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The Passage to Adulthood: Young Heroines in Women's Literature of the Early
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My parents Louka and Gerasimos, who propelled my journey to knowledge, for teaching me that bliss is the sun of childhood, which keeps one eternally warm.

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Abstract:

This thesis examines the depiction of the coming of age of young female characters as a journey in the novels of Greek women writers of the interwar period. It poses three main research questions about the existence of the female passage to adulthood and the characteristics of the distinct female quest and the methods used by women writers to depict this quest. The methodological framework is defined by the theories of Carl Jung, Joseph Campbell, Arnold Van Gennep and other post-Jungian theorists. The first part (Introduction, Chapter 1, Chapter 2, Chapter 3, Chapter 4, Chapter 5) establishes Psychoanalytic Criticism as the methodological framework and defines key research terms such as “archetype”, “journey/quest”, “coming of age”, “rites of passages” and “elixir”. Through the selection and study of lesser-known literary works by Greek women writers of the interwar era (Dora Rozetti *Η Ερωμένη της*, Galatia Kazantzaki *Γυναίκες*, Lilika Nakou *Η Ξεπάρθενη*, Maria Voltou *Αεβαντινισμοί*, Aimilia Dafni *Το Τάλαντο της Σμαρώς*) the thesis aims to present the characteristic stages of the female passage to adulthood, which is depicted as an "internal" journey, which differs in many points from the male equivalent Monomyth also known as "the hero's journey". In order to construct the theoretical framework of the thesis, the findings of post-Jungian feminist and psychoanalytic literary criticism regarding the issue of female self-realization are critically presented and utilized. The socio-political context of Interwar Greece is also examined as a background but also as an occasion for the female writers to reflect on the oppressive social realities and to sometimes directly and sometimes subtly support women's emancipation. In the second part (Chapter 6, Chapter 7, Chapter 8) the works under review are analyzed mainly from a Jungian and Campbellian research perspective, highlighting the common characteristics and challenges faced by women in each journey of self-actualization. By distinguishing the inner female quest into stages (departure, initiation, and exit) that correspond to the adoption of Jungian archetypes that are necessary stages for self-realization (detachment of the persona, fusion of the shadow, and union of the contrasexual archetype), the female monomyth can be studied under a methodological framework that reveals the universality of the quest and the distinct characteristics of the female transition to adulthood. Ultimately, the journey of the female characters in the novels leads the characters to a deeper understanding of their own nature and allows them to adopt a reflective attitude towards the struggles of female emancipation and personality development. The journey of self-realization leads to the adoption of the "Writer Archetype" which translates to Campbell's "Elixir". It is found that the female subjects, after their exclusively gendered journey to adulthood, decide through writing to raise awareness among the female community and inform future generations of women about their current position in Greek society. Furthermore, through the use of a personal and confessional tone (through the use of letters, diaries and travel literature), they imply or even indicate the changes that must take place for a sustainable future for the women's community. The conclusion (Chapter 9) summarizes the above findings, highlights the contribution of this study and proposes perspectives for further issues and fields of research, while recapitulating the existing challenges. Overall, this thesis attempts to explore a theoretical framework for studying the female journey to adulthood and analyze its characteristics through specific textual examples from women's literature of the Greek interwar period. The thesis illuminates the experiences and contributions of young women to women's literature, both as writers as well as characters. Lastly, the research highlights women's contribution to the awakening and desire to inform the female community about women's social stance during this particular era.

Περίληψη

Η παρούσα διατριβή εξετάζει την απεικόνιση της ενηλικίωσης των νεαρών γυναικείων χαρακτήρων εν είδει ταξιδιού στα λογοτεχνικά έργα Ελληνίδων συγγραφέων του Μεσοπολέμου. Θέτει τρία κύρια ερευνητικά ερωτήματα σχετικά με την ύπαρξη του γυναικείου περάσματος στην ενηλικίωση και τα χαρακτηριστικά της διακριτής γυναικείας αναζήτησης και των μεθόδων που χρησιμοποιούν οι γυναίκες συγγραφείς για να απεικονίσουν αυτό το ταξίδι. Το μεθοδολογικό πλαίσιο ορίζεται από τις θεωρίες του Carl Jung, Joseph Campbell, Arnold Van Gennep και άλλων μετα-Γκιουνγκιανών θεωρητικών. Το πρώτο μέρος (Εισαγωγή, Κεφάλαιο 1, Κεφάλαιο 2, Κεφάλαιο 3, Κεφάλαιο 4, Κεφάλαιο 5) θεσπίζει την Ψυχαναλυτική Κριτική ως το μεθοδολογικό πλαίσιο και ορίζει τους βασικούς όρους της έρευνας όπως «αρχέτυπο», «ταξίδι/αναζήτηση», «ενηλικίωση», «διαβατήριες τελετές» και «ελιξίριο». Μέσα από την επιλογή και μελέτη λιγότερο γνωστών λογοτεχνικών έργων γυναικών συγγραφέων της εποχής του Μεσοπολέμου (*Η Ερωμένη της* της Ντόρας Ρωζέττη, *Γυναίκες* της Γαλάτειας Καζαντζάκη, *Λεβαντίνισμοί* της Μαρίας Βόλτου, *Το Τάλαντο της Σμαρώς* της Αιμιλίας Δάφνη, *Η ξεπάρθενη* της Λιλίκας Νάκου), η διατριβή αποσκοπεί να παρουσιάσει τα ιδιαίτερα χαρακτηριστικά στάδια της γυναικείας μετάβασης στην ενηλικίωση, η οποία αποτελεί ένα κατά βάση «εσωτερικό» ταξίδι. Το ταξίδι αυτό διαφοροποιείται σε πολλά σημεία από το ανδρικό αντίστοιχο Μονόμυθο γνωστό και ως «ταξίδι του ήρωα» (Campbell). Για τη συγκρότηση του θεωρητικού πλαισίου της διατριβής παρουσιάζονται κριτικά και αξιοποιούνται επιπρόσθετα τα πορίσματα της μετα-Γκιουνγκιανής φεμινιστικής και ψυχαναλυτικής λογοτεχνικής κριτικής όσον αφορά το ζήτημα της θηλυκής αυτοπραγμάτωσης. Για την αρτιότητα της προσέγγισης εξετάζεται επίσης το κοινωνικοπολιτικό πλαίσιο της Μεσοπολεμικής Ελλάδας ως υπόβαθρο αλλά και αφορμή για τις συγγραφείς να αντικατοπτρίσουν τις καταπιεστικές κοινωνικές πραγματικότητες και να υποστηρίξουν άλλοτε ευθέως και άλλοτε διακριτικά τη γυναικεία χειραφέτηση. Στο δεύτερο μέρος (Κεφάλαιο 6, Κεφάλαιο 7, Κεφάλαιο 8), τα υπό εξέταση έργα αναλύονται κυρίως από την γιουνγκιανή και καμπελιανή ερευνητική σκοπιά, αναδεικνύοντας τα κοινά χαρακτηριστικά και τις προκλήσεις που αντιμετωπίζουν οι γυναίκες στο προσωπικό τους ταξίδι αυτοπραγμάτωσης. Μέσα από τη διάκριση της εσωτερικής γυναικείας αναζήτησης σε στάδια (αναχώρηση, μύηση και έξοδος) που αντιστοιχούν στην υιοθέτηση των αρχετύπων του Γιούνγκ που είναι απαραίτητα στάδια για την αυτοπραγμάτωση (απόσπαση της περσόνα, συγχώνευση της σκιάς και ένωση των αντίθετων φύλων) ο θηλυκός μονόμυθος μπορεί να μελετηθεί υπό ένα μεθοδολογικό πλαίσιο που αποκαλύπτει την καθολικότητα της αναζήτησης και τα διακριτά χαρακτηριστικά της γυναικείας μετάβασης στην ενηλικίωση. Τελικά, το ταξίδι ενηλικίωσης των γυναικείων χαρακτήρων των μυθιστορημάτων οδηγεί σε διαφορετικούς αναβαθμούς τους χαρακτήρες αυτούς σε μια βαθύτερη κατανόηση του γυναικείου ψυχισμού και τους επιτρέπει να υιοθετήσουν μια αναστοχαστική στάση έναντι των αγώνων της γυναικείας χειραφέτησης και της ανάπτυξης της προσωπικότητάς τους. Το ταξίδι της αυτοπραγμάτωσης οδηγεί στην υιοθέτηση του «Αρχέτυπου του Συγγραφέα» που μεταφράζεται στο κατά Κάμπελ «Ελιξίριο». Διαπιστώνεται ότι οι υπό εξέταση γυναικείοι χαρακτήρες, μετά από το αποκλειστικά έμφυλο ταξίδι τους προς την ενηλικίωση, αποφασίζουν μέσω της γραφής να ευαισθητοποιήσουν την γυναικεία κοινότητα και να ενημερώσουν τις μελλοντικές γενιές γυναικών για την τρέχουσα θέση τους στην ελληνική κοινωνία. Επιπλέον, μέσω της χρήσης ενός προσωπικού και εξομολογητικού τόνου (μέσα από τη χρήση επιστολών, ημερολογίων και λογοτεχνίας ταξιδιού), υπονοούν ή και υποδεικνύουν τις αλλαγές που πρέπει να λάβουν χώρα για ένα βιώσιμο μέλλον της γυναικείας κοινότητας. Στα συμπεράσματα (Κεφάλαιο 9) συντίθενται τα παραπάνω ευρήματα, τονίζεται η συμβολή της μελέτης αυτής και προτείνονται προοπτικές για περαιτέρω ζητήματα και πεδία έρευνας, ενώ ανακεφαλαιώνονται οι υφιστάμενες προκλήσεις

για την εν λόγω έρευνα. Συνολικά, η διατριβή αυτή επιχειρεί να διερευνήσει ένα θεωρητικό σχήμα μελέτης του γυναικείου ταξιδιού προς την ενηλικίωση αλλά και την ανάλυσή του μέσω συγκεκριμένων κειμενικών παραδειγμάτων από την γυναικεία λογοτεχνία του Ελληνικού Μεσοπολέμου, φωτίζοντας τις εμπειρίες και τις συνεισφορές των νεαρών γυναικών στην γυναικεία λογοτεχνία τόσο ως συγγραφείς όσο και ως χαρακτήρες των λογοτεχνικών έργων και αναδεικνύοντας τη συμβολή τους στην αφύπνιση και ενημέρωση της γυναικείας κοινότητας για τη κοινωνική θέση της γυναίκας κατά τη συγκεκριμένη εποχή.

Table of Contents

Chapter 1: Introduction	14
1.1 Three Basic Research Questions	14
1.2 Methodology and Theoretical Concepts.....	16
1.3 Greek Mid-War Female Literature	21
1.4 Sustainability of the Individuation Process: Towards a Novel Conceptualization of the Female Quest.....	23
Chapter 2: The Greek Mid-War Era: a fertile terrain for female individuation	27
2.1 Greece in Transition	28
2.2 Young Women in Mid-War Greece: Between the Old and the New	34
Women and a Nation in Transition	34
Women's Social Position in Mid-War Greece	36
Women's Political Representations and Affiliations.....	43
2.2 The Choice of Novels and Heroines	46
2.3 Women Writers and Novel Writing as an Act of Individuation	49
2.4 A Short Description of the Novels Under Study.....	55
Lilika Nakou: I Xepartheni (1932).....	55
Dora Rosetti: I Eromeni Tis (1929)	56
Aimilia Daphne: To Talanto tis Smaros (1923).....	57
Maria Voltou: Levantinismoi (1921)	59
Galateia Kazantzaki: Ginaikes (1933)	60
Chapter 3: The Quest and Rites of Passage	62
3.1 The Universality of the Quest	63
Maslow's Pyramid of Needs.....	64
The Theoretical Framework for Rites of Passages	65
3.2 The Rites of Passage.....	67
Taxonomy of Rites of Passage.....	70
Adulthood	72

3.3 Male vs. Female Rites	73
Male Rites	73
Female Rites.....	74
Differences in Performance of Male and Female Rites	75
3.4 A Comparative Analysis of the Male and Female Quests	76
The Separation Stage	76
Questioning “Home”	78
Home Characteristics for the Hero and the Heroine	80
Differences in the Call	83
Separation from the Feminine	84
Refusal of the Call	87
Supernatural Aid	88
The Initiation Stage	89
The Woman as Temptress and as Mother Figure	96
Meeting with the Goddess.....	98
Perceptions of the Father and Mother Figures.....	100
Female Rites.....	102
The Return Stage.....	105
The Act of Resurrection and the Feminist Utopia.....	105
Transfiguration.....	111
Chapter 4: The Female Quest: A Synthesis of Alternative Perspectives.....	115
4.1 The Individuation Process: A Jungian Perspective	116
Jung’s Self-individuation Process	118
The Conscious Mind, the Personal, and the Collective Unconscious	119
Leaders of Change: Confronting the Status Quo	122
4.2 Archetypes: A Lens to Explain Female Experiences	123
Female Individuation as an Archetype of the Quest	126
The Female Persona and Female Archetypes	128

The Kore Archetype	129
Kore: A Mask of Purity and Innocence.....	132
Kore: The Personification of Youth	133
The Importance of the Outer Self	134
From Maiden to Woman: Successive Archetypes and Adaptations.....	134
The Role of the Other and the Shadow Integration.....	136
Shadow Manifestations	139
Depression or the Night Sea Journey.....	140
The Shadow in Others: The Enemy Archetype	143
The Anima/Animus Archetypes	144
The Animus Archetype.....	146
Jung's Four Stages of Anima Development in Men	147
Animus Development in Women.....	148
The Contrasexual Complex: Beyond Gender Polarities	149
Anima/Animus and the Sacred Union.....	151
The Syzygy Archetype: A Manifestation of Inner Transformations	152
4.3 Feminist Criticisms of Jung's Individuation Process.....	153
4.4 Towards a Holistic and Sustainable Female Quest	157
Chapter 5 : Literature: A Rich Canvas of Archetypal Manifestations.....	164
5.1 Archetypes in Literature	164
Psychoanalytic Dimensions of Art.....	167
Female Literary Archetypes	168
5.2 Storytelling as the Boon: Creating New Myths	169
Myths and Dreams	171
Herohood Today	174
5.3 Myths and Feminism.....	175
Freudian Feminine Approach.....	175
Lacanian Feminist Approaches	178

5.4 Jungian Archetypal Patterns in Women's Fiction	179
French Feminist Critique	182
Julia Kristeva.....	183
Susan Rowland	185
L'écriture Féminine	189
Chapter 6: The Heroines' Separation from Home: Abandoning the Kore Persona	191
6.1 The Heroines as Exemplary Travelers Towards Individuation	191
The Call of the Heroines' Awakening	195
Understanding the Status Quo: the Courage to Narrate	199
The Role of the Other and Integration of the Shadow	201
6.2 The Kore/Maiden Archetype in Mid-War Greek Novel Writing	204
Departure: The Kore Persona	205
The Novel's Heroines: Struggling with the Kore/Maiden Archetype.....	209
Over-identification with the Persona of Preferred Archetypes.....	211
6.3 Characteristics and Attributes of the Kore Persona	216
Youth.....	218
Purity, Innocence, and Sociopolitical Background.....	220
Expected Interests and Preoccupations.....	222
Physical Appearance and Attire	223
The Kore as a Flower Image	228
Kore as the Archetype of the Divine	230
Exotic Mystery, Spirituality, and Sexuality	233
Fear of Stigmatization	236
Use of Language and Feminine Expression.....	242
The Rape/Trauma Pursuit	243
Identifying with The Damsel Princess	247
6.4 From Maiden to Woman: Successive Adaptations.....	252
The Working Kore Model.....	263

The Kore as a Charity Worker	267
The Kore as an Active Participant in Social and Political Life.....	269
Mother/Daughter: Relationships in the Transition from Kore to Woman	270
The Dowry: A Means to Climb the Social Ladder.....	275
The Prevalence of Psychosomatic Complications in the Construction of the Kore Archetype ..	278
6.5. The Pains of Exit: Cutting the Umbilical Cord with the Past	282
Chapter 7: The Heroines' Initiation and Quest for Self-Actualization	286
7.1 Confronting the Shadow	286
The Start of the Initiation Process: Recognizing the Shadow	288
The Shadow Manifestation in the Self.....	291
Confronting the Self	292
Unmasking a Constructed Reality	304
Political and Social Aspects of the Heroine's Emancipation Process.....	310
Conflict Awareness and the Merging of Polarities.....	313
Dreams or Visions	317
Emotional Reactions to the Shadow Manifestation	323
7.2 Crisis points and Shifting Archetypes.....	330
The Archetype of the Enemy	338
The Lover as the Enemy Other.....	343
The Mother, Father, and Sister Archetypes.....	347
The Artist Archetype, Women Encounters, and the Slave Archetype	354
Manhood, Womanhood, and the Wounded Child Archetype.....	356
7.3 Animus-Anima Integration in the Novels.....	358
Contrasexual Symbols and the Difficulties of Achieving Contrasexual Equilibrium	361
Animus representations.....	363
The Wise Woman Writer	366
West vs. East as Animus/Anima Manifestation	367
7.4 Attaining the Syzygy: Moments of Bliss and Eudaimonia	379

Chapter 8 : Attaining the Heroines' Boon	390
8.1 The Boon's Meaning and the Tortuous Quest for its Attainment	390
8.2 The Storyteller Archetype	399
Female Narratives as Innovation and Acts of Resistance	401
The Transcendental Function of Writing	405
8.3 Writing: A Means to Raise Collective Consciousness.....	408
Finding the Shared Consciousness.....	408
The Writer as Priestess-Cosmos.....	409
8.4 The Heroines' Search for Psychoutopia	413
Moving into a Psychoutopia	413
"Mors Omnia Solvit": Death as Freedom.....	423
8.5 Rebirth and Restoration: Getting Closer to the Self and to Society	427
Rebirth.....	427
Restoration.....	432
Chapter 9: Conclusion.....	434
9.1 Aims and Research Questions.....	434
9.2. Methodological Framework.....	437
9.3 Chapters' Content	437
9.4 Summary of findings	439
9.5 Implications and Contributions of the Adopted Theoretical Framework for Literary Analysis	442
9.6 Contributions to New Knowledge.....	444
9.7 Limitations and Recommendations for Further Research	445
Epilogue.....	448
Works Cited.....	451
Primary Sources	451
Secondary Sources	451
English Sources	451

Chapter 1

Introduction

1.1 Three Basic Research Questions

Are gender representations in literature old-fashioned? In an era where identity politics shape the cultural and literary frames of hermeneutics, an exclusive focus on feminism and/or gender dichotomies risks being alleged as essentialist (Offen; Alcoff; Levine 80).¹ Postmodern relativism seems to provide appropriate answers to self-centered existential questions. Gender-based conclusions of identity appear as both ineffectual and unrealistic or as absolute and restrictive. The above sensitive polarization hushes gender discussions and submerges their social dimension in late modernity's cultures of politically correct interpretations.² Neoliberal approaches to identity claim that limits and possibilities are austere defined as subject-specific matters unique to each individual.³ The persistent relegation and exclusion of feminist discussions testify however to their relevance. As a consequence, prevailing readings present current interpretations as restrictive.

A similar suspicion regarding women's literature and feminist readings is noted (Lay and Daley 49-51). Similar to Derrida's *absent presence*, female discourse becomes "conspicuous by its absence;" such absence prompts a need to reclaim its natural gravity and discursive prominence. Theory's analytic, critical, and synthetic mission is not to eradicate the seemingly problematic concepts or approaches but to revisit their irksome components with a revisionist, holistic, and reflective mindset. Female identity issues continue to be relevant today; however, as the era's sociocultural lenses are modified, the researcher needs

¹ See Findlen, *Listen Up: Voices From the Next Feminist Generation* xiv. Findlen notes that many more "young feminists have integrated feminist values into our lives" than "consider themselves feminist."

See also Sorisio, "A Tale of Two Feminisms: Power and Victimization in Contemporary Feminist Debate" in *Third Wave Agenda: Being Feminist, Doing Feminism*. Sorisio notes that the media "continuously" claim that young women have disowned feminism.

² See Council of Europe "Facilitating Discussion On Gender Issues." and Felski, Rita. "Feminism, Postmodernism, and the Critique of Modernity." *Cultural Critique*, no. 13, 1989, pp. 33–56.

³ See Dabrowski, "'Neoliberal Feminism': Legitimizing The Gendered Moral Project Of Austerity.", pp.90-106

to adjust the microscopic apparatuses used to elucidate timeless issues from fresh and innovative perspectives.

The female passage to adulthood constitutes this thesis' focus. It proposes an effective interpretative model which separates the female journey into three distinct phases, namely separation, initiation, and return. As a process extending over time, the journey is presented as a gradual psychological and social "realization" that the female subject undergoes. The path of the journey and the confessional tone of its narration as fiction offer prolific grounds for a thorough exploration of female individuation in women's literature. The concept of the passage is significant as it demonstrates an effort to merge the personal and the political, by propelling the young individual to join or stay away from the existing community. A unifying methodological framework of interdisciplinary approaches is therefore adopted to highlight and understand the literary characteristics of the journey.

The female quest to adulthood as presented in literature provides the framework that this thesis uses to display an esoteric female Monomyth. Taking into consideration current cultural and social theories, this female quest is examined under the scope of gender/identity politics, post-Jungian analysis, and literary theory. The research hypotheses derived from the heroines' inner journey as depicted in literature are equally framed with representations of femininity, female logos, and demands for a new female consciousness.

While the female quest is mainly an esoteric journey, novel writing depicts social and cultural conditions of a given era and aims to inform, educate, and even shape a new collective identity. The social conditions prevailing in Greece during the Mid-War period provided fertile ground for female novel writers, who dared to expose the harsh social realities faced by women at the time and the demands for female emancipation, including the discovery of a new female identity away from patriarchal stereotypes. The specific novels were thus chosen to demonstrate common characteristics and challenges of women in that transitional era during their journey to adulthood, seen from a Jungian, Campbellian and perspective. The specific novels, written solely by young female writers in the ten years immediately after the ending of WWI, have not been thoroughly studied before. These conditions, as well as the criteria behind the final choice of the specific five writers and novels under study, are presented in Chapter 2.

Taking the above into consideration, the first question raised and addressed is whether a female quest exists. Is the Quest a universal and gender-less affair or does it demonstrate distinct characteristics and features that inevitably are gender-based? This question is posed

in Chapter 3; the answers provided are based on feminist readings of Campbell's Monomyth and post-Jungian feminist thought.

The second research question raised focuses on the distinct characteristics of the female passage to adulthood. By adopting Jung's methodological perspective, specific female archetypes are used to explain distinct female experiences in women's transition to adulthood. It is concluded that female logos reflects the social and psychological process of female individuation and that this process is relevant and useful for our understanding and appreciation of women's literature. These discussions, as well as the relevant feminist criticisms, are presented in Chapter 4.

The female imprint of archetypal manifestations in literature is studied in Chapter 5 through variations proposed by feminist readings of the bildungsroman genre. Literary means, known as "strategies" and "tactics" of female logos, include storytelling, myths, and dreams, and express the experienced reality of young heroines' quest.

Finally, since the literary texts are oeuvres of Mid-War Greek women's writers, the final question posed concerns the distinctive ways that they use to portray the female passage to adulthood and the usefulness of the theoretical concepts discussed above as interpretative tools applied to the five novels under study. Chapters 6, 7, and 8 discuss a Monomyth's phase as indicated by Campbell's illustration of the quest - namely separation, initiation, and return - enriched by Jung's use of archetypes. It is shown that while each distinct step towards female individuation can vary depending on individual or social conditions, commonalities exist that offer useful insights for literary analysis. The hermeneutical tools for the textual analysis are enriched and synthesized through the use of post-Jungian, eco-feminist, and archetypal criticism.

This thesis' value added, as well as ideas and suggestions for future research on the suggested hypotheses, are discussed in Chapter 9, in which a new definition of female consciousness, logos, and journey are introduced under the integrative concept term of "sustainability"⁴.

1.2 Methodology and Theoretical Concepts

⁴ See Tickell, "Sustainable Development: Definitions and Values".

In order to best illustrate the female passage to adulthood in literature, basic theoretical structures concerning gender, the archetype of the quest, and logos are used to answer the research questions. These frames are informed by multiple disciplines of the humanities such as anthropology, sociology, psychoanalysis, and literary studies.

This thesis suggests that the female passage to adulthood is a Quest toward a female collective consciousness, which promotes sustainable well-being. Culturally seen as a human need inbred in the collective psyche, the Quest introduces each heroine to a novel social reality. Through trials manifested as inner conflicts, realizations, and confrontations, the heroines are led to a unique endpoint or destination presented in the novels both as an improved topos or as an elevated version of the Self that possesses holistic knowledge (the Writer archetype). Campbell's Monomyth structure offers the canvas for an updated archetypal approach to the presented analysis. His theoretical taxonomy allows the reader to divide the intricate inner process into distinct phases, as well as explore and understand the common patterns of each individual's quest. As a result, interesting parallelisms between the mythic realm of the epic journey and the psychological patterns of modern female rites of passage are drawn. Since the Quest describes the esoteric experience of female subjects, feminist readings of psychoanalytic criticism are deployed.

Psychoanalytic literary criticism suggests an interpretation of readings based on Freud's theory of the unconscious revealed in works of art as in dreams (Zakin). When gender dynamics are at stake and feminist readings are encouraged, Lacan's post-structuralist approach, which de-biologizes the Freudian model, is usually combined with French feminist critique on phallogentrism (ibid). Although condemned for reductionist and essentialist divisions, an updated Jungian approach can elucidate and reevaluate as progressive innovations, aspects of contrasexuality, such as the idea of androgyny.⁵ In particular, post-Jungian criticism paired with post-feminist/ecocritical ideas proves a valuable tool in illustrating the significance of the esoteric dimension of the female quest. Additionally, the importance of a collective consciousness made of unified polarities and overlapping tendencies is revealed. Sharp dichotomies across individual propensities are highlighted in current neoliberal and individualistic environments. While acknowledging individual variances, thinking in terms of collective responsibilities and missions is an ambitious, but promising, aspiration. Ultimately, the equilibrium generated through the proposed process of

⁵ See Pratt and Rowland on the Androgynous archetype in *Literature and Humanities*.

“syzygy” promotes well-being for the individual/esoteric psyche as well as for the collective/sociopolitical consciousness.

Among feminist theoretical tools, an amalgamation of distinct narratives has been selected. The present research aims to merge different theoretical viewpoints from distinct and even contradictory feminist readings. Feminist and post-feminist critiques have confidently proposed that gender bias and patriarchal oppression are key elements of the female identity construction; it is argued that without them, the discussion concerning female rites of passage cannot be held. As manifested in all its versions—first-, second-, third-, and fourth-wave—feminism has constructed a polemic logos based on patriarchy’s obstructive stance. The oppressive stand varies throughout time in its manners of execution but unescapably, if left unaddressed, leads to social marginalization. Despite its discreteness or concealment, patriarchal authority creates ruptures through which it penetrates and suppresses female aspirations of autonomy.

As oppressive tendencies have been persistent, post-feminism has argued that feminism did not achieve all its set objectives; although primary intents - rights to vote and education, reproductive choice, representation of women in positions of power - have been more or less attained, an aspiration for new demands has faded away while young women have abandoned their labels as feminists.⁶ Neoliberal feminism, reverberating late modernity’s doctrines, defines feminism as an “individualized lifestyle discourse,” stressing the need for resilience while demonstrating a constructive assertiveness towards any form of discrimination.⁷ Ecofeminism, as a recent movement, draws a connection between the exploitation and degradation of the natural world and the subordination of women (Buckingham 146-154).

All versions of feminist critique, which will be reviewed in more detail below, offer valuable insights to this thesis since the novels express women’s calls for fundamental female rights, the idealization of individuality, and strong connectivity between women and nature. The additional innovative perspective that is offered in this thesis, however, aspires to suggest that it is possible to reassess female identity and its distinct quest beyond strict gender dichotomies and structures of power and authority. An integrated pursuit of basic needs and aspirations addressed as a syzygy could promise sustainable well-being. Such a

⁶ See Hall and Rodriguez pp. 878–902.

⁷ See Dabrowski pp 90–106.

synthesis would allow women not only to integrate with the current social structure as aspired by liberal feminism but at the same time, to ascertain their unique demands and expressions.⁸

The main theoretical concepts emerge from Campbell's Monomyth (the Quest, Separation, Initiation, and Return) and Jungian and post- Jungian psychoanalytic criticism (Archetypes of Persona, Shadow, Animus (Logos) and Anima (Eros), Kore/Mother, Collective/Personal Unconscious, and Androgyny).

The objective or end point for the female heroines is defined by many different terms in this thesis. For Jung the end point of "the individuation process"⁹ is the "Authentic Self"¹⁰ which is a purified higher version of the "Ego". This ideal Self has successfully merged all opposing forces that coexist in the Psyche into one. The "Animus" and "Anima"¹¹ perform as counter dynamics, competing for the greatest proportion within the soul. They are expressed through "Logos" and "Eros"; these energies are typically attributed the first to Animus as a male dominant force and the later to Anima as the female creative energy. Another end goal for Jung is to merge these qualities and eventually urge each individual, depending on his/her sex, to borrow characteristics from the other energy toward creating a balanced entity ("enantiodromia"). Campbell speaks of the "Elixir"¹² and the need to transcend to a higher level of consciousness which is also known as "theosis"¹³. The act of flourishing towards a higher version of the Self is also known as "eudaimonia"¹⁴ in Aristotelian *Ethics*. The Elixir, on the other hand, from a feminist standpoint, is an act of healing, which is internal and reclaiming in nature. The terms "female awakening" and "collective consciousness" are also used in the same vein; to express the result of the female esoteric journey that will eventually lead to emancipation.

It is important to clarify that in this thesis a synthesis of the above terms is often used under the archetype of the "Writer" to represent the Women under study that in fact expressed their authentic narratives through the act of Writing. The Writer Archetype has less to do with the actual profession of a woman writer and more with the need to spread awareness and awaken the female community through Words. Not all women desire to become writers and the heroines do not advise the imagined female reader to become a writer

⁸ See Echols, *Daring to be Bad*.

⁹ Heisig p 252-267

¹⁰ Ibid

¹¹ Ibid

¹² Phillips p.1-16

¹³ Russell pp.9-33

¹⁴ Nicomachean Ethics, 1.7, 1098a16. See also Capuccino pp.1-26

to escape the oppressive and patriarchal system. The female writers and heroines find their Authentic Self through a Journey that brings the Elixir of Writing in their hands. Although Writing is usually identified with Logos and is therefore considered a male Energy, these women merge what is considered as masculine with their feminine side and reverse the “male weapon” by transforming it into an empowering force. Through their stories, the female heroines move a step closer to their individual and collective eudaimonia as individuals and female community. Women ultimately can aspire to live the quality of life they deserve. They do not live their desired reality yet; but they either describe the female utopia or the oppressive reality of their current position, which has to change through words. While the female heroines do not transcend to another dimension (although Death and Exile can figuratively speak of a certain kind of departure to a distinct place,) their status and mission are higher as they become creators/artists and guides. They create a narrative that can eventually lead other women through their own individuation journeys that will collectively lead to female emancipation that, in its turn, create a sustainable life for the future generations of women.

In terms of female logos manifested in literature, the concepts analyzed are feminist versions of the female bildungsroman, such as the novel of awakening and Self, the epistolary form, and the purposeful implementation of literary devices, such as narrative shifts, irony, and humor as strategies of resistance.¹⁵ Female logos is perceived in this thesis as an indication of the female Quest, and the female writer is introduced as an androgynous archetypal entity. Storytelling as the distribution of the Campbellian boon (elixir) presents the ultimate Eros/Logos syzygy leading to social awakening and a shared female consciousness.

¹⁵ For a detailed analysis on the female bildungsroman in Modern Greek literature see Κιοσσές, «*Το γυναικείο bildungsroman στη νέα ελληνική λογοτεχνία: παραδειγματικές αφηγηματικές δομές διαμόρφωσης της μυθοπλαστικής ηρωίδας κατά την πρώτη μεταπολεμική περίοδο.*» and Αναστασοπούλου, “Bildung, Awakening and Self Redefinition in Contemporary Greek Women Novelists.”

1.3 Greek Mid-War Female Literature

The above theoretical concepts are applied in this thesis under a specific historic frame and genre-oriented selection of literature. The Mid-War Greek era is chosen as the historical period of analysis. Being a turbulent time of social change, it is marked by continuous efforts for progressive reforms.¹⁶ Female emancipation was a major social demand that flourished during the Mid-War era. The first wave of feminism had already challenged molded perceptions concerning rights of representation resulting in the female suffrage movement. In the reflective predisposition of the era, which reevaluated social roles disrupted by urbanization and industrialization, female identities acquired multiplicity and diversity. The era's social imperative advocated an expansion of potential female roles and manifestations. The development of theoretical frames which advocate an amalgamation of distinct gender polarities in search of a common viable model of well-being enables a deeper understanding of such transitory social environment.

In the Greek Mid-War era, literary Realism flourished as a movement expressing current actuality and contemporary life in contrast to the previous century's Romantic idealism.¹⁷ Preconditions for the development and cultivation of the novel appeared which were analogous to the changes in the Greek social environment which included political and economic instability, rapid urbanization as well as circulation of ideas that originated in topos - specific social experiences and forms of literary logos, capable of grasping actuality, is an interesting feature of this research.¹⁸

In terms of literary expression, two major trends were encountered in Mid-War novels: the "realistic" one, which expressed the need for continuity and for a renewal of Greek tradition represented by the novelists of Athens, versus a "modernist" trend that flourished mainly in Thessaloniki and was expressed by novelists of *Macedonian Days* (Xefloudas, Delios, Giannopoulos, Pentzikis). The second school of thought followed and

¹⁶ See Βεργόπουλος, Κώστας. *Εθνισμός και Οικονομική Ανάπτυξη: Η Ελλάδα Στο Μεσοπόλεμο*. Εξάντας, 1993; Γιαννακόπουλος, Γιώργος. «Η Δημιουργία της Σύγχρονης Ελλάδας», *Ελευθεροτυπία – Ιστορικά*. τχ. 98, 2001, σ. 38-43.; and Mazower, *Greece and the Financial Crisis of the Mid-War Era* for more information on the socioeconomic crisis of the Mid-War era.

¹⁷ See Αθανασόπουλος, «Από τον Ρομαντισμό στην Ηθογραφία, από την Ηθογραφία στον Αστικό Ρεαλισμό και από τον Αστικό Ρεαλισμό στο Συναισθηματικό Μυθιστόρημα.» in *Οι Μάσκες του Ρεαλισμού: Εκδοχές του Νεοελληνικού Αφηγηματικού Λόγου* and Μουλλάς, Παναγιώτης. Εισαγωγή, στο "Η μεσοπολεμική πεζογραφία. Από τον πρώτο ως τον δεύτερο παγκόσμιο πόλεμο (1914–1939)", τόμος Α', Σοκόλης, Αθήνα 1996, σ. 17-157.

¹⁸ The dialectic between social reality and literature is seen primarily on the magazines and newspapers of the era. See Ντουνιά, *Λογοτεχνία και Πολιτική: Τα Περιοδικά της Αριστεράς στον Μεσοπόλεμο*.

introduced modern European literary trends into Greek literature, such as the internal monologue and stream of consciousness writing.

Although women predominantly limited themselves in the realm of poetry, some female writers started experimenting with writing their testimonies in prose. Their ultimate objective was to describe their unique female experience during that historical period. The gradual departure from sentimental poetry, which previously was the only available female expression of logos, can be considered a revolutionary act. This expansion in literary means signified that female writers were able to easily abandon the lyrical expression (as an imposed persona) and adopt a more pragmatic reasoning and critical social stance. This tendency is also crystallized in the increased interest of women to pursue careers in journalism.¹⁹ Therefore an Eros-oriented expression, restricted in pure symbolic representations of emotions and romantic motifs, was transformed during that era into a Logos-centered one, aspiring to awaken female collective consciousness.

This thesis demonstrates that female logos existed in Mid-War Greek literature. While the novels written during that period did not internalize patriarchal logos as reproductions of men's literary works, when they did so, the implementation of such means was strategic and conscious. The common motifs used were distinct to each writer. Language and literary expressions were analogous to the unique quest experienced by each writer. Concerning the literary motifs of the female quest, three major patterns are encountered in the novels chosen: reinforcement of maternal genealogy, social engagement, and bliss through exit, departure, and/or defeat.

In its original definition, maternal genealogy's objective is to prove that both male and female individuals can be seen as parents. The idealization of the Mother role does not need to obtain oppressive connotations as traditionally suggested by patriarchal narratives. The aspiration of the maternal genealogy approach can allow women to relate to each other as subjects and not as objects. Therefore, the presentation of the female subject is introduced in this thesis as an entity away from any association with the male Other. In this manner, a reinstitution of feminine attributes that have been identified and condemned as strictly female are reintroduced as a positive force of change. The celebration of female nature includes mentions of the Mother/Kore archetypal pair, the prominence of the spiritual connection with

¹⁹ See Ντουνιά, *Λογοτεχνία και Πολιτική: Τα περιοδικά της Αριστεράς στο Μεσοπόλεμο*; Βαρίκα, "Μια δημοσιογραφία στην υπηρεσία της 'γυναικείας φυλής'"; Σαμίου "Η διεκδίκηση της ισότητας: τα φεμινιστικά έντυπα το Μεσοπόλεμο"; Σκλαβενίτη, "Τα γυναικεία έντυπα 1908-1918"; and Ψαρρά, "Χρονικό μιας μετάβασης (1934-1948)."

nature and the Eastern culture, as well as the exploration of the Lover/Artist archetype, which worships the female body and its aptitudes.

1.4 Sustainability of the Individuation Process: Towards a Novel Conceptualization of the Female Quest

One might wonder why a discourse over sustainable well-being might interest feminists and feminist literature today. The term for some has acquired conservative connotations and remains questionable in its efficacy. Sustainability—a slogan of the environmental movement—has however ineffectively addressed questions like “What is to be sustained?” and “For whom?” and “For how long?” (MacGregor).

According to feminists, the accurate meaning of the verb “sustain,” means to endure. This prospect negates the feminist aspiration of a transformative process toward an egalitarian and non-oppressive world. Since sustainability is interpreted as the preservation of the current state of affairs, feminists wonder why a vicious and unfair world, which has reproduced and conserved such dichotomies among people, needs to be sustained. Moreover, discussions of sustainability which often end up in a positivist revelation of the world’s ideal image, appear to run counter to feminist concerns for diversity (ibid). Such interpretation runs the risk of suggesting that it is in humanity’s best interest to work toward sustainability as defined above, when many have correctly pointed out that social aspirations run counter to this aim.

In order to embrace the concept of sustainability as a liberating prospect for feminist development, the subsequent arguments ought to be taken into account. Since the search for a sustainable individualization process opens up possibilities for progressive political and social strategies, understanding its principles and working towards a more comprehensive, gender-sensitive interpretation is a worthwhile exercise. As Sherilyn MacGregor correctly points out, this means that the interpretation of sustainability needs to be expanded from a narrow ecological focus to a holistic pursuit of economic, social, and environmental well-being that promotes inter- and intra-generational equity, inclusiveness, and the protection of human and social rights. Only when these multiple and interrelated social goals are individually and collectively pursued, can the Quest be successful (ibid).

In the context of this thesis, the quest of each heroine points to multiple paths of attempted emancipation towards financial security and independence, social mobility, gender equality, and reconciliation with land, territories, and nature. What is currently defined as

“sustainable personal and social development” is thus the merging of distinct dimensions—of Self and society—towards a productive outcome. Persistent poverty, economic insecurity, profound inequalities, and lack of opportunities are at the root of considerable discontent. The pursuit of gender equality can only be achieved through concerted efforts to achieve a minimum level of economic security, social inclusion, and environmental protection. As economic affluence has been associated with white male authority, all Others who have been historically conditioned not to matter or participate due to gender, race, or other sociocultural differences revolt against the status quo. The nature of the discontent produced is what links the idea of the feminist quest as presented in this thesis with the idea of sustainability.

Sustainability for women in a patriarchal society was the adoption and the maintenance of the kore persona and the suppression of female authenticity through a muted and passive stance that was maintained throughout her adult life. As the feminist movement emerged, the Kore persona could not serve as the individuation’s end for the female passage to adulthood. New archetypes, more dynamic and creative in nature, were adopted.

Consequently a new meaning of female sustainability developed, associated with the demands of the new era. The term had to now express the complex and multidimensional female identity. The meaning of the term thus evolved from enduring and preserving the prevailing archetype of patriarchy (kore) to expressing in an authentic manner the capacity of the female identity to transform itself so as to reach an esoteric ideal balance. Female sustainability thus, at the individual level, signifies under this new scope the ability to evolve and at the same time maintain and defend the authentic Self. However, as the elixir and the final archetypal destination is the creation of female consciousness through the Writer archetype, female sustainability ultimately means the ability to empower, inform and awaken the female community so as to safeguard its continuation.

Not all novels describe the individuation journey towards authenticity as successful. Some female characters did not follow a sustainable route for the expression of their individual female consciousness. They thought and dreamt of change but did not manage to transfer their aspirations from the realm of the imaginary to the social sphere. Patriarchy defeated them but partially so. Some knew that although they could not escape the only pseudo-sustainable path -that of the Kore persona- they had at the very least planted the seeds for a sustainable life for the future generations of women. This mission could only be fulfilled through their own individual journey towards the Elixir; that of becoming the Woman Writer. Therefore all female heroines managed to attain a larger objective: to raise

awareness and prepare the ground for actual change. The young heroines wrote their stories, preserved them and empowered women to pursue their own sustainability path as a female community.

The female quest is therefore both esoteric and social; it is a unifying process of holistic realization, awakening, and demand. The female individual accepts and readopts feminine attributes that were initially perceived as an internalization of patriarchal standards. As an individuated woman, the female accepts and fights for her identity as a Mother, Lover, and Artist all at the same time and at all costs. Furthermore, in a spiritual sense, the woman connects with Nature as an exploited territory, demanding fair treatment. When this fundamental settlement is not achieved, the only offered solution is exile and alienation. Therefore, the recognition and respect of female nature from an economic, social, and ecological perspective points to the multidimensional needs and preconditions for a productive female engagement in social life. The assessment required is not just economic, social, or ecological in direction and essence; women are presented as a nuclear unit engaged in the above functions and quests mirroring the intersectional social discourse and context-dependency of contemporary economic, political, and social challenges.

Feminism has always been a polemic and idealistic standpoint related to solving issues in the existing setting to foresee a positive prospect for women. Therefore, feminists have an *a priori* stake in embracing and developing a gender-sensitive definition of sustainable well-being. Feminist scholars ought to get involved in this dialogue in order to ensure a well-adjusted, varied, and practical agenda for revolution that is based on an analysis of differences rather than patriarchal universals. An absence of feminist concerns in discussions in favor of sustainability is therefore ill-advised. This thesis aims to propose an implementation of alternative, gender-sensitive practices toward necessary social goals that emerge from the unifying pattern of the female quest. Observing progress as related to the female individuation journey in politically unstable times reveals a number of common pillars of female social development, as well as the occurrence of destructive outcomes when steps towards this holistic direction are missed. An empathetic re-orientation towards sensitive gender issues is thus encouraged. This shift proposes the pursuit of what the United Nations World Commission on Environment and Development in 1987 named a “common future” (43). As John Elkington states: “the suggested development meets the needs of the present without compromising the ability of future generations to meet their own needs” (2). The heroines of this thesis, through Logos, engage and support the next generation of women

through narratives that highlight incidents of victory and defeat, and practices that need to be preserved or changed for a sustainable common future.

Chapter 2

The Greek Mid-War Era: a fertile terrain for female individuation

As stated in the Introduction, the objective of this thesis is the presentation and analysis of the passage to adulthood as experienced by young women and reported by feminist female novel writers of the Greek Mid-War era. The formation of a modern female identity emerged at the time as a pressing reality that the nascent Greek modernist society could not oversee.

As recounted by Maria Voltou's *Levantinismoi* (1921), G. Kazantzaki's *Ginekes* (1931), L. Nakou's *I Xepartheni* (1932), A. Dafni's *To Talanto tis Smaros* (1924), and N. Rosetti's *I Eromeni Tis* (1929), the passage to adulthood exposes the challenging psychological and psychosocial demands of the individuation path. On the one hand, young women faced enormous pressures and hurdles because of their sex and social stance. On the other hand, the specific sociohistorical circumstances and the cultural environment of the time deeply affected the individuation process of the heroines.²⁰ It is by now well documented that the imprint of any sociopolitical environment on an individual are more pronounced when societies are in transition or social conditions are unstable due to political or economic turbulences.²¹

From a Jungian perspective, psychoanalysis—although seemingly focusing on an individual narrative—places increased importance on the common practices that construct the collective experience. Such practices, which have proven useful to the theory and practice of history, are presented as archetypal. Archetypes can be seen as collective states of self-reference—such as identity and memory—which get internalized by individuals. The key contribution of archetypes is “to emphasize the importance of unifying emotional powerful images in discourse that serve to counteract the disintegrating tendencies of modern thought and society” (Lindenfeld, 217). This can happen because archetypes are a flexible set of dispositions whose specific manifestations are shaped by given cultural settings and social circumstances. This view is validated by recent research in evolutionary psychology (ibid). In

²⁰ On the connection of literary semantics and sociohistorical circumstances see Τζούμα, *Η Διπλή Ανάγνωση του Κειμένου: Για μια Κοινωνιοσημειωτική της Αφήγησης*.

²¹ For data showing the association between war related shocks in childhood and adult outcomes see Havari, Enkelejda, and Franco Peracchi. “Growing up in Wartime: Evidence from the Era of Two World Wars.” *Economics & Human Biology*, vol. 25, May 2017, pp. 9–32. *ScienceDirect*, <https://doi.org/10.1016/j.ehb.2016.09.002>.

the case of this thesis, therefore, in order to draw meaningful conclusions about perceptions and experiences of the female quest of individuation, the Greek Mid-War era was chosen as the historical timeframe under investigation and Greek young women of that era were chosen as the heroines of the quest.

During the first fifteen years of the interwar period, questioning the social system and challenging the prevailing traditional perceptions were widespread. This was indeed a transitory era on the verge of the old and the new. Demands for the assertion and protection of women's rights had started to arise as feminist logos, expressing aspirations of autonomy and individuation. The literature produced under such historical circumstances was a manifestation of social demands and pressures, as well as revelations of perceptions and fears translated into cultural compositions.²² The sociopolitical conditions of the time, the emergence of the feminist movement, and the literature of the Mid-War period, all point to a turbulent era characterized by transition, transformation, and reform.²³ Studying the path to individuation for a young woman in that period, under such a frame of external influences and multiple dynamics, underlines the importance of the path to individuation as a universal narrative and archetypal pattern which unifies people when facing similar social challenges.

2.1 Greece in Transition

The Mid-War era in Greece brought to the surface a flaming desire for the formation of a collective national identity. Following the end of Greece's war of independence, there was national yearning for expanding the country's borders, for reclaiming lost territories, for economic growth and stability, as well as for progression towards a more European and Western model of social organization. The modernization of Greek society, however, absorbed deeply rooted common feelings associated with Greekness.²⁴ As a consequence, the Greek nation as well as the women/heroines under study, found themselves torn between all possible existential schisms including East vs. West, traditions vs. modernization, and village

²² See Trevelyan, G. M. "History and Literature." *History*, vol. 9, no. 34, 1924, pp. 81–91. for an early analysis of the relation between Literature to History written in the Mid-War period

²³ See Αμπατζοπούλου, Φραγκίσκη. *Η Γραφή και η Βάσανος: Ζητήματα Λογοτεχνικής Αναπαράστασης*. Πατάκης, 2000.

²⁴ See Γουργουρή, Στάθης Έθνος-όνειρο. Διαφωτισμός και θέσμιση της σύγχρονης Ελλάδας and Jusdanis, Gregory. *Belated Modernity and Aesthetic Culture: Inventing National Literature* and Steiris, Georgios – Mitralaxis, Sotiris and Arabatzis, Georgios. *The Problem of Modern Greek Identity: From the Ecumene to the Nation-State* for an extensive historical and social analysis on the concept of Greekness.

vs. city. At the same time, the Greek state was struggling with settling refugees from Asia Minor, massive migration from the countryside to the cities, economic crises and the challenges of industrial development. Similar turbulences were experienced by other Central European, Eastern and Southern European countries.

The emergence of a deep schism, known as the National Schism, between the followers of King Constantine I and those of Eleftherios Venizelos regarding Greece's stance and potential alliances during WWI, the crisis of bourgeois hegemony and the rise of a petite bourgeoisie, the invocation of a communist threat, and the dictatorship of Metaxa in 1936 created a tempestuous and unstable social environment. The continuous political and military confrontations contributed to the generation of a climate of distrust and generated a combative mood and hostile disposition among people.

One of the most important phenomena that validate the characterization of transition for the Mid-War era was the increased drift of people towards larger cities. Urbanization, more than any other factor, altered working and family conditions for the majority of people and shaped a new social reality. As expected, even though the agricultural sector remained the most important productive sector in Greece and the major source of employment, new industries, and services spread across urban centers transforming working relations, the quality of life, and social interactions, while the new industrial profile of workers affected collective and individual narratives. These changes brought about dramatic life and family adjustments and changed the social environment from introspective and protective to extroverted and competitive.

More specifically, between 1909 and 1935, multiple upheavals occurred due to constant wars and demographic upheavals. After the Treaty of Lausanne in 1923, the population of Greece was 5,016,889. Within eight years, i.e., between 1920 and 1928, the population of Athens almost doubled from 450,000 people to 800,000. According to Giannakopoulos,²⁵ the rush to the cities was the consequence of industrial development spurred by foreign capital inflows, the availability of cheap labor supply, and the devaluation of the drachma. The Greek Mid-War period thus marks the beginning of the nation's financial and economic modernization and development. As a consequence of economic and social mobility, the country's middle class started rising, even though large segments of the

²⁵ Γιαννακόπουλος, Γιώργος. «Η Δημιουργία της Σύγχρονης Ελλάδας», *Ελευθεροτυπία – Ιστορικά*. τχ. 98, 2001, σ. 38-43.

population were suffering from heavy taxation and unemployment. Moreover, the growing and rapid concentration of people in the cities spurred social and economic upheavals.

The Asia Minor catastrophe, which shook the foundations of Greek society in 1922, contributed to the country's economic hardships and social tensions. The refugee issue suddenly threatened the known reality and brought major social transformations across the country. As immigrants rose to a significant percentage of the local population, living conditions became problematic and newcomers were perceived as outcasts.

For the rise in poverty and the pressing need for housing and care, the Greek people blamed political leaders and the Court. Thus, in addition to their daily practical difficulties and harsh financial reality, people became suspicious of the prevailing political system and political leadership. The fact that the Great Idea (Megali Idea), which constituted the core of Greek foreign policy for almost a century, was shattered, produced deep schisms in Greek society. The realization that solutions had to be provided or imposed by foreign powers diminished trust in state institutions and Greek political leadership (Οικονόμου 172-185), shattered national pride, and intensified the general feeling of isolation and insecurity.

Despite these developments, the inflow of refugees from Asia Minor contributed to ethnological homogeneity for the first time since Roman times, further expanded the labor supply, the market size, and the variety of offered products, and improved the country's intellectual capital and political modernization. According to K. Vakalopoulos, the expanded production of tobacco and cotton in agriculture and the rise of manufacturing and trade, facilitated by the devaluation of the currency, contributed significantly to national economic recovery.²⁶

The succession of one government after another was a vivid reflection of the prevailing political uncertainty and the challenges that the political system had to manage. In 1926, Alexander Zaimis took over as Prime Minister of Greece in the midst of pressing demands to contain anarchy and lead the country to elections. Zaimis had assumed the primacy of an ecumenical government following the dictatorship of Theodoros Pangalos, two years before the return of Venizelos in 1928. The last period of Venizelos in office proved the most productive and successful of his career. This period displayed the bright side of the Mid-War's political developments.

²⁶ See Πατρώνης, Βασίλειος. *Η Περίοδος της Ανόρθωσης και του Μεσοπολέμου, 1909-1940: Ο Αγροτικός Τομέας*. Κάλλιπος, 2015. For detailed information on the subject of industrial development see Αναστασόπουλος, Γεώργιος. *Ιστορία της ελληνικής βιομηχανίας 1840-1884*. Ελληνική εκδοτική εταιρία, 1947.

Venizelos was clearly the most dominant political figure of the Mid-War era whether he was actively in the foreground or an active observer of political events. The ideas and aspirations he expressed as a leader reflected the yearning and collective fantasies of large segments of the population, most notably of the rising petty bourgeoisie, including young women. Patriotism, modernization, and peaceful progress to be gained via timely strategizing, active diplomacy, and effective negotiations, constituted his liberal political agenda which inspired his followers, despite numerous apparent contradictions in his stance. One can detect a dualism in Venizelos' persona: On the one hand, he stubbornly defended his political stance, "pushing things" either through maneuvers and compromises or through open confrontation to their final imposition. On the other hand, in his pursuit of peace or social progress, he sought solutions that reconciled and balanced conflicting social interests.²⁷ Achieving such polyphonous harmony required the functioning of institutions that promoted pluralist representation and variability in public logos that only parliamentary democracy could provide. These political aspirations were also consistent with the aspirations of many socially conscious women of the era.²⁸

Access to the educational system along with the prospects of employment in the jobs created by rising small and medium size industries of the rapidly growing urban centers affected to a large extent the lives of young women. Education became a tangible opportunity for the female youth striving to enter the working arena. Alexandros Delmouzos in 1925 and Miltos Kountouras in 1928 were persecuted for the innovative reforms they introduced: mandatory attendance in elementary school, new teaching methods, organization of student communities, and open and constructive dialogue between teachers and students.

The intellectual environment was heavily influenced by the war experiences and the prevailing neo-Hellenist ideology which, based on the Great Idea, combined elements of the Byzantine tradition with modernist European trends. Always in discourse with social reality, the cultural and artistic movements of the era reflected the thoughts, problems, and everyday life of the time. Hence, this bridging of the Greek identity's past, present and future are evident in all dimensions of public life.

²⁷ See Δημητρακόπουλος, Οδυσσέας (ed.). *Μελετήματα Γύρω από τον Ελευθέριο Βενιζέλο και την Εποχή του*. Φιλιππότης, 1980, Βερέμης, Θάνος and Γουλιμή, Γιούλα (ed). *Ελευθέριος Βενιζέλος: Κοινωνία-Οικονομία-Πολιτική στην Εποχή του*. Γνώση, 1989 and Βερέμης Θάνος and Νικολακόπουλος, Ηλίας (ed.). *Ο Ελευθέριος Βενιζέλος και η Εποχή του*. Ελληνικά Γράμματα, 2005.

²⁸ See Ξηραδάκη, Κούλα, *Το φεμινιστικό κίνημα στην Ελλάδα. Πρωτοπόρες Ελληνίδες 1830-1936*, Αθήνα: Γλάρος, 1988

Greek literature in the Mid-War period was moving from Romanticism to Realism and from the study of manners (*roman de mœurs*) to psychological and existential realism. The most important poetic voice of that period, Kostas Karyotakis, expressed this transitory duality by often using traditional poetic practices, such as verse and rhyme, to expose and challenge their use as fabricated and pretentious practices of bourgeois' intellect.²⁹

The quest for a genuine and authentic life experience combined with social criticism characterized the literary sphere. The so-called Generation of the '30s with representatives such as Seferis, Elytis, Eggonopoulos, Hatzikyriakos-Gikas, Empirikos, Parthenis, etc., put a heavy imprint on the literature and the visual arts of the period.³⁰ The key to understanding their work is cosmopolitanism as a result of modernism and the new western currents that arrived in Greece.³¹ Similar to the demand for patriotism in the conduit of politics, respect for tradition in literature expressed the underlying need to belong and integrate various influences and trends under a proud collective identity that synthesized what once was considered different.³²

The short Greek Interwar period (1922-1940) was thus characterized by efforts to homogenize an ethnically and culturally diverse population, as well as by attempts to implement a series of often contradictory policy interventions. Historians insist that the foundations of modern Hellenism were set in the interwar period which encapsulated political turbulences and social upheavals on the one hand with progressive economic, educational, and cultural reforms in the name of modernization on the other.

In conclusion, the Greek Mid-War era can be seen as an era that brought to the surface multiple contradictions which had to be subsequently bridged. The era did not provide answers to social and existential concerns of the Greek population, yet it posed and exposed the right questions for the first time. The questions concerned the dual and bipolar identity of new nation state (as it was still divided between its Eastern and Western characteristics) as well the integration of different social groups (financially and culturally) within the Greek society itself. The Greek Mid-War reality seems, thus, an appropriate stage

²⁹ See Ντουνιά, Χριστίνα. *Γ.Κ. Καρυωτάκης: Η Άντοχή μιὰς Αδέσποτης Τέχνης*. Καστανιώτης, 2001.

³⁰ See: Δημήτρης Τζιόβας, *Ο μύθος της γενιάς του Τριάντα*, Πόλις, Αθήνα 2011 and Λιάκος, Αντώνης. «Ζητούμενα ιδεολογίας της γενιάς του '30». *Θεωρία και Κοινωνία*, τχ. 3, 1990, σ. 7-22.

³¹ See. Δημήτρης Τζιόβας, *Οι μεταμορφώσεις του εθνισμού και το ιδεολόγημα της ελληνικότητας στο Μεσοπόλεμο*, Οδυσσέας, Αθήνα 1989. Κοτζιά, Ελισάβετ. *Ιδέες και αισθητική: μεσοπολεμικοί και μεταπολεμικοί πεζογράφοι, 1930-1974*. Πόλις, 2006.

³² See Αγάθος, Θανάσης. *Η Εποχή του Μυθιστορήματος: Αναγνώσεις της Πεζογραφίας της Γενιάς του '30*. Γκοβόστης, 2014.

for the study of literature from a Jungian perspective which puts emphasis, as its main mode of hermeneutics, on the hero's individuation journey through a process of unification and reconciliation of diverse internal processes and external shocks.

2.2 Young Women in Mid-War Greece: Between the Old and the New

The growing dualism of Greek society shook the roots of traditional Greek families and overturned social structures as well as established standards and beliefs which inevitably affected women. Young women in particular became carriers and witnesses of the major changes described above. The socio-economic turbulences constantly redefined their role, their behavioral patterns, and individual and collective expectations concerning their role and position in society.³³ The research questions raised in this thesis, therefore, focus on the changing realities of young women at that time, the social roles they were expected to assume, and the conflicts that arose due to their changing identities, as depicted by female novel writers of that period. Novel writing by female writers of that era provides vivid evidence of the ruptures of patriarchal patterns that took place at the time caused by the rise of the middle class, urbanization, and the influence of the feminist movement.³⁴

Women and a Nation in Transition

As with the nation's history, the heroines of this thesis find themselves on a threshold: they search for their individual and collective identity in an unstable environment.³⁵ This parallelism, which may come across as arbitrary, is consistent with Jung's psychoanalytic approach, which is rooted in sociopsychology. Jungian psychoanalysis asserts that the imagined or unconscious collectivity affects more than one individual. In sociopsychology, human performance is determined by individual characteristics as well as a social reality. The social circumstances may actually have been a stronger influence on behavior than a person's characteristics through what is called "social influence." As Lewin suggests, a sociopsychological approach studies "the distribution of the forces in the structure

³³ For *l'absence des femmes* in the transitional period see Εξερχτόγλου, Χάρης. "The 'Woman Question' in the Greek (Post)-Ottoman Transition Period", *Gendering the (post-)Ottoman world* 48, pp. 79-100 and Αβδελά Έφη, Ψαρά Αγγέλικα. «Ο φεμινισμός στην Ελλάδα του Μεσοπολέμου: μια Ανθολογία». Γνώση, 1985 and Βασιλειάδης, Βασίλειος. *Η ιδεολογία της λογοτεχνικής κριτικής του μεσοπολέμου για τη «γυναικεία» και την «ανδρική» λογοτεχνία*. Διδακτορική Διατριβή. Α.Π.Θ., 2006.

³⁴ The dialectics between society and individual from a Bakhtinian scope as a need to engage with social reality and re-structure perceptions of individuality in greek literature can be seen in: Αγγελάτος, Δημήτρης. *Όψεις και εφαρμογές της διαλογικότητας: Από τον Κ.Γ. Καρυωτάκη στο νεοελληνικό μυθιστόρημα*. Gutenberg, 2015.

³⁵ The idea of the verge in relation to history, literature and youth as well as the major polarities that are shaped as a result of social tension and renewal in Greek reality is observed in Καστρινάκη, Αγγέλα. *Οι Περιπέτειες της Νεότητας: η Αντίθεση των Γενεών στην Ελληνική Πεζογραφία, 1890-1945*. Καστανιώτης, 1995.

of the total situation” (868-96). Therefore, the individual narrative or confession, under an archetypal or perennial scope, allows the personal to translate to the political and vice versa.

From an archetypal perspective, the Greek Mid-War era is a period that is considered the beginning of a modernist syzygy. Modernity is associated with the acceptance of heterogeneity and individuality; moreover, it unifies the young and old under the inevitability of progress and evolution. Confrontation of the chasm between the old and the new cannot be avoided as old practices need to blend with new social imperatives. The East and West, which generated the novel Greek identity, needed to merge as one despite their conflicting characteristics to form a new profile of Greekness. This amalgamation is evident in the new aesthetics which preserve the fundamental traditional elements yet challenge and observe their authenticity. In terms of social behavior and cultural expression, the new reality demanded the individual to engage actively in what they pursued and experienced. Although action was not an easy task for large segments of the Greek population which found themselves at the risk of poverty or marginalization (e.g., as refugees and/or women), the explosive rhythm in which actuality unraveled demanded at the very least, social awareness and sensitivity.

The old traditional ways of being and thought were challenged; the premise of a globalized system of exchange and travel, of transatlantic journeys to discover the world, and the expanded consumer choices of an industrial economy nudged, as a persistent shadow, the protected and narrow realm of the old nation’s borders. The prospects of growth and change posed as frightening, but at the same time, appeared fascinating and unavoidable.

In such an environment, the promotion of women’s rights emerged like an unconscious repressed desire which was for long concealed under the persona of an Eastern, conservative façade. The “performance of submission” was prevalent as a social practice since it was judged to be necessary for individual peaceful survival as well as a clever strategy to initiate a rebellion if conditions ever became ripe.

Separation from the old was often identified with movement to cities and a different urban life. Leaving behind the rural environment to experience a promising industrial actuality became tantamount to a movement from the inside out, from the inner sphere to the outer, which was paradoxically experienced as a genuine way of living. Authenticity of existence in this context became synonymous with constructing and living in a social reality that embodied early 20th-century individual or collective aspirations of well-being and a realization of the costs and benefits that needed to be assumed to attain it. Attaining an

authentic reality presupposed the pursuit of a tortuous esoteric course, a quest of individuation.

The confrontation with the established social norms is present at all stages of this quest due to the resistance encountered. The Old insists, oppresses, and ridicules. The New retreats; it hides silenced in the cracks of reality as an outsider. Social stigma, marginalization, unemployment, immigration, and fatal diseases, including depression, occur as social phenomena of a nigredo state of marge, sinking the promise of a new, reconstructed social Self.

Then return occurs, but with a twist. The return is, in fact, the establishment of a new reality that in magnitude and richness reassembles the archetypal past reality of *eudaimonia*. The glory of ancient Greek achievements and the adoration and idealization of the historical past is relived in the late 30s, both historically and literally; it is now enhanced with a hint of modernist doubt gravitating the focus of the individual psyche. The individual becomes the vessel of a specific historic narrative. A balance between the individual and society seems to gradually get restored. The creation of a new historical reality appears as a pressing demand that translates the personal into political and the individual's personal doubt into a social cry of protest.³⁶

Women's Social Position in Mid-War Greece

The heroic exit of young women outside the domestic sphere in the Mid-War era eventually stopped being connected to marriage. The social change brought to the surface the limits of the hegemonic standards of masculinity. Furthermore, it raised the issue of the social stance of women and women's rights under modernist terms and conditions. The personification of these changes was the working-woman model. The adoption of this new social role in combination with the traditional ones of the daughter, mother, and wife opened up the quest for individuation. The synthesis of new social roles opened up new possibilities

³⁶ See Ιγγλέση, Χρυσή. *Πρόσωπα Γυναικών, Προσωπεία της Συνείδησης: Συγκρότηση της Γυναικείας Ταυτότητας στην Ελληνική Κοινωνία*, Οδυσσέας, 1997 and Λιανοπούλου, Ελένη. *Οι ελληνίδες πεζογράφοι του Μεσοπολέμου (1921-1944)*, Διδακτορική διατριβή, ΑΠΘ, 1993.

For an in depth analysis on female consciousness in midwar female poetry See: Χατζηβογιατζή, Όλγα. *Αναζητώντας τη γυναικεία ποίηση στα χρόνια του Μεσοπολέμου: μια καταγραφή της εργογραφίας αλλά και της κριτικής πρόσληψης των Ελληνίδων ποιητριών*. Διδακτορική διατριβή. ΕΚΠΑ, 2018.

for young women, who started departing from home to mingle and explore the real social arena. Moreover, the old roles started to be challenged, especially since the advocacy of women's rights started to emerge as a social demand, following a long period of suspicion. Policy measures were introduced aiming to protect the young working woman or single mother. The institution of allowances for underprivileged mothers for example helped to reduce abortions by 80%.³⁷

However, the tensions between motherhood and the working-woman role started appearing. Avra Theodoropoulou underlined in 1933 the significance of motherhood in her hymn to motherhood as a state of purity, perfection, sacrifice of the ego, faith, and altruism as birth creates untainted souls. In her own words:

“...Because with every child that the woman brings into the world, a soul is born again, one which reveals to us in its first years all its purity and perfection, and thus we have to fulfill a command, from which this soul cannot be missing: the upbringing of our children... The one who is really a mother lives in practice. Because not only does she give birth to a bodily life, but with the sacrifice of her ego she creates souls, and this is not a matter of knowledge; this is the essence of life. Today's mothers, of course, have to perform their duty with incomparably greater difficulties. But today her world needs more than ever women who will save the man from his erroneous and restless life, from his pseudo-ambitions and materialistic tendencies; the world needs mothers who will raise their children with those virtues that establish and make possible social life. The sense of responsibility towards the present age therefore mainly affects motherhood, that eternal law which makes a woman sacrifice herself affectionately for the sake of others, not once with a deed, but every day, every hour, every

³⁷ Gaitanou comments on the significance of the law protecting poor mothers: “The state gives us the means to elevate one of our most sacred missions and to cleanse it of the insults that have been given to it. It is up to us women now to help enforce the law firmly and to really prove how financial needs only pushed a few poor women into crime” (qtd. Νιζαρλίδου 71).

“Το κράτος μας δίνει το μέσον να ανυψώσουμε μια από τις ιερώτερες αποστολές μας και να την καθαρίσουμε από τις ύβρεις, που της δόθηκαν. Σε μας τις γυναίκες απομένει τώρα να βοηθήσουμε να εφαρμοσθή ο νόμος γερά και να αποδειχθή πραγματικά πώς οικονομικές ανάγκες μόνον έσπρωχναν μερικές φτωχομένες στο έγκλημα» (qtd. Νιζαρλίδου, Ελένη. *Το περιοδικό «Ελληνίς» (1921-1940): η αναπαράσταση των γυναικείων ταυτοτήτων στην Ελλάδα του Μεσοπολέμου*. Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, 2013, σ. 71).

minute in a quiet, faithful, altruistic and continuous performance of her duties. (Theodoropoulou 186-187)³⁸

The above conviction was widespread among women as it is extensively analyzed in Nakou's *I Xepartheni*. At the same time, the generation of income through work, mostly in the tertiary sector, brought about a wind of change which later on translated to claims for political rights. Financial independence would ultimately lead to civil rights and more equal treatment in society. Female logos also appeared as a result of the proliferation of women writers, teachers, and journalists. The more women got the chance to educate themselves and prosper, the more they adopted this new role model and used it to their advantage. As a result of women's access to higher education, the working woman became the fundament on which a new female profile was created.

Author Gilles Lipovetsky describes the present or perhaps the future woman as the third woman in his work entitled "Third Woman." The quote below sketches the new female reality and her emerging new identity:

The "Third Woman" was not created by God but by herself. She distanced herself from eternal femininity but did not escape from it completely. However, she resolutely cut the shackles with the curse of ancestral sin and with the given female destiny. Contraception freed her from unwanted motherhood. Redeemed from the "fear of the living" of previous generations, she can love and experience the pleasure she would like with subtler shades. She dominates her image, her space and her time, thanks to the freedom given to her by the majority as a salaried worker. The work that has already been conquered provides her not only with a living but also with a social identity that she does not intend to give up. Thus she moves towards the public space, dreams of studies and a career, which she refuses to submit to a partner, although the private space remains for her that invaluable field of happiness. The public sphere is still resisting. However, she penetrates into it little by little, with the consent of the public, which is now convinced that it is an injustice, even a pity, to exclude her from

³⁸ «Γιατί με κάθε παιδί που φέρει η γυναίκα στον κόσμο γεννάται και εκ νέου η ψυχή, που μας φανερώνει στα πρώτα της χρόνια σε όλη της την αγνότητα και τελειότητα, και γιατί έχουμε να εκπληρώσουμε μίαν εντολή, από την οποία δεν μπορεί να λείψει η ψυχή: την ανατροφή των παιδιών μας ... Εκείνη που είναι πραγματικώς μητέρα ζει στη πράξη. Γιατί δεν γεννά μόνον με ωδείνες σωματική ζωή, αλλά με θυσία του εγώ της δημιουργεί ψυχές, και αυτό δεν είναι ζήτημα γνώσεων είναι αυτή η ουσία της ζωής ... Αι σημερινά μητέρες έχουν βέβαια να εκτελέσουν το καθήκον τους με ασυγκρίτως μεγαλύτερες δυσκολίες. Αλλά ο κόσμος της χρειάζεται σήμερα περισσότερο παρά ποτέ χρειάζεται γυναίκες που θα λυτρώσουν τον άνδρα από τον πλανημένο και ανήσυχο βίο, από της ψευτοφιλοδοξίες και τις υλιστικές τάσεις του, χρειάζεται μητέρες που θα αναθρέψουν τα παιδιά τους με τις αρετές εκείνες που θεμελιώνουν και κάμνουν δυνατή τη κοινωνική ζωή. Το αίσθημα της ευθύνης απέναντι της σημερινής εποχής θίγει επομένως κυρίως την μητρότητα, τον αιώνιον εκείνον νόμον που κάνει την γυναίκα να θυσιάζεται στοργικά υπέρ άλλων, όχι μια φορά με μια πράξη κτυπητή, αλλά καθημέρα, κάθε ώρα, κάθε λεπτό σε μια ήσυχη, πιστή, αλτρουϊστική και συνεχή εκπλήρωσι των καθηκόντων της.» (Θεοδωροπούλου 186-187)

politics. Economic power, however, is a completely different matter. The business world remains the most inviolable male sanctuary, something like a dark and manly mafia. The postmodern "Third Woman" has nothing to do with the centuries-old "despised woman" of the ancient Greek and Judeo-Christian tradition, found in the devaluation of the female. It has nothing to do with the "hagiographed woman" of the modern age. (Lipovetsky 1-2)

According to Efi Avdela's extensive research on women and women's rights in the Greek Mid-War period, women always had work but used to work in the fields or at home, most often with no pay, thus being financially dependent and not able to use their gained income, if any, as they wished. Any paying activity which granted the family financial autonomy was kept separate from the obvious female sphere, i.e., the domestic environment. Only income from paid employment that could be calculated, mattered, and "counted." An additional factor that should be kept in mind is that women's participation in the labor force was historically dictated not by purely economic considerations but by the social stance of women in the nuclear unit of the Greek family, the gender dynamics between the two sexes, and the social roles corresponding to each gender which dictated what a woman could or could not do. Women's work was thus limited to informal craftsmanship, small family business activities, and the agricultural sector (Αβδελά 194-195).

The refugee wave from Asia Minor changed the composition of the labor force in a few years. Consecutive censuses in 1907, 1920, and 1928 indicated that more and more women worked increasingly outside their homes, especially in manufacturing, in various freelancing activities, and/or in the public sector (Αβδελά 195).

Table 1

Participation of Women in the Work Force by Profession 1920-1928 (excluding Farming, Husbandry, and Fishing)

	1920		1928		1928 προσφ.	
		%		%		%
Βιομηχανία	58.652	20,00	99.712	23,20	36.088	31,51
Μεταφορά-Συγκοινωνίες	1.140	1,46	914	0,86	135	0,72
Πίστη- Ανταλλαγ.- Μεσολάβ.	656	6,86	1.774	7,73	324	7,45
Εμπόριο	3.263	2,47	4.958	2,67	1.383	3,59
Προσωπικές υπηρεσίες	32.682	62,73	37.377	64,92	7.808	56,32
Ελεύθερα επαγγέλματα	10.789	17,47	18.230	21,21	3.909	30,02
Δημόσιες υπηρεσίες	2.332	4,78	2.421	5,44	617	12,58

Πηγή: Γ.Σ.Υ.Ε., Στατιστική Επετηρίς της Ελλάδος 1930, σ. 75.

Adapted from: Γ.Σ.Υ.Ε., Στατιστική Επετηρίς της Ελλάδος 1930, p 75

The departure of women outside the monomythic home was driven by economic necessity but also by the social awakening ignited by the changes in the social and cultural environment. Family life and motherhood remained, however, the dominant mission and duty for most women, despite their aspirations for an exit. Their departure was often perceived as a betrayal, not only towards their family or husband but towards the whole society to which they “refused to offer their services.” The domestic confines were judged to be by many the sole place of reference and action for womanhood to serve society and the nation, mainly through motherhood; thus the female destiny and the prevailing standards of womanhood were closely associated with nationalism (Χατζηωσής 338). National pride and praise towards the woman/mother of the future soldier was often used as a patriarchal strategy addressed to the mothers’ sentiment to force them to accept the status quo.

Women, as a result, sought remedial strategies to protect themselves through marriage and promised to remain committed to the expected traditional tasks. In order not to fail society’s expectations, young women tried to combine domestic life with paid work bearing the tensions and difficulties of such a choice.

Social subordination was at the same time both the cause and effect of women’s financial subordination. An example of the limited freedom of choice women had was that it was impossible to practice a profession without the approval of their husband (Αβδελά 199) since the prospect of work was mainly a means to support the family. On the other hand, such restrictions helped to build a collective identity for women in the cities, which gradually led to organized collectivism and trade unionism and, in turn, to political activism. Women’s rights to work thus became directly related to the greater evolution of progressive political ideas of the era.

The Association for the Rights of Women clearly articulated the need for women to work under the same conditions as men. Avra Theodoropoulou, Roza Imvrioti, Alkis Thrilos, and Maria Negreponti, to name a few, expressed these arguments in the magazine *The Fight of Woman [O Agonas tis Ginekas]*. Interestingly enough, the feminists of the Association did not advocate any favorable legal treatment in favor of women’s rights, since the aspect of gender difference was not accepted. On this issue, there were in fact differences between the so-called civil feminists and the socialist feminists.

Athena Gaitanou Gianniou, who founded the Women’s Socialist Group in 1919, denounced bourgeois feminism because, as she claimed, bourgeois feminists were representatives of a female form of capitalism. A young feminist woman of bourgeois

upbringing had to be a light-minded, lazy socialite; she was depicted as a victim of purposeful consummation, lacking any political views of her own, and being the mouthpiece of her husband. Gaitanou Gianniou rejected and accused “the Persona of feminism” as a replica of the male’s gaze enhanced with characteristics of pseudo-liberalism (Ψαππά «Γυναίκες» 24).

As a result of these early feminist movements and the opening of female jobs, most notably teachers and maids, new possibilities for working women appeared. Jobs were created in both the private and public sectors satisfying to a large extent the desire of women to integrate as much as possible into a growing labor market, which up to that point was solely male-oriented.

Working women were usually young (10-19 years old) constituting around 52% of women in the labor force (Αβδελά 196). According to Avdela, these women had no education, were refugees or orphans, and had to work to financially support their families or to put aside money for their dowry. This last factor, as seen clearly in the novels under study, constituted a primary force of stress for young women. Married women were not usually working; if they did so, that was socially condemning unless they were highly specialized, which was an indication that they belonged to the middle or upper middle class. From 1930 onwards, marriage constituted a reason to be fired from work. In any case, the salary of women was around 53% of men’s pay. These conditions sketched the profile of the breadwinner woman [*βιοπαλαίστρα*], struggling to survive and meet her ends.

Although the harsh financial circumstances which led women outside the protective sphere of the home were usually seen as a necessity and as such were sympathetically seen by the press of the era, numerous concerns were raised in terms of work outside the home. The problem was that a woman’s absence could have negative repercussions on family life since a woman’s nature was considered “special” (Αβδελά 200). Furthermore, women workers were seen as vulnerable and potential victims of corruption or sexual abuse in the workplace; the high rates of tuberculosis were also raised as a discouraging factor (Κατσιγρα 171-2). The patriarchal logos had penetrated and shaped the prevailing attitudes to such a degree that serious allegations of corruption and abuse were explained not as manifestations of male authority’s abuse of power but as verification of female defenselessness.

In 1912, as a result of pressures from leftist workers’ unions and left parties, legislation protecting the rights of working women and children was introduced and turned into law in 1920. Female workers did not exhibit great interest in unionization unless they

belonged to the socialist or communist parties or were working in a specific sector where unionization was popular, such as the tobacco industry in Agrinio.

Therefore, feminism in Mid-War Greece was a social movement that aimed to mitigate social inequalities and support women's conquest of dignity (Samioy 66-69). As a humanitarian movement, it based its demands on the ideals of the French Revolution, namely freedom and equality. Avra Theodoropoulou agrees that the aims of the feminist movement were more social than political and expressed her views in a controversial article entitled "What Does the Feminist Struggle Demands: feminism and motherhood." As she stated, feminism was not identified with a single party but was a cross-cutting demand; for this reason, she asked each party to become feminist from within. According to Theodoropoulou in *Exigisi*, raising the social consciousness of women was the only way that an improved stance of women in society could be achieved (5).

It is not a coincidence that in the Mid-War era, the initial feminist interventions centered on the improvement of the position of women through access to education (gnosis) and spiritual heightening [*πνευματική ανύψωση*]. These were the pressing demands of the "writers" [*γραφούσες*], a term which had been used disparagingly by Emmanuel Roidis (Avdela 339).

Women's writing was undeniably a privileged space dedicated to the elaboration and exploration of an autonomous female identity. Through writing, women could challenge the ideological tenets of a male-centered society. Female writing was thus seen as a "lonely" and "heterodox" practice not only because it distracted women from their family role, but because it led to introspection, a process that could eventually breed opposition and resistance (Γριβέα 7). In any case, the spread of female logos was an awakening that, when combined with women's presence in the public sphere and workforce, posed threats to the status quo. By describing this transition from a feminist perspective, the female writers of the era voiced their social awareness and sensitivity, as well as their wish for social change.

Women's presence in the public sphere differentiated the Mid-War era relative to the late 19th century's awakening call represented primarily by Kalliroi Paren with the publication of *Efimeris ton Kirion*. Educated upper and upper-middle-class working women were the spokeswomen of change since they could articulate their thoughts in writing.³⁹ By their written statements, an entire imaginary community of women was represented.

³⁹ For a description and timeline of the Greek female writers in the late 19th century onwards see: Ντενίση, Σοφία. *Ανιχνεύοντας την «Αόρατη Γραφή»: Γυναίκες και Γραφή στα Χρόνια του Ελληνικού Διαφωτισμού-Ρομαντισμού*. Νεφέλη, 2014.

According to Samiou, the female columnist, journalist, or writer was not a single woman with a unique surname but a multitude of women who raised their voices behind them (91). The female journalist, although constrained due to the hurdles imposed by men, was educated, enlightened, and multifaceted. She was able to overcome male prejudices and become the spokesperson for women's issues. The emergence of progressive feminist discourse was thus linked with financial independence, work, and educational rights:

The modern girl certainly has more will, courage and personality than the pre-war girl. There are three main reasons that brought about this transformation. First the Great War, during which women and young women were left alone, while husbands and brothers were at the front. The girls assumed new responsibilities and tasks and realized the importance of life and its mysteries. After all, the education of today's girls has improved; it perpetually progresses, thus they gain self-confidence, they feel they are strong and equal to men. (Samiou 268)

The liberal segment of the Greek Mid-War society that was ready to accept this new reality was still a very small percentage of the population. Nonetheless, this broadminded minority managed to redefine the essence of “female destination” (Αβδελα 338).

Women's Political Representations and Affiliations

This change propelled a redefinition of the term “political” in the Mid-War era which gradually had to depart from discourses of national identity and focus on more esoteric social transformations. Such shifts were happening in different countries at the same time. While in the inter-war period, questions pertaining to national identity continued to be raised, after WWI, the individuation of women became one of the major social demands and priorities in many European countries.⁴⁰ The creation of a western network of influence, inspiration, and modernization influenced Greek society. In 1928, Irini Athinaia comments on the loss of Greekness in portrayals of Westernized femininity arguing that it detached them from their traditional role model:

Today, that Greece is going through a transitional period and lives under foreign influences, our women are becoming also colorless, dull, without national characteristics which reveal their nation of origin. Some look like French women, others like German, others English, depending on the upbringing they received from their mother and their foreign teacher. When

⁴⁰ See Ξηραδάκη, Κούλα. *Το φεμινιστικό κίνημα στην Ελλάδα: Πρωτοπόρες Ελληνίδες*. Κουκκίδα, 2020.

we start to prosper, the woman will start becoming more Greek, not in the small but in the big things. The more civilized homelands become, women become more national. (174)⁴¹

Xenomania created colorless women who usually assigned the upbringing of their children to foreigners. The adoption of the French lifestyle in dress and demeanor was widespread and is an apparent motif in the novels under study. According to feminist voices of the time, the result of such upbringing was to produce female subjects who suffered from nervousness, melancholy, anemia, materialism, and emptiness (Τζανάκη et al. 139). Such representations of women—examined in this thesis under the term of the Kore archetype—worked against feminist voices. Furthermore, the depiction of women as passive and fragile, not trained to survive outside the domestic realm, was considered to be another important source of antifeminist logos. Prejudice and fear regarding female individuation were basic constructive elements of patriarchy's ideology. Male sovereignty was expressed by phallogentric logos and psychological and physical violence. As a result, women who were products of male dominance were fragile, sensitive, naïve, generous, and eager to seek the safety and stability provided by the domestic sphere/shelter. Their submission provided them with a sense of security which they needed desperately. Their need to be guided and controlled was a dominant characteristic of a gender-specific social class.

As a consequence of this reality, conservative male voices argued that women could not be seen as equal members of society or have the right to vote since they had no prior political or social experience. Interestingly enough, this was a position embraced by socialist and communist feminists claiming that a transitory period was required for integration into the main social trunk. In their view, the barred family realm was protecting young women from corruption and abuse. Moreover, women were considered intrinsically and naturally ignorant and uninterested in the subject of politics (Μαυρογορδάτος and Χατζηιωσήφ 350). Therefore, they claimed that a preparatory period was needed. Such a period would teach and prepare women to understand their interests and would free them from political conservatism.

As a result, one can distinguish two main categories of feminists which both appear in the novels under study. The first one was represented by the radicals in the Association for

⁴¹ «Σήμερα π.χ. που η Ελλάδα περνά μια μεταβατική εποχή και ζει κάτω από ξένες επιδράσεις, είναι και οι γυναίκες μας ξέχρωμες, άτονες, χωρίς τύπο δικό τους, που να προδίδει το έθνος τους. Άλλες μοιάζουν γαλλίδες, άλλες γερμανίδες, άλλες αγγλίδες, αναλόγως της ανατροφής που πήραν από τη μάνα τους και την ξενοφερμένη τους δασκάλα. Όταν θ' αρχίσουμε να ακμάζουμε, και η γυναίκα θα είναι ελληνική, όχι στις μικρές μα στις μεγάλες. Όσο πιο πολιτισμένες είναι οι πατρίδες, τόσο και η γυναίκα πιο εθνική» (Αθηναία 174)

Women's Rights, which was influenced by classical liberalism and humanitarian socialism. This association sought mental redemption by breaking the chains of prevention and modesty, of parasitism and fatalism, and extortion by promoting child protection, refugee integration, etc. These demands led to the foundation of Women's Upper School in 1921, the National Orphanage Shelter in 1922, the Association for the Protection of Women Prisoners and Minors in 1925, the Association Against Trafficking in 1925, and the Establishment of Evening Schools for Female Employees in 1925. In cooperation with women's organizations from Romania, Yugoslavia, Poland, and Czechoslovakia, the Women's Small Entente was established.

The Greek province, on the other hand, was less radical and closer to the philosophy of the Lyceum of Greek Women. Women in rural parts of the country—if affiliated at all—were primarily members of the National Council of Greek women. Their views were simultaneously influenced by feminist activities originating in the cities, as well as by female traditions of the pre-war period.

Feminist voices responded to the claim that women lacked political education and experience by arguing that to gain such experience, women had to vote and learn through participation. In addition, they used the patriarchal argument in reverse, stating that since they bear and offer their children to the nation's prosperity, they have to be treated as equals. Avra Theodoropoulou in 1933 clearly stated: "We wish to be citizens" («Ψήφο» 1).⁴² It should be noted, however, that according to the feminists of the time, the purpose of their struggle was not to undermine the position of men but to seek a respectful and productive coexistence. While recognizing equality as essential, they argued at the same time that men should not be perceived as enemies but as collaborators. Their ideas echo the Jungian idea of the "anima/animus syzygy". The polemic stance adopted by some feminists of the time, however, made the feminist struggle unpopular («Στήλη κινήσεως Εθνικών Συμβουλίων» 140).

In conclusion, the Mid-War era was a transitional period manifesting a duality that was expressed through conflicting female aspirations between marriage and maternity versus work and/or active citizenship (Ψαππά «Μητέρα»). This conflict highlighted the multiple versions of womanhood and social roles which a woman could assume, each associated with diverse psychological and behavioral reactions and patterns. Therefore, the Greek Mid-War period was an era of promises and change, but also of prevailing strict limits that could only

⁴² Theodoropoulou states that women were at last disgusted by their humiliating treatment: «Αηδιάσαμε πια την ταπεινωτική μας θέση. Θέλομε να είμαστε πολίτες.» (ibid)

lead young women to dream of, as opposed to experiencing, the needed transformation of their social status.

2.2 The Choice of Novels and Heroines

The individual narrative implying an archetypal or collective identification was the main criterion for the novels' selection. In the novels chosen, every seemingly minor victory of a heroine revolting against the status quo sparks hope for change in the imaginary women's community.

In all novels, the women who appear as heroines grow both biologically and socially; through losses and sacrifices, which symbolically constitute tragic purification ceremonies, the women are liberated and acquire new social roles and identities. The process of adulthood, between two stages of development, requires losses that dramatically reconstruct the new historical reality.⁴³

In the literary texts under study, the emerging modern identity of young women is explored in relation to the establishment of an emerging modern society. Recurring moral and sociopolitical crises at both the personal and collective levels mark the arduous road to modernity. They appear as necessary challenges and an inevitable requirement for the coming of the New Age. Contradicting perceptions and views which represent past and new social identities had to be bridged. For example, the proper role of daughters who were expected to remain in the domestic sphere had to be reconciled with the desires of the individuated young women who wished to work and eventually vote.

Although relatively unknown, these novels present, in a lively and representative manner, important aspects of the female experience. As Olsen suggested, the magnitude of literature is not only in "the great writers, the good writers; it is also in that which explains much and tells much; the soil from which greater writers burgeon" (6-17).

From a social and literary perspective, these literary confessions display the tensions of the early Greek Mid-War era. The social demands of feminism as presented above, including all variations and multiple voices, as well as the social characteristics of the period, are evident. Another, more specific, criterion for the choice of novels was the fact that the narrating subjects are all women who report in retrospect and in the first person a subjective

⁴³ See Μουλά, Ευαγγελία. «Η διαχρονική δεξίωση της έννοιας της εφηβείας και το Bildungsroman», *Σύγχρονα κοινωνικά θέματα στην ελληνική παιδική και νεανική λογοτεχνία. Ξεκλειδώνοντας τα μυστικά της σημερινής κοινωνίας*. Εργαστήριο Λόγου και Πολιτισμού Π.Τ.Π.Ε. Πανεπιστημίου Θεσσαλίας, 2009, σ. 181-196.

confession of their life. In addition, the literary forms used, i.e., diary writing, travel literature, and epistolary novels, are typical examples of women's styles of writing. Despite prevalent expectations, the women writers of the novels under study did not limit themselves to poetic and exaggerative romantic fiction but ventured to provide an objective account of social reality expressing social worries and demands through personal narration. Representing the personal as political, the authors, who were all known female intellectuals of the times, wrote purposefully their subjective accounts of womanhood. Through such exposure, these female writers raised social consciousness and prompted an awakening that can be regarded as the equivalent of a boon or victory in the male hero's journey. More specifically, the female subjects/heroines of the novels share the following characteristics which, as previously discussed, are key determinants of the female road to individuation:

- The female subjects are young, and they are theoretically “daughters” (Kores) in the way the world around perceived them. The subjects are not all found in the biological threshold of adulthood (18 to 21 years of age.) Yet, throughout their narration, they experience the emotional and biological changes that are associated with this turning point in human development. The main reason that their initiation is delayed is that, due to sociocultural reasons, the exit to the outer sphere occurs later in women than in men.
- The female subjects are either about to get married or newlywed. The single women suffer from a lack of male companionship, i.e., a mild form of what is described stereotypically as hysteria. Moreover, this absence constitutes the main reason for their suffering, trauma, and social stigmatization. This is an important commonality since it effectively exposes “the Anima-Animus” projection and the problematic dynamics between the two sexes. The Male Lover may be present as a memory - usually as a shadow haunting reminiscence - or he is completely absent from the plot.
- All female subjects refer to the social institution of the dowry as one of the key issues/causes of their misery and anxiety.
- All female subjects have been betrayed at least once by male figures surrounding them. Their trauma has assumed the form of sexual abuse, restraint, and/or financial dependence. All outcomes reflect the social undercurrents of the prejudice prevailing in Mid-War Greece concerning women's stance in society.
- All female subjects have extremely fragile health. High rates of tuberculosis are an additional factor that contributes to the pervasive feeling of mild depression. From a

feminist perspective, leaving behind the Freudian hysteria narrative, depression due to passivity and marginalization was the main cause of women's social enslavement.

- The father figure is completely absent from the plot, while the mother figure is present yet absent in essence. The mother figure is permanently depicted as weak and vulnerable, unable to intervene and protect the daughters from a male-dominated system. This characteristic is extremely significant from a psychoanalytic approach since the hermeneutic reasoning behind the mother and daughter duo is key. As Woolf famously said: "we think back through our mothers if we are women" (69).
- All female subjects live in the city or in larger towns, making the social repercussions of urban living extremely relevant. The sense of entrapment, along with the constant judging gaze of society, creates a dark and gloomy atmosphere and mood prevalent in the novels.
- The female characters under study show exceptional intellectual depth. They have dreams and aspirations of careers, travels, sexual freedom, and political interventions that go way beyond their inner sphere. Furthermore, they are careful observers and proceed to notice the people and the world around them closely.
- Most of them are working women. The harsh working conditions they experience justify the social requests of the time in favor of social protection of working women's rights.
- Most of them belong to the middle or upper-middle class.
- Most women are in essence writers. They write their confessions in the form of a journal to find comfort and relief from their problems, i.e., engage themselves in a form of self-performed psychotherapy. They also use letters to communicate their agonies to women like them, i.e., their literary sisters, or they deliberately write novels that aim to inform and empower other, mainly female, readers.

All the above common traits constitute an opposite discourse from the prevalent one used for young women under the period's patriarchal narratives. The tension between social expectations and the search for female authenticity is thus constantly present in the novels.

From a literary perspective, the novels are realistic, confessional, first person manifestations of the process of individuation described in a manner similar to that of a patient who chooses to recall a traumatic life event in the past tense. The lack of verse or exaggerative poetic language eradicates all stereotypical assumptions of that time concerning what defines female writing. On the contrary, the factual and descriptive narration along with

subjectivity point toward an evolving paradigm of female logos. The new Logos is not sentimental and shallow but crude and authentic as the undeniable experience of the female journey presented. Moreover, the commonalities presented as motifs in the female journey reflect the need to move away from a personal single plot to a collective social experience. The growth of the Kore Archetype from a domestic subordinated figure to that of the “Writer Archetype”, keen on social involvement, is a striking common pattern.

2.3 Women Writers and Novel Writing as an Act of Individuation

Writing novels and specifically writing about “growing up” as a young woman in Mid-War Greece is not just a task that aims to illustrate the passage to adulthood under a specific timeframe. Through the analysis of the novels, the researcher has the opportunity to study the pattern of the Journey and the concepts of the *verge* (Campbell) and *threshold* (Jung) from a multidimensional structuralist perspective. The idea of *transition* in this specific case bridges multiple evident polar opposites: the evolving psychological state of the heroines under study from adolescence to adulthood, the historical momentum between two major wars, the undergoing social transformation from a strict patriarchal to a pluralist society, and the conversion of novel writing from a strictly masculine affair to an important expression of female logos. Such a literary transition occurred in the Greek Mid-War period: female novel writing can thus be considered a passage to individuation for Greek letters.

It is not a coincidence that K. Dimaras uses the passage to adulthood metaphor in his description of this period. As he states, the Asia Minor catastrophe found Greek literature “in the most ungrateful time of an upsetting adolescence” (Dimaras 471). As the ideology of the older generation could not be sustained anymore, two tendencies emerged: the attachment to tradition on the one hand and the pursuit of innovation (novelties) on the other. The generation of the 30s⁴⁴ espoused demoticism which exposed the polemic scope of Venizelos’ movement (Vitti 14). Seferis and Elitis appeared in poetry and novel writing. K. Politis, N. Kazantzakis, S. Mirivilis, I. Venezis, M. Karagatsis, G. Theotokas, A. Terzakis, and P. Delta, to name a few, introduced nostalgic and romantic realism. The novels focused on tragic elements, losses, and catastrophes as prevailing motifs. The writers of the period tended to describe an idealist childhood utopia based on their memories to cherish it in retrospect as a

⁴⁴ For a detailed analysis on the generation of the 30’s see Τζιόβας, Δημήτρης. *Ο Μύθος της Γενιάς του Τριάντα: Νεοτερικότητα, Ελληνικότητα και Πολιτισμική Ιδεολογία*. Πόλις, 2012.

memorial. The difference with the novels studied in this thesis lies in the female writers' focus on women's perceptions of their current reality. Using present tense, subjective social criticism, and close observation of their surroundings, the female writers sketch a transitory timeframe for the protagonists but also Greek society as a whole.

The stories narrated are not odes to past years of innocence, but an awakening addressed to contemporary Greek society. Mario Vitti detects this difference which is common in several novels by the "thirty's generation" novelists. It is a kind of resignation driven by their refusal or inability to realistically deal with the social conditions of their time. It leads them to write works "that direct the reader's sensitivity to barren places and to the clear awareness of the present" (Vitti 197-98). For the same reason, Panagiotopoulos in his criticism argues that "the generation of the 30s failed convincingly to interpret large groups of people;" as a result of a pervasive feeling of weakness, it turned to the description of limited social groups and "to the study of the lonely individual and his seclusion" (Panagiotopoulos 37-38).⁴⁵ Sofia Mavroeidi-Papadaki commenting on Nakou's *Parastratimenoi* states:

...much of the work of Mrs. Lilika Nakou, is dedicated to the child who grows up and always fights ... in extremely tragic conditions... No child story of Mrs. Nakou is read calmly. The reader is intensely afflicted, hates, rebels, disgusts and is rarely liberated. The people who surround the child, in her work, are in a state of moral decay and their fate is tragic and inevitable, like the life of ancient Greeks, in which the heroes unjustly fight to get rid of her nails. (114)⁴⁶

Women's writing in prose was easily accepted because of the stereotypical view of female writing as different in texture, essence, and tone. According to Papas, novel writing needs life experiences, a variety of knowledge, social awareness, and organized social causalities. These, according to his view, were the essentials that women in Greece, despite their civilian liberation and progressive pace, did not possess (Papas 412-13).

⁴⁵ «δεν κατάφερε πειστικά να ερμηνεύσει, μεγάλες ανθρώπινες ομάδες», με αποτέλεσμα, συναισθανόμενη την αδυναμία της αυτή, να στραφεί στην περιγραφή περιορισμένων κοινωνικών συνόλων και "στη σπουδή του μοναχικού ατόμου και της ερημιάς του» (Παναγιωτόπουλος 37-38).

⁴⁶ «...μεγάλο μέρος από το έργο της κ. Λιλίκας Νάκου, είναι αφιερωμένο στο παιδί που μεγαλώνει και παλεύει πάντα ... σ' εξαιρετικά τραγικές συνθήκες... Καμιά ιστορία παιδιού της κ. Νάκου δεν διαβάζεται ήρεμα. Ο αναγνώστης παθαίνεται έντονα, μισεί, εξεγείρεται, αηδιάζει και σπανίως , απολυτρώνεται . Οι άνθρωποι που περιτριγυρίζουν το παιδί, στο έργο της, βρίσκονται σε κατάσταση ηθικού ξεπεσμού και η μοίρα του είναι "τραγική και αναπότρεπτη, σαν την ειμαρμένη των αρχαίων, που άδικα παλεύουν οι ήρωες να λυτρωθούν απ' τα νύχια της.» (114)

This thesis aspires to answer such criticism in a way that does not disregard the undisputable immaturity of women's presence in the public sphere. However, the chief traits Papas uses as female deficiencies are archetypical in essence; being inherited, they are evident in the novels studied. These characteristics are not missing from the novels; they are definitely different from the norm and for this reason they are perceived as ruptures in the individuation route.

Politis believed that while female sensitivity and lyrical attitude are evident in novel writing, yet the result lacks technical excellence. However, the objective or intention of the female writers/narrators was not technical perfection; nor was creating specific imagery or romantic mood to their literary mission. The women writers wished their stories and points of view to be known and heard; therefore, the "diligently sloppy" fashion of their writing was a result of their autobiographical tone. The female subjects had a burning need to community their female subjectivity. Therefore the act of writing was on its own a rebellion against the patriarchal status quo. If it were to exist and leave an imprint, it had to be masked under a highly subjective shield and an autobiographical tone as *Persona*.⁴⁷ Interestingly enough, Φραντζή et al. claim that poetry is bisexual since the writing contains both male and female fragments and common heritage. Women's novel writing is not bisexual in that it exposes one specific point of view. Nonetheless, the existence of such logos promotes a contrasexual syzygy. The novelists bring to the surface female logos and support the claim that a female monomythic journey exists. By introducing the female side, the attainment of syzygy becomes inevitable. The emergence of the "missing half" brings about the creation of a dissimilar whole.

Given the above, the contribution of women writers cannot be examined separately from their personal stories. Most of them were of upper middle class (bourgeois) origin and had work, financial independence, and a progressive ideology. Politically they were followers of Venizelos' ideas or members of the communist party and they firmly supported demoticism.⁴⁸

Lilika Nakou was a member of the Association for Women's Rights (Association of Greek Women for Women's Rights, in 1922. Her father, Loukas Nakos, was a known socialist member of Parliament who became Venizelos' Minister of Agriculture. He was a

⁴⁷ For the impact of autobiography as a confessional medium see Αμπατζοπούλου Φραγκίσκη, «Αυτοβιογραφικός λόγος: ιστορικοί και μυθιστορηματικοί βίοι στο μυθιστόρημα εφηβείας». *Εντευκτήριο*, τχ. 28-29, 1994, σσ. 74-88.

⁴⁸ See Κόκορης, Δημήτρης, *Όψεις των σχέσεων της Αριστεράς με τη λογοτεχνία στο μεσοπόλεμο (1927-1936)*. Αχαϊκές εκδόσεις, 1999.

close friend of Alexandros Papanastasiou. The writer, Arsinoi Papadopoulou, was her mother's sister. She lived in France, Genova, and Geneva, where she moved with her mother after her parents' divorce. Her cosmopolitan upbringing kindled her interest in reading and writing. She fell in love with her father's friend, Giorgos Ventiris, whom she secretly visited in the sanatorium where he was admitted for tuberculosis treatment. Venizelos himself often visited the couple during their stay in Switzerland. She then studied literature at Sorbonne and worked as a *lectrice* in different publishing houses in Paris. She returned to Greece in 1930 where she got admitted to the Dexameni literary circle along with Kostas Varnalis, Elli Alexiou, and Galatia and Nikos Kazantzakis. Nakou, as a woman educated in Europe, was influenced by Western ideas, was hardworking and emancipated; thus, she rebelled against bourgeois oppression, social injustice, liberty, and hypocrisy. She challenged the patriarchal structure of Greek society and did not accept the disadvantaged position of Greek women, who were limited to the private space of the house and had no rights. She was particularly concerned with the issues of exploitation of women, marital relations, dowry, and prostitution. In 1930, she published an article in the magazine *Ergasia* entitled: "How I See Greek Women" where she strongly criticized the way of life of Greek women and expressed the hope that working women, who were a healthy element of Greek society, would create a new, better generation of women.

I ache for my Greek sister, for the horrible upbringing they gave her, which distorted her soul. For the doll made by men, similar in their taste, for her downgrade, as she sells herself for a "pickup ride" and a pair of silk socks. For the illiteracy they condemn her in and the burden that her mother places on her, to find the "eminent groom." For her anguish until she finds him and the humiliations she goes through before and after the wedding. I look out to the girls and look for kindness and humanity in their eyes. But in most I see arrogance and nonsense... Another generation of women can come out of the working Greek woman, proud and strong. Let's hope so. (Nakou 23)

Galatia Kazantzaki was an active member of the leftist avant-garde who collaborated with the Communist Party (KKE) press. During the Metaxa dictatorship, she was arrested and banned from journalism and from publishing her work under her own signature. Galatia, throughout her life and work, was tied to the history of the communist movement. A militant populist, she participated in all the ideological and political controversies of her generation, having a very specific and unwavering view of the role of the intellectual in society. "Flesh from the flesh of the people," she wrote about the toils, hopes, and struggles of the working

class, the bourgeois decline, the deterioration of the state bureaucracy, and, above all, the role of women in the harsh capitalist society. In Kazantzakis' speech and writings, the women's logos is interconnected with social struggles. Such logos is expressed as a depiction on the one hand of the woman as a victim of an oppressive system, and on the other of the ideal woman-communist who observes the disintegration or reproduction of old and new gender identifications and perceives the challenges of female emancipation and liberation. Moreover, her works offer numerous images of working women models. In her short stories, one can find the highest number of working heroines compared to other contemporary novelists, men, and women (Καφετζάκη)

Aimilia Kourteli Dafni, the daughter of the writer Ioannis Kourtelis and the goddaughter of Achileas Paraschos, was a prominent female poet whom Palamas especially admired. He wrote the foreword in her first collection of poems, entitled *The Goblets of Gold* in 1923. She graduated from Arsakeio with honors and was hired as a teacher at her alma mater after she studied literature at the university. She married the poet Stefanos Dafnis, and as Michalis Peranthis notes in a biographical note: "He [Dafnis] was a shadow who did not allow her, even to this day, to gain the important position that she deserves." (qtd in Κωστέλενος)

Maria Voltou, also known as Arga Pilia, was closely related to Constantine Cavafy. She came from a family of national benefactors who made important donations to the Greek community of Alexandria in Egypt where they were major traders of cotton. They were also benefactors of their hometown, Zagora in Pilio. One of their offerings was the great library of Dimitri Sakellaridis. Maria's uncle Hercules left all his fortune to the University of Athens so that young students could study abroad. He also left 150,000 gold pounds to the person who would find cancer's cure.⁴⁹ Maria was the daughter of Hercules's stepbrother, Panagiotis and she later married Alexander Fotiadis. Under the name Arga Pilia, she published a volume

⁴⁹ Ioannis D. Kassavetis founded and endowed the Girl's School of Zagora, while his brothers Iraklis and Alexandros Voltou, Maria's uncles, along with other national donations, generously supported the community of their homeland with the construction of the renowned library and the homonymous parish church. An extremely important fact is that they endowed many poor girls in need. Consequently, the institution of dowry was an object of interest in Voltou's family.

with songs in verse which Palamas considered well written (Karaoglou qtd in Theodosopoulou).⁵⁰

Dora Rosetti is a pseudonym for Eleni-Nelli Kaloglopoulou-Bogiatzoglou. Dora Rosetti came to Athens from Alexandria and studied at the medical school of Athens. Since she was a child, she actively wrote and published stories in the magazine *I Diaplasia ton Paidon* by Grigorios Xenopoulos. Through *Diaplasia* she met and formed a literary circle of friends and interlocutors. Grigorios Xenopoulos himself had an appreciation for her writing as verified by his comments concerning her work in *Diaplasia* (Μπακοπούλου).

According to the testimony of Dora Rosetti to Eleni Bakopoulou, her friends, the poets George Tsoukalas and G. Simiriotis, read her texts in diary form, talked with her, devised an end to the story, and published them as a novel entitled *I Eromeni Tis* [*Her Mistress*]. Dora Rosetti was 21 years old when she published the book which provoked a scandal at the time as it largely "photographed" some of the people mentioned in it. The author with her mistress, tried to remove it from the market. After graduating from university, she worked as a doctor mainly in Greece, but also in Egypt and Libya. She further studied at the School of Health and became a hygienist. The book remained hidden for decades until Christina Dounia discovered it in a private library of the Eleftheriadis house, in Petra, Lesvos, and later on in the Cavafy archive, where a copy was found with the author's personal dedication to the Alexandrian poet. Dounia reissued it in 2005, along with an informative foreword and addendum.

The above significant and exceptional figures used their heroines as Personae to express their own progressive tendencies, demonstrate the victimization of women and the prejudices against them, and expose their own lives and experiences including

⁵⁰ "The name of the convicted author, Maria Voltou, concerns her second book, "Levantinismoi", a travel novel for which Palamas remarks: "It seems to have been written very hastily" and "its language is sloppy". He considers her first book to be better, "a volume of poetic and contemplative prose under the title "Passing ..." which she wrote under the pseudonym Arga Pilia." The book was published two years earlier." It seems that Cavafis preferred to send his pamphlets to Maria, the youngest member of the Voltos family, knowing her writing apprehensions" (Παλαμάς 1).

"Με τίτλο το όνομα της κρινόμενης συγγραφέως, Μαρία Βόλτου, αφορά το δεύτερο βιβλίο της, «Λεβαντινισμοί!», ένα μυθιστόρημα ταξιδιωτικού τύπου. Ο Παλαμάς παρατηρεί: "Φαίνεται ως να εγράφη πολύ βιαστικά", "η γλώσσα του είναι ατημέλητος". Πιο καλογραμμένο θεωρεί το πρώτο βιβλίο της, "ένα τόμον ποιητικών και στοχαστικών πεζογραφημάτων υπό τον τίτλον «Διαβαίνοντας...» με το ψευδώνυμον Ἀργα Πηλεία", που είχε εκδώσει δυο χρόνια νωρίτερα.: Είναι "κόρη της Αλεξανδρείας, καθώς μανθάνω, νεαρωτάτη θεράπαινα των Μουσών· φέρει όνομα τα μέγιστα τιμώμενον εις τον εμπορικόν κόσμον της Αιγύπτου, ενθυμίζον την λαμπροτάτην κληρονομίαν, η οποία κατά το παρελθόν έτος, διετέθη υπέρ του Εθνικού Πανεπιστημίου· κληρονομίαν, η οποία τον διαθέτην Ηρακλή Βόλτον αρκεί δια να συγκαταλέξη μεταξύ των επισημοτάτων εθνικών ευεργετών." Φαίνεται πως ο Καβάφης προτίμησε να στέλνει τα φυλλάδιά του στο νεότερο μέλος της οικογένειας Βόλτου, τη Μαρία, κόρη του ετεροθαλούς αδελφού τους Παναγιώτη, γνωρίζοντας τις συγγραφικές της ανησυχίες" (Παλάμας 1).

autobiographical elements. Through satire, irony, criticism, impressionism, autobiographical logos, and parody social rectifications are suggested. Through objective narration and the exposition of subjective experiences, a realistic and critical presentation of the prevailing social environment is attempted. The ruptures encountered and created by the female characters that chose to depart from the social stereotypes of their era introduce a new unified female perspective. According to Francoise Heritier, the *valence différentielle des sexes* [differentiative power of the sexes] is a common motive in the patriarchal narrative which guides and governs the relationship between males and females (167-76). Through their individual life journeys, which are presented narratively, the characters live their reality as a painful struggle. Common motives are traumatic experiences in childhood, the thorny relationship with the maternal figure, the difficulty of female upbringing, the cultural tradition, and difficulties encountered in education and marriage (Anagnostopoulou «Πήξεις»). The critical rejection of the status quo reveals their dreams and longing.

The narrating *I* is consumed in observation and critical thinking in an effort to escape the mind's prison. The narration is depicted in a realist environment, in direct relation to the social reality of the Mid-War era and its cultural manifestations. The novels depict reality at the time they were written but also at the time their authors lived.

Lastly, in male novels, the subject remains a lonely hero; in the female novels under study, the need for friendship and support from other female subjects is acknowledged. The other females perform as helpers or adjuvants (Greimas); through building collective awareness, female writing aims to expose the harsh passage of life for a woman and enable a new awareness of Self (Αναγνωστοπούλου, 13).

2.4 A Short Description of the Novels Under Study

Lilika Nakou: I Xepartheni (1932)

The novel was first published in 1932. It describes the drama of an unmarried mother who is forced to work as a newspaper journalist to raise her son on her own. The heroine Katina, being an unmarried single woman, hides the existence of the child from her family and social entourage out of fear of stigmatization. Only her nanny Kondilo knows the existence of the child and supports her as much as she can. Her stepfather eventually finds out that Katina is an unwed mother and kills her minor son and his nanny. Katina decides to leave Greece to forget her harrowing past.

The novel *I Xepartheni* exhibits the power of maternal genealogy since «the Mother archetype»—an extremely prominent archetype of the female individuation quest—is central in the novel. The young heroine is an unmarried working mother struggling to survive in the oppressive social arena. Katina struggles to adequately perform according to her various identities and respond to the conflicting demands of her distinctive roles.

The fear of stigmatization and prejudice she encounters for all roles she embodies, form the central quest of the novel in terms of plot and logos. The conflict between the individual and society is highlighted throughout the novel as female normality. The tragic ending indicates that the heroine has acquired characteristics similar to those found in tragic heroines.

Lilika Nakou was actively involved in the women's rights movement and her mission was centered on claims for equal education and career prospects for women.⁵¹ The necessity of gender equality is thus highlighted in her work as a major theme. Bliss in Nakou's novel translates to catharsis or purification of a contaminated trauma. The heroine leaves the country in search of inner peace, reflection, and healing.

Dora Rosetti: I Eromeni Tis (1929)

Dora, a chemistry student, cultured and open to various experiences, falls in love with Lisa, a beautiful, bisexual, flirtatious, and strong woman. Indifferent to gossip, she denies her parents money and struggles to survive by claiming the right to physical, mental, and spiritual enjoyment. The two young women fall in love passionately, fight, and reconcile in a heretical novel that takes us back to the interwar period in Athens. The unknown and underground city, jazz bands, youth dens, or student clubs describe an unknown side of the city that immerses the heart of the restless youth with revolutionary ideas.

I Eromeni Tis is provocative for its time account of a lesbian romantic relationship between two young women in their mid-20s. The couple, after trials and tests, leaves the country and subsequently escapes social oppression. The novel is the only case among those studied, that offers the prospect of an optimistic resolution as a result of departure from an unfavorable homeland. Nonetheless, the scenario presented is not ideal; the idea of a

⁵¹ See Παρίσης, Νικήτας, «Λιλίκα Νάκου», *Η μεσοπολεμική πεζογραφία. Από τον πρώτο ως τον δεύτερο παγκόσμιο πόλεμο (1914-1939)*, τ. Στ', Σοκόλης, 1993, σσ. 184-202. See also Tannen, Deborah. *Lilika Nakos*. Twayne Publishers, 1983, *Internet Archive*, <http://archive.org/details/lilikanakos0000tann>

feminine exile or utopia may be introduced as a liberating prospect but the social alienation the heroines suffer is vividly described as a profoundly traumatic experience. The discourse of maternal genealogy describes an urgent demand for female sexual liberation. The central demand presented is that of an undistributed anima expression through the unrestricted manifestation of the Lover archetype. As seen in the theoretical analysis conducted by Jung, Genep, and Campbell, an unobstructed sexual awakening is a major element—if not the key component—of an individual's sound self-actualization and individuation process. This account suggests a polemical path toward a new female consciousness which, due to its progressive nature, presents a breach with predominant social ideals. Moreover, concerning its fictional formation, Rosetti suggests an expansion of literary themes and plotlines including the introduction of provoking themes that reflect the totality of human experience. In view of its progressive nature, the novel never received wide acclamation;⁵²

Aimilia Daphne: To Talanto tis Smaros (1923)

To Talanto tis Smaros, a novel written in 1932 by Aimilia Dafni (Kourtelli), describes the life of Smaro, a young aspiring actress in Athens during the interwar period. Her anxious attempt to become an artist displays parallelism to Dafni's passage to adulthood, making the novel an early example of *Künstlerroman*. Smaro's engagement to young aristocrat Philippos breaks up due to her unconventional choice to pursue her dream. As a result, her family goes through financial tightness and social marginalization. Smaro dedicates herself to art with her kind mother as her only support. The heroine however constantly falls victim to men in the artistic established milieu who exploits and abuses her. As a result, Smaro faces a tragic and ignominious end.

Aimilia Dafni was predominantly known for writing poetry and theatrical plays. The novel merges in a creative way elements found in the above genres and formulates an interesting universe made of distinct narrative angles reminiscent of an ancient Greek play's chorus. After her engagement falls apart, Smaro, the central heroine, is determined to support her unconventional career choice. Her life journey however proves turbulent and unforgiving towards her eccentric path. The heroine becomes a victim of male artists, who exploit and

⁵² According to the preface of the latest publication written by Christina Dounia, Grigorios Xenopoulos was the only known critic of the time who openly praised the novel in a critique published in *Nea Estia* in 1929: Ντουνιά Ντουνιά, Χριστίνα. «Επίμετρο: Η περιπέτεια ενός "ρομάντσου"», στο Ντόρα Ρωζέττη, *Η Ερωμένη Της, Μεταίχμιο*, 2013, σ. 219.

abuse her, leading her to a disgraceful end. The novel stresses the conflicting interpretations of bliss between society's expectations and individual aspirations of the ideal Self. The ending proves tragic since redemption is found in the heroine's death. The depiction of the «Artist» and «Lover» archetypes as dangerous points out the status quo's fears towards freedom of anima expression. Death in this case disengages from its negative connotations since separation from a confining and suffocating topos indicates a rebirth or salvation for artistic and romantic individuals. It highlights the necessity of a liberated female yearning for creation and authenticity. At the same time, death interpreted as defeat raises major concerns about the significance of cultural equality and gender discrimination for all examples of Otherness.

Maria Voltou: Levantinismoi (1921)

The novel, written in 1921, is an early account of interwar travel literature but also a bitter story of a young woman's passage to adulthood. Dora, after her father's death, travels with her mother and nanny to Egypt to meet her uncle, who is the main supervisor of the family's fortune. Dora's uncle controls her dowry. He had previously ruined the heroine's engagement with her lover because of the financial settlement he was asking for. This led Dora to isolation and mental anguish. The journey to Egypt becomes an exciting opportunity for the heroine to get to know the Eastern culture. Interesting intercultural and social perspectives of the time are recorded through her impressions. The journey seemingly presents a sign of reconciliation and forgiveness between Dora and her uncle as well as a chance for adventure. However, her uncle weds her to the rich son of a Greek family and Dora involuntarily returns to Greece engaged, having as consolation the lessons learned from her trip to the East.

Levantinismoi has never been studied before in a literary thesis. Maria Voltou (Arga Pilia) is unfamiliar to the larger public, and little is known about her life other than her shared origins and close friendship with the poet Constantine Cavafy.⁵³ The novel, a travel memoir, engraves the quest in its narrative. Merging fiction with travel and impressions, this account unites the external reality with the internal, psychological state of the heroine. At the same time, the novel exposes different polarities that young women encounter during their passage to adulthood as conflicting and imposed struggles. Special attention is given to the schism between East and West. The woman as an observer and explorer of unknown lands demonstrates distinct characteristics that reflect the female gaze and interpretation of topos. The protagonist identifies with the colonized land demonstrating an essential connection between femininity and Mother Nature as an alternative interpretation of maternal genealogy. Defeat is seemingly the outcome of the novel: the young heroine's yearning for freedom and autonomy collapses as she ends up condemned in a set marriage. Nonetheless, during her travel, the increased social awareness experienced, and her maturation process hides a powerful confidence. Although concealed in bitter irony, the heroine's concentration on the outer sphere and social conditions exposes a crack of light and salvation potential in her seemingly suffocating life prospect.

⁵³ The relationship between Voltou and Cavafy is evident in the sample letters found in the Digital Collection of the Cavafy Archive.

Galatea Kazantzaki: Ginaikes (1933)

The epistolary novel *Ginekes*, written in 1933, depicts the lives of five sisters, five completely different characters, representing different social classes, with dissimilar dreams and goals. These women write to each other their personal stories, with all the conflicts, compromises, existential anxieties, financial misery, and psychological reactions they experience. Aimi is single and divorced, as she realized one day that she no longer had feelings for her husband. Kaiti, a philosophy graduate, decides to claim a better and richer life by selling her youth, her virginity, and her dignity. Fani, having already married a rich man, unhappily lives in the comforts, travels, and luxuries her bourgeois life offers. Nina is an appointed teacher and revolutionary. As a communist, she is the most socially aware woman of the five sisters, conscious and clear of her wants, beliefs, and the course of her life. Finally, Anna is a teenager who lived an intense and passionate love story that ended in vain and lives with her memories. Terminally sick, she awaits her death from tuberculosis in the hospital and tries to regain as much as possible of her dignity in the last days of her life through honest communication with her sisters.

Ginekes presents a straightforward analysis of different female perspectives, social roles, and experiences. The heroines confess their personal stories describing their conflicts, compromises, existential anxieties, financial misery, and aspirations for revolution. The theme of betrayal and abuse evoked by unequal gender dynamics is a common motif indicating the necessity of an anima/animus social syzygy. Moreover, the need for authenticity and freedom concerning female sexuality and body ownership is stressed; through trials and errors, the heroines are found in a virulent quest of discovering the male-dominated world. As their awareness increases and their experiences expand their wisdom, some sisters seek alternative paths of well-being and escape from the norm through social engagement and the dream of revolution.

Kazantzaki openly advocated a communist and feminist society; her progressive ideas concerning social engagement and change are evident in her literary corpus. The remedy for female oppression for Kazantzaki was an active social engagement within the

same sphere which perpetually oppresses and limits the female experience.⁵⁴ The transformation of a menacing threat into a defense mechanism and weapon of attack echoes the feminist strategy.

⁵⁴ As M. Κασκούρα writes in *Η Θηλυκή Παραφωνία Του Νίκου Καζαντζάκη*. Ελληνικά Γράμματα, 2003: "...The female soul that something difficult, mysterious and complex was left to men, let us show it with all its unsurpassed beauty and horrible ugliness. It is therefore necessary for some women to jump between the herds of husbands and mothers and to say honestly, and with courage and without hypocritical modesty, that the sun and the sea fall on our nerves, the love and the jealousy, joy and sorrow ... To be women, completely women, here is the big secret."

«...Την γυναικείαν ψυχήν που κάτι το δυσκολονόητον, μυστηριώδες και πολύπλοκον απόμεινε στους άνδρες, εμείς να την δείξομε με όλη την ανυπέρβλητη ομορφιά και φρικτή ασχήμια. Είναι λοιπόν ανάγκη μερικές γυναίκες να ξεπεταχτούν ανάμεσα από τα κοπάδια των συζύγων και των μητέρων και να πουν με ειλικρίνεια, και με θάρρος και χωρίς υποκριτικές σεμνοτυφίας, πως πέφτει και στα νεύρα τα δικά μας απάνω, ο ήλιος και η θάλασσα, η αγάπη και η ζήλεια, η χαρά και η θλίψις... Να είμεθα γυναίκες, τελείως γυναίκες, ιδού το μεγάλο μυστικό»

Chapter 3

The Quest and Rites of Passage

“At the end of our exploring will be to arrive where we started and know the place for the first time”

- T. S. Eliot

In order to best illustrate the female passage to adulthood and put into context the literary works, the basic theoretical framework of the Monomyth, as developed and applied by Campbell will be used.⁵⁵ This frame is extended in this thesis by theoretical insights concerning the concept of Quest coming from feminist readings and psychoanalytic approaches. These methodologies derive most notably from Jung and his meta-criticism and are enriched by insights offered by anthropologists, sociologists, and literary critics.

The Quest is a universal and eternal—archetypal in that sense—practice that is performed regardless of the gender, race, or age of the hero who undertakes it. Nonetheless, as quests capture the customary life course of evolution, there exist individual and unique characteristics regarding its structure and/or content that need to be taken into account. Feminist readings of the Monomyth answer positively the question of whether a female quest exists; however, through their special focus, they bring to the surface distinct characteristics shaped by patriarchy’s dominance and the nature of the female quester.

One of the theoretical contributions of this thesis is to provide, at the end of this chapter, a synthesis of these approaches which best describes the female journey, allowing readers of female works to better understand the challenges faced during the female passage to adulthood.

The synthesis attempted, defined as the search for a sustainable quest, is based on feminist readings of Campbell’s Monomyth enriched by Jungian Psychoanalysis and recent theoretical contributions pertaining to ecofeminism⁵⁶ and principles of sustainability.

⁵⁵ The feminist readings of the Monomythic structure are predominantly expressed by Maureen Murdock analyzing the archetype of the Journey from a psychoanalytic stance and Kim Hudson, a screenwriter who suggested the coexistence of masculine/feminine individuation paths that all heroes can undertake.

⁵⁶ Ecofeminism in this thesis is used as a theoretical lens that goes beyond the term’s austerity. Ecofeminism according to the Oxford Dictionary is “a philosophical and political theory and movement which combines ecological concerns with feminist ones, regarding both as resulting from male domination of society.” Here the term is used to describe the need of young women to unify with their own underestimated Nature. Female

3.1 The Universality of the Quest

The Monomyth—a term Campbell credits to James Joyce (*Pathways* 104)⁵⁷—explains how transformations of the personal psyche can influence not only personal behavior but also the surrounding culture. According to Campbell, Monomyth is “a magnification of the formula represented in the rites of passage” (qtd. Phillips 30); it is a manifestation of the need to explore, and its progress is embedded in the essence of human nature. The Monomyth presents the mythic literary parallel of the rites of passage for a young adult and underlines the significance of such passages for social inclusion and well-being.

Representing the human experience as a continuum of successive rites of passage has been a demanding but constant focus of cultural and sociological studies. Apart from biological thresholds, one’s life manifests cultural and psychological attributes formed by the dialectics between the individual and the social group(s) one belongs to.

authenticity has been violated by an oppressive male centered society similar to Earth’s destruction. The exploitation and mutility of the female body permits such a parallelism between both oppressive practices.

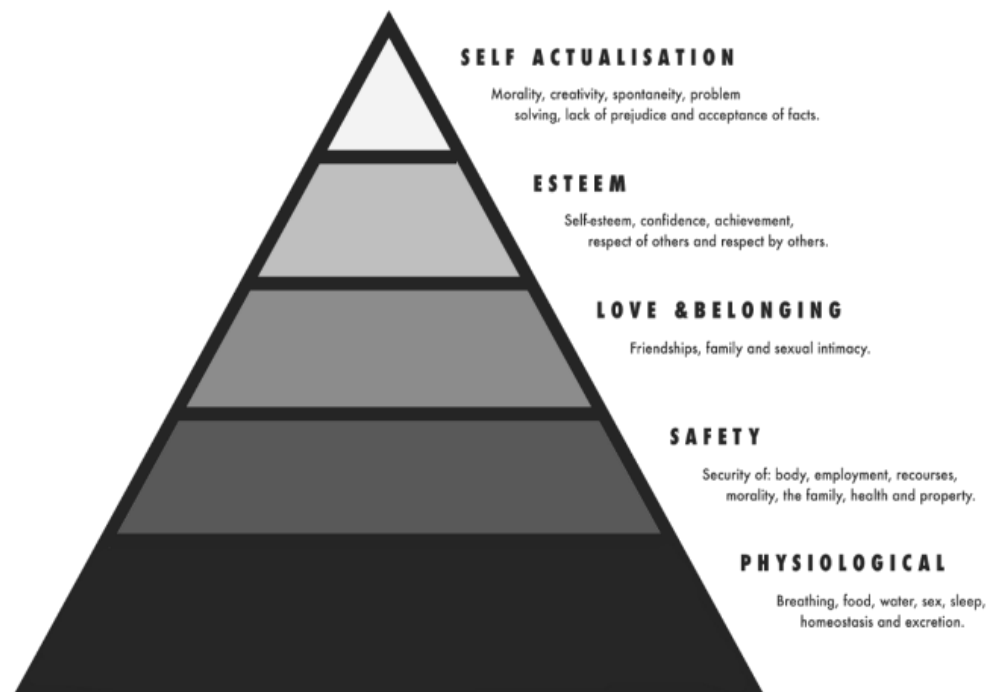
⁵⁷ This is what Joyce called the monomyth: an archetypal story that springs from the collective unconscious. Its motifs can appear not only in myth and literature, but, if you are sensitive to it, in the working out of the plot of your own life. The basic story of the hero journey involves giving up where you are, going into the realm of adventure, coming to some kind of symbolically rendered realization, and then returning to the field of normal life. (Campbell *Pathways* 104)

Maslow's Pyramid of Needs

The psychologist Abraham Maslow, the founder of human psychology⁵⁸, deeply influenced by the views of existentialists, tried early on to prioritize human needs to explain the interaction between personal and social behavior. He came up with the "pyramid of needs." The categorization of individual needs he proposed starts from biological needs and proceeds with higher needs related to security, love and belonging, social esteem, and self-actualization, as described in the following diagram:

Table 2

Maslow's Pyramid of Needs.^b



⁵⁸ This psychoanalytic branch deals with the becoming of man as an active being. It is also known as Maslow's theory of human motivation. According to APA dictionary: "the humanistic view of motivation proposed by Abraham Maslow, emphasizes the higher human needs for understanding aesthetic values, self-realization, and peak experiences. Maslow contrasted the metamotivation arising from such metaneeds with the deficiency motivation arising from physical needs, insecurity, and alienation." Maslow, A. H. "Theory of Human Motivation." *Journal of Psychological Review*, 50, p 370-396

^b See Kenrick, Douglas T., et al. "Renovating the Pyramid of Needs: Contemporary Extensions Built Upon Ancient Foundations" *Perspectives on Psychological Science*, vol. 5, no. 3, May 2010, p 292-314. <https://doi.org/10.1177/1745691610369469>.

As with human development, rites of passage mark the transition of individuals' needs from purely physiological to self-actualization.

Although each individual case is unique and one's future is, to some degree, dictated by fate, opportunity, or the individual's agency, universal principles do exist. This can be attested by the fact that "the core teachings of every major spiritual philosophy are identical, even though the traditions are separated geographically, culturally, and by a vast period of time" (Thackara).⁵⁹ There are indeed some common patterns that describe each individual's passage to adulthood. As a consequence, it is critical to identify the turning points of the rites of passage in their most generalized form possible, in order to support the claim that the Quest is a universal and unavoidable component of human experience. This universal perspective is especially important for feminist readings and analysis since the timeless, collective patterns of oppression can get more easily exposed (Zaretsky 57).

The Theoretical Framework for Rights of Passages

In a deeper analysis, the archetype of the Quest is not merely a component of life but is life itself. Life is not merely a Quest but more specifically a series of passages that accelerate human development at the individual and social level. Arnold Van Gennep in *The Rites of Passage* states that: "The life of an individual regardless of the type of society consists in passing successively from one age to another and from one occupation to another" (xvii-xviii) Moreover, Gennep claims that positions may vary, depending on the occasion, i.e., birth, death, initiation, or marriage, but the differences lie only in matters of detail. According to Gennep, "the underlying arrangement is always the same which constructs the underlying pattern of the rites of passage" (191).⁶⁰

The above statement highlights two major propositions of this theoretical discourse: the first attests that the life journey is common for the majority of people in the form of a constant movement from one status to the next. Such a process portrays the individual's potential as a linear, chronic development that provides prospects over time. Life, therefore,

⁵⁹ See Nicholson, "The Problem of Woman as Hero in the Work of Joseph Campbell."

⁶⁰ This structural approach is also seen in the works of Claude Levi-Strauss. The relation is mentioned in the book's introduction (xxii).

unavoidably includes the concept of questing (exploring) or progressing from one destination to the other, in search of what is known as *eudaimonia*,⁶¹ bliss,⁶² or what is recently defined as “immanent containment” (Benjamin Storey and Jenna Storey.)

The second proposition is that for a person to move towards a new state, status, or social role, they have to abandon what they used to be. The rite of passage, according to Gennep, is thus a ritual event that marks a person’s transition. It contains various notable milestones in an individual’s life depending on each transitional stage during which one’s social status is altered. Narratives of change are familiar and archetypal in that sense because “heroic behavior” is a requirement of the transformative process essential for human development.⁶³

As a result of such transitions, social hierarchies are formed which prompt the aspiring and young individuals to become heroes and manifest themselves as Quest leaders. The Monomyth’s structure is thus dictated by authority, in the same manner that elder leaders supervise the initiation rituals in tribes. The young initiator is under pressure to prove his value to society. Society requests each individual to abandon their old role and be transformed into an advanced version of themselves at each given time to deliver maximum social impact. Identities, therefore, are fluid and dynamic realities that vary in their manifestations; however, they follow a common pattern as they discard previous characteristics and acquire new ones.

According to Gennep, every change in a person’s life involves actions and reactions between “the sacred and profane” which are safeguarded by society so that society itself is protected from suffering or discomfort. Transitions therefore from group to group and from one social situation to the next are looked upon as integral parts of human existence.

In accordance to the universality principle, both aforementioned propositions—namely the human need to develop and the necessity to abandon adopted roles at different periods during one’s life—are considered indisputable axioms. They are considered as such in this thesis as well. Based on these propositions, the decisive movement forward and the

⁶¹ For a collective approach of ancient Greek philosophy on happiness see: Rabbås, Øyvind et al., *The Quest for the Good Life*.

⁶² See Campbell and Kudler, *Pathways To Bliss*.

⁶³ Heroic behavior is defined under this context as what a social hero is associated with serious personal sacrifices. In general, physical characteristics are included portraying a strong, larger-than-life figure, someone to look up to, standing out from the crowd. For multiple definitions of heroic characteristics, see Kinsella, Richie, and Igouf, *Attributes and Applications of Heroes: A Brief History of Lay and Academic Perspectives*.

rejection of the past are considered deep human objectives, or natural biological urges needed for survival; in a symbolic sense, they are preconditions for actualization.

One cannot survive when he/she refuses to move forward. Even when an individual seeks comfort in inertia, mobility, an innate characteristic, is often imposed by society. The Monomyth is a Quest that accelerates the individuation process and at the same time enables the individual to become a valuable and useful member of the community.

Even though moving forward and away from previous realities comes across as a natural yearning for life, society often poses specific conditions that enable or hinder a smooth transition. Progression, as natural and unbiased as it seems, does not imply that such a seemingly natural task is an easy one; on the contrary, evolution is often a hard task for those who attempt it. The difficulties encountered are often hard to express. In particular, the individual who does not accept the call to Quest faces serious obstacles at both individual and social levels. Psychoanalysis, interested in individual experience and psychological trauma, seeks to analyze and interpret such disturbances or delays from different perspectives.⁶⁴ This is especially true for the female quest due to a number of reasons which might include chronic confinement and/or deprivation of the right to initiate the Quest. Thus, even in the context of the universality principle, the female experience is by definition special, often marked by social regressions, delays, or “depowerment” (Rawat 43).⁶⁵ The specific breaches and/or differentiations from the norm will be presented in depth in the following chapters. Nonetheless, the stages of life as rites of passage or phases of a Quest can still be considered undeniable blueprints emphasizing the universality of the process.

3.2 The Rites of Passage

The human experience is made up of a succession of stages with similar ends and beginnings. For each one of these stages, there are ceremonies whose essential purpose is to enable the individual to pass from one state to another (Gennep 3). Thus, the ceremonies or events that mark the launch and end of each phase retrospectively constitute aspects of rites

⁶⁴ These delays are known in psychology as regressions. According to the APA dictionary of Psychology a regression is “a return to a prior, lower state of cognitive, emotional, or behavioral functioning. This term is associated particularly with psychoanalytic theory, denoting a situation in which the individual reverts to immature behavior or to an earlier stage of psychosexual development when threatened with overwhelming external problems or internal conflicts.”

⁶⁵ On female depowerment due to patriarchy’s operations, see Rawat “Patriarchal Beliefs, Women’s Empowerment, and General Well-being.”

of passage and integral parts of the Monomyth. These markings symbolize the triggers of change. Seen from a feminist perspective, these events are key indicators of the “other” female experience, as they usually describe negative experiences including oppression, escape, and trauma.

The rites of passage have a significant role especially in the existence of primitive societies since human consciousness is separated from the connections and configurations of the previous phase. The rite of passage, according to Gennep, is a ceremonial occasion that stamps a person’s evolution from one status to another. The ritual’s purpose and effect are to guide people across such challenging verges of change that request an adjustment in forms of both conscious and unconscious life. More specifically, the rites of passage discover and define numerous prominent marks in a person’s life for any clear transitional stages in which one’s social standing reforms. As a result, social hierarchies are emphasized and strengthened, as well as the values and beliefs that are indispensable in specific cultures.

According to Gennep, every adjustment in a person’s life involves actions and reactions which can be sanctified or irreligious; to avoid disruptions and tensions, society tends to look at them as a succession of stages: birth, social puberty, marriage, fatherhood, professional development, occupational specialization, and finally, aging and death. For every one of these stages, there are rituals whose vital drive is to allow the individual to pass from one distinct position to another.

There is an extensive percentage of similarity among ceremonies of birth, infant, communal puberty, engagement, marriage, pregnancy, paternity, initiation into religious cultures, and memorials. These events, which are presented as ceremonies or rituals, have in common a given structure, which is the passage from a narrow threshold to a symbolic topos of plurality and various possibilities.

Birth indicates that the newborn is not merely in a dual relationship with its mother but enters the world in which a plethora of stimulants and figures are awaiting to be experienced and explored. Puberty or initiation implies that the child is now leaving the domestic sphere and is capable of facing a richer spectrum of social interaction including sexual intercourse. Marriage also broadens the width of possibilities for the female who now forms her own family, merging her own inherited background and upbringing with that of her future husband. Natural progression demands and implies the addition of collectivity and pluralism as side embellishments and desired objectives. The individual abandons the state of solitude for a rich social structure of interaction and possibilities that appear as his/her natural fate.

The rites demonstrate a collective arrangement of similarities and point out a mythic common basis rooted in the life course narrative. For Gennep, rites as circumstances may vary, depending on the occurrences' sign (positive like marriage or negative like death) but the differences lie only in matters of detail.

One cannot survive if he/she refuses to move forward. Although an individual, like the heroines studied in this thesis, will sometimes consciously or unconsciously prefer to remain passive, the movement forward and away from the previous state is a natural yearning for life. This progression, as natural and unbiased as it seems, does not imply that this seemingly natural task is an easy one; on the contrary, the necessity to evolve makes it often hard for someone to express the difficulties involved. Psychoanalysts interested in individual experience and psychological trauma, interpret the disturbances or delays during the evolution process from different angles. As we will see in the following sections, the female experience, for example, is by definition an exceptional course. Nevertheless, despite the turbulences and delays encountered during the journey of life, each of its stages is an undeniable blueprint that highlights the importance and universality of the rites of passage.

During the rites of passage and his life journey, the young individual, having secured his/her existence, seeks to satisfy his/her innate need for safety, love, and belonging through which actualization deriving from the Self and recognition coming from society can be achieved. Although actualization represents an individual's goal, it is important to note that the social frame is highly influential and determines the inner process or Quest. If such interdependence did not exist, the Quest would be genderless and universal. However, the continuous interaction and interdependence between individuals and society make one's individual journey or narrative a microcosm of social reality.

The Monomyth, therefore, presents a model of progress from threshold to threshold or from need to need that highlights the underlying human Quest which propels a single individual to become a valuable member of a larger community. The importance of social inclusion is explained in Aristotle's *Politics* as a natural urge specific to human beings and necessary for their survival:

Man is by nature a social animal; an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human. Society is something that precedes the individual. Anyone who either cannot lead the common life or is so self-sufficient as not to need to, and therefore does not partake of society, is either a beast or a god. (1.1253a)

An interesting observation deriving from the above excerpt is that whoever is excluded from the socialization process is seen as the Other, i.e., as a “threatening beast or a fearful God.”⁶⁶ This idea is particularly relevant for women since they are historically perceived as the ultimate symbol of Otherness. In this context, women are often identified as outsiders, or as those denied the right to Quest. Such exclusion is not deliberate or conscious; women have not decided to exclude themselves from valuable actualization and socialization processes. Not belonging is not a personal choice but a consequence of society’s stance. Aristotle wisely claims that society predates the presence of each individual. Despite each individual’s aspiration to enter the social realm, society as an authority can exclude members from being welcomed into its collective community. The theme of power and social dominance over individual desire is thus an important extension of this debate that touches upon constructivist thought and Piaget’s theory of “individual learning” (40-47).⁶⁷ Ultimately, despite many obstacles, the hero’s journey as he/she crosses multiple thresholds is an innate, universal, and natural process leading to individual maturity and actualization and at the same time a path towards collective awakening and social prosperity.

Taxonomy of Rites of Passage

The rites of passage, as the practical manifestation of Genep’s approach, can be classified into three categories: rites of separation, rites of margin, and rites of incorporation. The first set of rites involves rites that mark the separation of the individual from his/her previous state. Due to the forward movement the individual needs to abandon the old and known, which in the Quest journey is represented by the domestic sphere.

The second set of rites, mark a transitory period, which Victor Turner would later name the “betwixt and between.” The state of flux forces the individual, who no longer holds the old role, to linger in uncertainty as they wait to enter the new zone.

Finally, it is through the third set of rites, those of incorporation that the individual reintegrates into society in the new role” (Introduction xvii-xviii). Return is not necessarily referring to the new individual who goes back to the old society; a new individual moving

⁶⁶ The idea of the scapegoat, which is linked with discussions of female scapegoating, indicates that the reason behind its practice is fear of the stranger or Other which leads to a fear of change. See Mallan, “The Scapegoat” in *Secrets, Lies and Children’s Fiction*.

⁶⁷ See Piaget, J. “Intellectual Evolution from Adolescence to Adulthood.”

towards a new or different society is another possibility. As supported by this thesis, for some female individuals, the return to the previous set of rules and forms of life is a forbidden option, due to their own refusal to reintegrate or due to their exclusion from society in the form of punishment.

Despite gender or cultural differences, the rites of passage ultimately include exposure to danger, a confrontation with the unknown, the discovery of an unexplored land or state, a conveyance to a future identity, and exposure or acquaintance with death. Consequently, initiation through trials is a common form of rites of passage since for one to experience death is to experience a total giving up, a rejection of the previous state. What used to exist, if maintained for too long, can prove destructive or threatening to an individual's psychosynthesis and social status. An African proverb wisely states that "if we don't initiate the young, they will burn down the village to feel the heat".

Youth, which is the essential theme of this thesis, requires and seeks change since the natural urge of the adolescent individual is to act and react, reject and then create new forms and ways of being. Especially for young women, hindering the route to individuation can lead to the subject's inner destruction and ultimate suffering. In modern societies or as Mary Douglas calls them "contemporary secular situations," the absence of rites of passage forces individuals in a constant marginal state, and hence they are considered enemies by the larger society.

The human psyche desperately needs, therefore, rites of passage. Human essence asks for ceremonial markings to formalize transitions to prosperity and evolution. The individual feels as if magic powers order and summon him/her to move on. As Maslow writes in *Toward a Psychology of Being*: "We grow forward when the delights of growth and anxieties of safety are greater than the anxieties of growth and the delights of safety. The delights of growth come from the unknown" (46-47).

The ceremonial practice gives the passage value as an official and formal declaration of progress. Therefore, it is hard for the individual not to perform or be part of it since they are placed in front of an audience whose approval they need to win. The young individual needs to prove to the world that they are worth the inclusion since, before the initiation process, they remained unnoticed or doubted. Their objectives are recognition and inclusiveness. These aspirations however can be felt as a burden, which every individual needs to carry during their life course. For every privilege offered there is a corresponding responsibility and performative stress. Ideally, society creates and establishes transformative

experiences in order to offer the initiated increased status within the community. In this way, their healthy transition from adolescence to adulthood is facilitated.

Adulthood

Adulthood, according to the APA Dictionary of Psychology, is “the period of human development in which full physical growth and maturity have been achieved and certain biological, cognitive, social, personality, and other changes associated with the aging process occur.” Puberty rites, the name of this specific set of rites, also mark the transition into a sexual world.⁶⁸

The rites of incorporation leading to a new social identity can be literally and psychologically traumatic. The abrupt cut of the umbilical cord leaves a scar on the new man or woman. The mark is there for the individual to recall the ritual’s greatness and for society to notice that the desired transition has successfully occurred. The cut is often linked with mutilation practices which reinforce or diminish the adult’s sexuality depending on the individual’s gender.

The sign or symbol indicating a change of topos/state is called in Gennep’s work a “frontier”—an invented mark linking signs or objects, noticeable in an embellished style only on maps (15). The term *letter of marque* likewise preserves the connotation of an authorization to move from one terrain to another through a neutral area.

The association between topos and a psychological state is another important and useful point for our analysis. In initiation rites, separation occurs between topographic spaces, such as from home toward the unexplored land, but also between emotional states, such as from safety to danger. The system of zones points out the importance of the in-between, grey areas, known as neutral zones. The transitory state is symbolic and rich in context since the individual is trapped in an unknown and indeterminable sphere that evokes fear, agony, and

⁶⁸ The body changes that occur in puberty are kindled by the increase in the levels of testosterone and estrogen that naturally take place during puberty. Gennep states that “during puberty, girls and boys witness numerous body changes such as growth in height and weight; growth of pubic and axillary hair; genital development; development of acne and other skin eruptions; growth of facial hair and deep voices for boys; and growth of breasts and menstruation for girls. It would seem simple to date the transition from childhood to adolescence from the first appearance of these signs, but from a social standpoint this is not the case. A distinction between physical puberty and social puberty is needed since just as physical kinship (consanguinity) is differentiated by social kinship, physical maturity and social maturity expose different endpoints.” (68). For this reason, the term puberty rites according to Gennep seems problematic since they may not coincide with the physiological attainment of puberty (66).

anticipation. The theme of sacrifice appears as another crucial, emerging topic associated with the terms of adulthood. Someone needs to get sacrificed for enlightenment or change to occur.

The neutral zone concept is also linked with Gennepe's symbolism of the door. The door is "the boundary between the foreign and domestic worlds in the case of an ordinary dwelling and between the profane and sacred worlds in the case of a temple" (Gennep 20). Therefore, to pass each verge introduces the individual with a novel sphere of being.

The importance of the grey zone underlines the extent and complexity of each stage through which foreigners and natives move toward each other. The expressions, practices, and symbolisms vary. The basic process however remains constantly unchanged, for either an establishment or an individual: "they must stop, wait, go through a transitional period, enter, and eventually be incorporated" (Gennep 28).

3.3 Male vs. Female Rites

While modern societies tend to blur the distinction between male and female, such a distinction has historically played a role of substantial position among people who have severely isolated the sexes in the monetary, governmental, and above all, the spiritual (*magicoreligious*) sphere. In order to fully analyze the female passages, we shall briefly analyze the general frame of male rites of passage.

Male Rites

In *On Becoming an Adult*, Scott Jeffrey describes the male rituals of initiation. According to Campbell's research, the boys are brought up to be in fear of the masks that the men wear during their rituals. The masks the elders wear personify the Gods and society. In Guiney, the boy has to fight the man, who lets the kid win and thus wear the mask. The mask is a symbol of power, and the boy is now the representative of its supremacy. The kid is dead, but broken past it: the death of fear signifies the birth of the fearless man. Only birth can surmount death; especially the creation of the New. What is known as the recurrence of birth (*palingenesia*) is needed to abolish the unrelenting reappearances of death (Campbell 15). Death is thus conquered by the crucified and resurrected; by the totally dismembered and obliged to fight for life in front of elder male figures. This is an act that verifies that a male individual is now an adult man. The adolescent may think multiple times during the process

that his life is in danger or even that he is dead. Nonetheless the potential victim after each victory believes he is reborn. Consequently, death becomes a familiar impression, ingrained in the human experience, which can be conquered with action and reaction.

The new experience that takes place emphasizes that what has died is ultimately the infantile ego. The male adolescent or child, utterly dependent on his parents until the separation phase, experiences a major yet unconscious transference; he eventually recognizes society as his new guardian. Consequently, the psychology of dependence is maintained and solidified placing the male individual under the constant watch of social authority in a Foucauldian manner. This psychological stance may translate to that of submission asking for approval and expecting reproof and validation. The above example verifies that the male rites of passage draw interesting parallelism to the male bildungsroman, which aims to turn the male individual into a good apprentice and respectable member of society. Eventually, the end goal or objective is related to and dictated by the status quo or each culture's respected authority. The male thus develops in relation to society's ideal expectations of individual progress. This observation is important when compared to the female experience.

Female Rites

The female rites are similarly executed under society's gaze, which projects its ideal version of womanhood. The ideal woman meets certain cultural and social criteria that are set by the molded appreciation and view of women's role in society. However, women are not pushed into action as male adolescents are; the young female does not physically face or fight authority as proof of her worth. Female rites are not associated with the pursuit of social approval or with elevation into a higher social status; they are performed as an act of acceptance and acknowledgment of the female existence. The female subject during most initiation rituals around the world remains a passive receiver of a procedure higher in symbolic value than her existence. This stoic stance transforms the young female from that moment onwards into a tragic heroine; a trait to be kept as an intrinsic part of female identity. The female is either kept in isolation, undergoing a procedure of mutilation, dressing up, or obeying commands that do not make her the active subject of her individuation rites.

Early on in the collective memory, the female is the passive receiver of acts that tradition, culture, and society perform on her. As a result, her progress is ironically stagnant:

from an obeisant child, she becomes a submissive woman. The deterioration of her social stance contradicts the essence of evolution. However, in a symbolic manner, her status as mother and wife adds value to her insubstantial social standing. Nonetheless, the added value is the result of her merging with the male, i.e., her submission to the patriarchal family. Finally, the focus on the female body, although seen as a sacred affair in some cultures, appears as a strictly personal concern performed exclusively in the domestic sphere, as compared to the male rites of passage. An example of such treatment can be seen in pregnancy and childbirth rites that usually form one single rite. It is often the case that at the beginning of pregnancy, a woman is retained in a state of segregation, either because she is considered contaminated and threatening, or because her very pregnancy places her physiologically and socially in an atypical condition. Nothing seems more natural than that she should be treated as if she was ill or a stranger (Gennep 41).

After childbirth, rites of incorporation follow so as to reintroduce the woman into groups to which she formerly fitted, or to launch her new status in society as a mother, especially if she has given birth to her first child. Nonetheless, the pregnant woman is separated from her surroundings and is kept in a fairly long transitional state. From a feminist perspective, one cannot avoid wondering if a female life isn't in its entirety a prolonged state of margin. The female rites as performed in secrecy evoke a sense of threat or fear of contagious contamination to the rest of the community. Turner states that "the period of the margin or liminality is an 'interstructural situation'" i.e., a period of uncleanness and danger (Turner 338). Major differences thus exist between the male and female rites of passage. This is detected in the overall manner the actual rites are performed.

Differences in Performance of Male and Female Rites

The male rites of passage for instance are influenced and informed primarily by external factors; the individual victory and successful passage of the thresholds is based on the impression and performance of a fearless young man. The young man has to earn society's favor and approval in order to pass each threshold; on the contrary, the young female through her rite of passage becomes an object of examination and scrutiny.

The female rites are centered on the female body and the woman's ability to lose body functions through mutilation and menstruation or gain them through birth and childbearing.⁶⁹ The female traits do not add value to the female adult; they act as supplementary functions and enhance the male status which has to impress authority through his wife's faultlessness.

The rites of passage from a cultural perspective expect both genders to separate and linger for a certain amount of time in the unknown (rites of separation, rites of margin.) The return however is definite for the male and questionable or problematic for the female initiator. In addition, the male rites are surveyed by society's gaze, whereas the female rites are given a mystic and distressing tone, performed away from society's scrutiny but in reality, under its total control.

3.4 A Comparative Analysis of the Male and Female Quests

The Hero's Quest as described by Campbell on *The Hero's Journey* can be contrasted with the structure of the Heroine's Journey as presented by a selection of feminist readings put forward by major feminist theorists.⁷⁰ The issues raised concerns about differences in character traits, which result from gender-specific circumstances prevalent in the domestic and social sphere. They also concern differences in purpose and dimensions of the Quest as well as differences in structure, delivery of the call to adventure, the presence or absence of supernatural assistance as well as the nature of trials to be confronted. The criteria that determine what constitutes a successful return or a victory from a social perspective are claimed to be gender specific, and so is the identification of the Elixir/Boon and the necessity of return for a Quest to be considered successful. These gender-specific differences can become clearer with reference to the three stages of the Monomyth, namely separation, initiation, and return.

The Separation Stage

Separation, or what is known as detachment or withdrawal, is the first step of the Monomyth. From a feminist perspective, it is associated with a radical transfer of focus from

⁶⁹ For an interdisciplinary and theoretical discourse on the limits and expectations of the body as topos, see Μακρυνιώτη, *Τα όρια του σώματος: Διεπιστημονικές προσεγγίσεις*.

⁷⁰ See Lauter *Women as Mythmakers: Poetry and Visual Arts*; Pearson and Pope *The Female Hero in American and British Literature*; Perera *Descent to the Goddess: A Way of Initiation for Women*; Ragan and Yolán *Fearless Girls, Wise Women & Beloved Sisters: Heroines in Folktales from Around the World*; Segal *Why Are Mythic Heroes Male?*; Annis Pratt and Maureen Murdock

the external to the internal world i.e., from the macrocosm to the microcosm. Retreating to the esoteric realm takes place when the female individual's persona is disempowered and turns to the Self to address genuine needs. The "garments," as Campbell calls them, are perceived as accidents of life and individuals must shift the emphasis of individual consciousness away from them:

The first work of the hero is to retreat from the world scene of secondary effects to those casual tones of the psyche where the difficulties really reside and there to clarify the difficulties eradicate them in his own case and break through the undistorted direct experience and assimilation of what Jung called the Archetypal Images (*Hero* 110).

Separation, however, cannot avoid being traumatic, since according to psychoanalytic perspectives, it recalls the earlier anxiety of separation from the Mother. Campbell notes that among all animals, human beings remain the longest at their mother's breast; this seems to suggest that they are born too soon, unprepared to meet the world (*Hero* 99). Humans' uneasiness and immaturity to face the world has a symbolic interpretation: the life narrative of the newborn is an ongoing trial that nobody can be aware of or predict. For the infant, the only defense against the multiple dangers comes from the mother figure. Following the "catastrophe of birth," the dependent child and its mother constitute for months, both physically and psychologically, a dual unity. When the mother is absent, the child experiences tension. Freud has advocated that all instances of unease replicate the agonizing feelings of the initial separation from the mother: "the tightening of the breath, the congestion of the blood, the crisis of birth" (Campbell *Hero* 48). Therefore, all moments of separation produce profound anxiety and echo that moment of the initial tension.

It is no coincidence that for the infant, according to psychoanalytic theory, it is the father figure that represents the first enemy:

His presence "...is the first radical intrusion of another order of reality into the beatitude of this earthly restatement of the excellence of the situation within the womb; he, therefore, is experienced primarily as an enemy." (Campbell *Hero* 6)

The sense of hostility once directed to the evil mother who abandoned and ejected the fetus, is transmitted to him. This infantile perception of Death (*thanatos/destrudo*) and Love (*eros/libido*) is the base of the Freudian Oedipus complex. That complex is engrained inside the individual unconsciousness as they mature. According to Freudians, each individual unconsciously desires to kill his father and wed his mother. According to Campbell, "the

roundabout symbolic ways of doing this and the rationalizations of the consequent compulsive activity constitute our individual lives and common civilization” (*Hero* 328). The Oedipus complex is especially important in that it raises questions about the nature of the ordinary world: is the ordinary world maternal or paternal? Which figure affects the individual the most? Which figure propels and which hinders the Quest? The answers to these questions help explain the reasons an individual has to leave home, the reasons behind their separation point as well as the identification of the gender of the parental/authoritative figure who ordered the Quest.

Questioning “Home”

The young individual of the Monomyth becomes an “evolutionary” hero when they abandon the domestic sphere and start experiencing the peripeteia of entering the social sphere. For the male hero, the transformative question springs from the individual’s curiosity or necessity to discover what exists on the other side of the city walls to retrieve a valuable symbolic object or person of significance, often a female captive. The question sparks the engine that kindles the adventure. The narrative unravels as an effort to provide solutions or answers to perceived or experienced problems. Therefore, the exploration and taming of the unknown present an epic masculine trigger that is compatible with the male instinct to provide and protect. The riddles posed by divine forces in myths cannot remain unanswered. The stakes are morally and socially high, and the social gaze is focused on the male’s readiness to accept the given challenge. Every story encloses a concern or vital dramatic inquiry that disturbs the ordinary world. The Hero *must* cross the threshold of the Special World “to resolve the problem, answer the dramatic question, and restore balance” (Volger 3,4).

The task to be completed is directly or indirectly driven by social imperatives. It is society—or divine forces in myth—that obliges the male hero to confront the transformative question as an inevitable prospect of his fate. Therefore, it is a masculine, paternal figure who poses the challenge. Endeavors, especially mythic ones, can also be ignited by the hero’s agency: he willingly addresses the question or challenge as a test of his bravery. Such attitude, however, could also emanate from the hero’s internalization of social expectations as the young male feels he has to perform as a respectable heir of the Hero archetype. His willingness to undergo a test of character, strength, and skill is an inherited social standard he

has to observe. The trial offers a good opportunity to win social acceptance and recognition. Referring to male heroic images, Omer Bartov underlines the influence of social expectations in the performance of personal acts of valor: “whether physically or psychologically, the individual was almost invariably annihilated by the mass” (99). Consequently, the transformative question which ignites the idea or necessity of the Quest derives from entrenched social expectations for the male Quester to perform “heroically” pursuing a task posed by a higher authority.⁷¹ In the case of female heroines, the Question appears as an esoteric process rather than an externally imposed inquiry. What usually triggers it is the realization of an undeniably hostile environment in which she has to reside. The young female cannot remain passive anymore and continue suffering a traumatic situation inflicted by her surroundings. Hesitantly at first, the heroine realizes that home is not a welcoming environment. A call for action emerges as a result of her sensibility and not as a result of social demands. Unlike the male hero, the innocent young female is not expected or urged to react and initiate a Quest; on the contrary, as an obedient woman, her inner need to flee is perceived as a rather provocative and undesirable prospect. The transformative question in the case of the female heroine is her acquired consciousness and determination to change her given reality. For this reason, Kim Hudson’s alternative to the Hero’s Journey is named *The Virgin’s Promise*.⁷² Similarly, Campbell’s student, Maureen Murdock, proposes a *Heroine’s Journey* that presents an alternative female Quest to the Monomyth.

In both cases, the answer to the question and the realization of the bitter truth comes through hard daily labor and psychological upheavals. The major difficulty encountered is to engage oneself in a learning transformation that is less physical and more psychological. Moreover, as the questions and realizations multiply along the way, the pressures inflicted on the young heroines often lead to failure, postponement, or significant delay. While the male hero who confronts a challenge is perceived as an aspiring figure of authority and heroism, thus gaining society’s blessing, the female heroine, who confronts hardships in a restrictive

⁷¹ Examples of Male Monomyth Quests described in classical Mythology are Odysseus being ordered to go to the Trojan War; Pwyll, the Prince of Dyfed, who goes into the otherworld of Annwn; Jason, who goes on an expedition to find the Golden Fleece; the Journey of Perseus and his Quest for Medusa’s head; and King Arthur and the Hart. See Campbell, *The Hero with a Thousand Faces*.

⁷² According to Hudson’s article “The Virgin’s Promise: A New Archetypal Structure,” the first meaning of the virgin’s promise is the community’s belief that the Virgin has agreed to live up to their expectations. The virgin has made a promise to them. The second meaning speaks to the Virgin’s unproven potential that lies dormant within her, longing to come to life (Hudson). The Virgin begins by conforming to the wishes of others and eventually learns to hear her inner voice and bring it to life (Hudson). It is the journey to creative, spiritual, and sexual awakening (Hudson).

environment, is depleted of her right to quest. This initial difference pertaining to the separation phase characterizes each phase of the quest. From the very beginning, the male Quester has society by his side; the female heroine, on the other hand, is expected to engage in the journey on her own.

Home Characteristics for the Hero and the Heroine

Home or the ordinary world for the male individual is an antagonistic, challenging, but egalitarian environment. The hero competes among equals and has the right to use available resources to demonstrate his skills and effectiveness. The male individual is thus perceived as an idealized version of the Hero archetype upon which the community can rely upon. The hero of the Monomyth does not want to escape from his community; for this reason, from the moment he separates from his actuality, he yearns to return. This desire is described as the profound feeling of *nostos*.⁷³ There are opportunities for the male hero to climb the social ladder and become a leader or role model for the rest of his community. It is not a coincidence that in most mythic endeavors, on which the Monomyth's structure has been based, the young male quester is a king or a prince of a supportive kingdom. Furthermore, the exceptional hero is often portrayed as having a "miraculous childhood," associated with exile and return, which is then repeated as a successful pattern when the child becomes an adult. Each hero, even as an unformed child, is endowed with the needed resources, a depository of strength, and extraordinary traits. While "the child of destiny" (Campbell 395) confronts various challenges, he solicits admiration and positive expectations. The miraculous young male child cannot but become a hero of his land.

For the female quester, home is not a warm and welcoming place. Female individuals have been conditioned to be dedicated and loyal to the ordinary world, which for them constitutes the domestic sphere. It is not a coincidence that from a psychoanalytic perspective, as Campbell suggests, the first object of the child's enmity is identical to the first object of its love superlative.⁷⁴ Home may be presented as an accommodating paradise, but at

⁷³ See Mares, "Kleos, Nostos and Ponos in Homeric Tradition."

⁷⁴ In Campbell's archetypal understanding of the Mother/Child union, this tie is represented by the dual entity of Madonna and Bambino. For more on the Mother/Child tie and its contradictory nature, see Bowlby, *The Nature of the Child's Tie to His Mother*.

the same time, for the female child, it represents a pseudo-utopia in which the marginalized female persistently aspires to be included. This very same place is a hostile environment that the heroine has to confront and denounce as the source of her misery and confinement. Additionally, female heroines do not receive any kind of special attention or encouragement from society. The absence of social aspirations and dependence on women since birth to fulfill specific tasks eradicate the premise of a quest on their life horizons. The female journey does not exist *a priori* as an option; it is not expected from society or reproduced in myth as a recurring motif.⁷⁵

The lack of references to the heroine as a protagonist in myth is a double-edged sword to patriarchy; what is unwritten requires at some point to be written. Since women have been historically deprived of the right to own a narrative, the female quester is forced to write the quest on her own as an accurate reflection of her own unique experience, quite different from the male hero's journey.

Loyal to the known restrictions of myths and in agreement with the gender conventionalism of his era, Campbell does not analyze adequately women as heroes (Nicholson). Campbell's use of gender-inclusive semantics is mindful and intentional. As Segal points out, to demonstrate the journey, Campbell "enlists myths of female heroes as often as those of male ones"(14). Although he initially claims that the hero can be of any gender, he "then proceeds to discuss the heroic pattern as male and to define the female characters as goddesses, temptresses, and earth mothers" (Pearson and Pope 4). For example, Campbell analyzes Inanna's journey as typical of a journey of initiation and "spiritual rebirth" (104). Her story, he writes, is "the oldest recorded account of the passage through the gates of metamorphosis" (Campbell 105). Yet, after narrating Inanna's story, he keeps studying the hero's initiation under the title 'Woman as the Temptress', focusing on the standpoint of the male hero. As a result, the woman's role in the myth is stereotypically expected as that of the temptress/lover to the male hero, a representation of the boon as a trophy wife. Confronting the problem of identification with either the hero or the heroine of myth, Cavarero writes:

It is inevitable that a woman will eventually insist on asking: to what extent do Prometheus or Odysseus offer me sensible images of my embodied existence as a woman? Or, to limit

⁷⁵ For this reason, the representation of the female in ancient Greek mythology is considered misogynistic. For an analysis on female portrayals in ancient Greek mythology see Meehan, "Containing the Kalon Kakon: The Portrayal of Women in Ancient Greek Mythology."

myself to the figures of my own sex, to what extent do Penelope's and Circe's experiences match my own? (3)

"A woman," she continues, "lacks a mythic figure that can represent her as a female subjectivity capable of taking shape within her own symbolic order" (Cavarero 3). As the Quest's central figure, the female starts her quest out of necessity either to escape from the ordinary world or because she is separated from home against her will.

Differences in the Call

Differences also pertain to the circumstances of the call. According to Campbell these often occur in a mystical topos, like a dark forest, “under the great tree, during the babbling spring, which are all symbols of the World Navel” (37-42).⁷⁶ The herald’s presence induces an ambiance of seductive charm, and at the same time, he performs as a monitor, designing a new period in the hero’s biography. The herald of the message is translated in Campbell’s view as a spontaneous appearance of the herald figure in the psyche. The crisis of his appearance as disturbing and persistent as it seems leads nonetheless to the awakening of the self.⁷⁷

The herald for the female is not an external trigger but a self-derived nudge. The heroine’s intuition warns her that something needs to change. Often, however, the female is swept into the quest unwillingly by a power of Mother Nature, society, love, or circumstance. This prospect, as Palumbo describes it, denotes that the female is perceived by patriarchy as a decorative object that can be taken away, not as a subject of agency. For this reason, even the term *heroine* seems problematic.

Women, as fairytale heroines, have been characterized, as Yolan says, by their “perfect pink-and-white passivity” (Ragan and Yolen xvii), or as sleeping women, as victims, ‘hopelessly alluring in helplessness’ (Keller 70), or awaiting rescue or return. The heroine, almost always defined by her sexual difference, or dependent on the active hero, ‘represents’ for him either one who waits (Penelope), someone to be saved (Andromeda), one who accepts (Mary), or someone who is seized (Persephone) (Nicholson 191). Yet momentarily there is an element of choice; the heroine does not always follow the expected route.

⁷⁶ The World Navel (*omphalos/umbilicus mundi*) or Axis Mundi is defined as the entry centre point for the creative energy into the world. In Campbell’s words: “...for the hero as the incarnation of God is himself the navel of the world, the umbilical point through which energies of eternity break into time. Thus, the World Navel is the symbol of continuous creation: the mystery of the maintenance of the world through that continuous miracle of vivification which well within all things.” (*Hero* 37-42)

Moreover, The World Navel or Axis Mundi is symbolized as the quadrature of the circle and the circle of transformation of heavenly into earthy forms. This concept suggests the discussion of the desired utopia, the boon, and the act of writing as reaching the symbolic topos or state where creation and female energy can be freely expressed and shared to the world. The heroines seek the perfect geometry, which unconsciously resides within them as the essence of Myth and Creation.

⁷⁷ For more on the connection of psychic messengers and the awakening of the soul see: Underhill, *Mysticism: A Study in the Nature and Development of Man’s Spiritual Consciousness*.

The fact that women do not follow the prescribed path is often taken to suggest that the woman hero has to acquire masculine characteristics to survive the Quest. Women may choose to adopt masculine characteristics and internalize the Persona of the male Hero since their representation as innocent and ignorant contradicts their unordinary decision to take on a Quest. The adoption of masculine characteristics may reflect an initial unconscious strategy to resist the condemnation of adopting feminine traits. The adoption of masculine characteristics as a defense mechanism in the separation stage is acknowledged by both Murdock and Hudson in the *Heroine's Journey* and the *Virgin's Promise* respectively.

Separation from the Feminine

According to Murdock, the first step of the heroine's journey is called "separation from the feminine." This separation does not present the ordinary world as a patriarchal society but as a maternal place; the woman leaves the shelter of the archetypal Mother behind and begins searching for herself and/or success. The heroines, therefore, flee from negative associations of feminine behavior by separating from the Mother.⁷⁸

Then, the heroine identifies with the masculine. In order to evolve in a male-oriented world, women antagonize male conducts by abandoning the domestic sphere, subduing emotional displays, and adopting male traits. In the course of these two steps which describe the heroines' journey, the woman adopts her heroic role and distances herself from her Mother and whatever acquires maternal symbolism in the domestic sphere. The heroine then performs her masculine persona in order to persuade her surroundings and herself that she is strong. Emerson in *Little Girls on the Hero Journey* notes that just putting a female into a traditional hero journey is not enough; while the male hero can be the protagonist in some female stories and have the same strength and/or fighting skills, a feminine version of the hero's journey "must emphasize feminine qualities of heroes, not just the physical fact of being female" (131-47). Jean Shinoda Bolen in *Goddesses in Everywoman* explains how

⁷⁸ "Approaching the femininity issue, Freud (1932), tries to establish some fundamental points about the girl's passage through Oedipus. Among them we can remark the acknowledgement that, both for girls and boys, the first love object is the mother, discovery that motivated the need to know how and why the girl, originally linked to her mother, switched to her father afterwards, evolving from the virile to the female phase to which is biologically designed. Nevertheless, Freud points out that women cannot distance themselves completely from that which was their first object of libidinal investment, i.e., mother, by maintaining an ambivalent relationship with her that can last a lifetime. Freud states that the relationship between mother and daughter is catastrophic, which Lacan later called devastation." (Souza 2041)

female heroines are small and powerless, sustained by an endured inner myth hoping however, they would make it to a better place later. The belief within is what keeps the heroine going. The heroic deed is also found in her conscious decision in favor of gradual progress as opposed to dreaming of saving the world all at once.

Kim Hudson describes the circumstances during the two initial phases as less proactive. At first, the heroine is found in what Hudson names “the dependent world”. The heroine is tangled in her ordinary world in order to survive. The major difference between Hudson’s Virgin and Campbell’s Hero is the heroine’s relationship with her community. The Hero has arrived from a community that is essentially moral. He pursues to reserve the community which rests fairly unaffected from beginning to end. The Hero abandons the village and face danger before he arrives in a far-off land. The rival is the epitome of this distant topos which is essentially wicked and has to be demolished.

The Virgin, on the other hand, resides in an empire that requires transformation. The kingdom is rotting and requests to tolerate additional individual autonomy. Therefore the development of the Virgin propels the kingdom’s growth. While the Hero’s quest guarantees firmness, the Virgin’s quest conveys disorder and anarchy to the communal space. Ultimately, while the Hero travels to an alien land, the Virgin stands still.

One more important variance is the protagonist’s stimulus. The Hero is taught to be altruistic. His main objective is to conquer his Mother complex and live without the security, comfort, and confidence felt at home. He must meet his terror of death and expand the bounds he can endure. He is punitive, robust, and courageous as he tests the frontier between humans and immortals.

The Virgin is learning to be self-fulfilling. Her uppermost determination is to fight against her Father complex and live her life based on her ethics. She must pursue her desire and feel delight and affection. Moreover, she has to stimulate her sexuality, mysticism, and imagination. The Hero is learning to act and offer while the Virgin is learning to exist and embody.

The discussion above on what is to be feminine resembles views of ecocriticism writers⁷⁹ pertaining to the wounded and violated female body as a representation of nature exploited by society. According to Nicholson, in Campbell’s dissection of mythology, the woman as a hero is lost to the greater symbolic Woman (191). In an interview on this topic,

⁷⁹ For a detailed analysis on the relation between environmental degradation and the subordination of women, see Vakoch, *Feminist Ecocriticism: Environment, Women, and Literature*.

Campbell advocates that the hero's journey performs different for the two sexes as "the male body lacks that recall to nature, to the female nature that exists in the female body" (147). Campbell also suggested that there exist gender-specific roles in the mythic plane, with women being receptive dreamers and men active warriors.

Furthermore, the Hero is challenged to survive since death presents a high risk. The Virgin instead learns to stand up as an individual both psychologically and emotionally. This is the reason why a Virgin story is set among people who are emotionally and psychologically attached to her and rarely takes place in a faraway land. Her trial is to hold on to her own and fight strong psychological pressures. Without self-knowledge, the Virgin is in danger of becoming a victim. According to Hudson, she may become miserable or desperate if her genuine self never comes to life.

The female is attached to the ordinary world and is dependent on others to survive either by social agreement, physical guard, or acceptance of conditional love. Unlike Murdock, Hudson's initial phase is not one of reaction or separation but one of acceptance of the oppressive world. For this reason, Hudson claims that after remaining in the dependent world for too long, the heroine pays "the price of conformity." The Virgin suppresses her inner gift—which translates as the call to adventure—to maintain the status quo. She may not realize she is captive in her dependent world, or she may be critically aware of the need to hide her true nature. Nonetheless, she is unable to break her chains. The fear of risk-taking persists; it forces her to reject her dreams and return to her old habits. This leads to what is known as a refusal of the call (the sidestepping motif), which can be common to all heroes, but more prevalent among heroines.

Refusal of the Call

The Hero often denies or neglects the Shadow/Herald's presence. He returns however often to familiar occupations that seem meaningless. Then a series of signs of increasing force become visible until the summons can no longer be denied or silenced (Campbell 147). From a psychoanalytic perspective, the herald's persistence manifests as the ego hearing the inner voice of the unconscious Self or having visions and dreams that spring from the unconscious.

The refusal of the call occurs when the call remains unanswered.⁸⁰ This prospect converts the adventure into its negative and the subject becomes a victim to be saved. The refusal moreover represents an inability of the young adult to abandon the infantile ego and its realm of emotional associations and principles. One is unsurprisingly guarded by the walls of childhood, while the parents stand as the threshold guardians. Sidestepping is thus a common motif that ironically nourishes the soul. The pressures that hinder the Hero in deep psychological stress—called complexes⁸¹—appear as obstacles along the journey that have to be addressed, managed, evaded, contained, or overcome. However, by facing and overcoming the obstacles, a sense of victory can be evoked. In its psychoanalytic analogy, conscious introspection is an exemplary apparatus of imaginative prodigy and can become a thoughtful method. It enlarges the psychic energies and triggers the lost region of the unconscious infant and archetypal images. The result may be a disintegration of consciousness (neurosis, psychosis) or, if the personality can absorb and integrate these pressures, then the hero wins a super-human degree of self-consciousness and masterful control (Campbell 153).

When the male strays and refuses the call, home is forgiving and tries to invent solutions to recruit the young male in his call of duty. The social entourage is critical of the individual who sidesteps or introduces himself as an anti-hero. Nonetheless, the drive for

⁸⁰ An example of a myth based on the refusal of the call is the myth of Prince Kamar al-Zaman and Princess Budur. According to Campbell, literature of psychoanalysis abounds in examples of desperate fixation (151)

⁸¹ According to the APA Dictionary of Psychology, the precise definition of the term complex is “a group or system of related ideas or impulses that have a common emotional tone and exert a strong but usually unconscious influence on the individual's attitudes and behavior. The term, introduced by Carl Jung to denote the contents of the personal unconscious, has taken on an almost purely pathological connotation in popular usage, which does not necessarily reflect usage in psychology. Primary examples from classical psychoanalysis and its offshoots are Jung's power complex, Sigmund Freud's castration complex and Oedipus complex, and Alfred Adler's inferiority complex.”

safety, which is the counter force of the drive for development, is considered an equally natural urge. The individual is expected to refuse the call out of fear of change or fear of the unknown but not for too long. The hero can sidestep for a while in order to take time and reflect on his mission, but he cannot become a fugitive without bearing an exceptionally severe punishment.⁸²

Sidestepping is not acceptable for the female heroine. The female has to follow the patriarchy's rules. If she denies immediately undertaking the quest out of fear or reluctance, the male order will abduct her like Persephone or punish her like Antigone.⁸³ In case it is her own desire to separate or flee from home and the ordinary world of patriarchy, sidestepping occurs as a bitter realization. While the heroine refuses to endure what has been historically considered normality, she realizes the severity and dangers the road of trials hides. Along the road, the status quo will oppose her aspirations. Therefore, when the Quest is voluntary, the heroine rarely refuses the call even though she encounters early on multiple forces that try to dissuade her from her decision.

Supernatural Aid

In the Monomyth, sidestepping for too long should be avoided; therefore, other people or divine figures appear as guides that help the individual fulfill their mission. The answer to a man's possible doubts or delays comes in the form of a divine supernatural aid that assumes a major part of the task required. It facilitates decision-making and/or promises to provide significant assistance along the way. Therefore, the mythological hero is lured and aided to pass the threshold of adventure. The hero is prompted to follow the proposed course as if a magic force—which can manifest itself as a divine/supernatural force or social pressure—does not leave him any other option. The individual feels as if magic powers order and summon him to move on. In psychological terms, magic can also be interpreted as an esoteric, inexplicable need to develop an instinct for survival; such instinct encourages the

⁸² In *The Hero with a Thousand Faces*, Campbell provides an example of a hesitant hero and heroine from the Arabian Nights Story cycle and examples of those who altogether refuse from Ovid's *Metamorphoses* and The Bible. Refusal in these cases has a tragic outcome: the nymph is transformed into a tree; God refused to help those who had refused his call. For more, see Mills, "Refusal of the Call."

⁸³ The constant victimization of women from their fathers is also known as the Iphigenia Syndrome, which is a surrogate sacrificial rites of passage and the imposition of the duties of the normative system of society of the daughter by her father. It is a feminine parallel of the biblical Isaac Syndrome. For more, see Shoham, *The World of Light, Piercing the Veil of Chaos* p. 275.

individual to search for nourishment and safety outside the comfortable realms of the domestic sphere. For this reason, the first meeting after the separation phase is with a protecting figure.⁸⁴ As a result, the sense of fear and incertitude is diminished, and the Hero is encouraged to pass the first threshold.

In the female journey, if it is the status quo that orders the quest, the heroine is forced to follow a designated path. If she is the initiator, sidestepping and second-guessing her plan is encouraged. Female heroines may encounter other women along the way, who find themselves in similar situations; awareness of a female-constructed community encourages the leap to the unknown as the heroine feels she is not alone. Yet the supernatural aid, as an extreme force of motivation, comes predominantly from within the heroine's psyche. The mighty heroine of extraordinary powers—to paraphrase Campbell—is the woman herself; not her physically visible self in the mirror but the queen within.

The change required by both genders as they separate from home is not merely a change of topos; the hero's inner stance is transformed. Destiny "has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to the realm of the unknown" (Campbell 53). This shift of consciousness is evident in the manner the call of adventure is delivered, and in that manner, this new mindset guides the hero and heroine towards the road of trials.

The Initiation Stage

The second phase of the Campbellian Monomyth, called Initiation, describes the Hero's entrance to another world. This phase, similar to the separation phase, includes subphases marked by distinct major events of the quest.

In between the separation and initiation phases, two processes often take place: the crossing of the first threshold and the "belly of the whale"⁸⁵. In the Heroine's journey, these two transitional phases merge into the "fortunate fall" or into "the secret world," which

⁸⁴ In myths, this can be a helpful crone or a fairy godmother. In Christian religious tales, these can be the saints or the Virgin mother, as those under their protection cannot be harmed. These figures promise or reassure the hero that the peace of paradise, first found in mother's womb, is not to be lost. (Chapter 3 The supernatural aid p 157)

⁸⁵ This stage alludes to Jonah and the Whale parable. The swallowing of the hero by the beast describes the initial setback that the hero may encounter during the initiation process. The belly also signifies the entrance of the subject in a space of magical rebirth.

highlights the mystic union of the two distinct worlds by crossing the first threshold. These hybrid stages capture the essence of the transition: the fluidity derived from the waiting process correlates with what Gennep calls the “state of marge” (18).⁸⁶ During this transition, the Heroine, more than the Hero, is found in between two worlds. She still stands in the world of dreams, unwilling or unable to separate from her old life.

Hesitation, doubt, and esoteric conflict are prevalent; the inability to move on occurs either because other people depend on the female’s constant presence (parents or children) or because the heroine may be in actual danger or terrified of the consequences of letting go. Change is difficult and the heroine experiences profound fear before plunging into the unknown. The heroine however realizes that she no longer fits into her world. As with the Virgin who realizes her genuine nature, she appreciates that her binary life cannot last and that the risk of being caught increases.

Regardless of whether it is a conscious or unconscious decision, crossing the first threshold indicates acceptance of the call. The high symbolism of the passage, which corresponds to a formal displacement of the frontier, demonstrates a commitment to change. The figure of the threshold guardian bounds the world of the present sphere. Beyond that point, where the guardian can no longer be seen, “there is darkness, the unknown and danger” (Campbell 165). Campbell parallelizes the first threshold with the Symblegades in the *Odyssey* since, in spite of the prospect of the broad horizon ahead, the crossing of the threshold means entrance into an extreme zone of danger. Danger is found metaphorically in the absence of a coherent structure of meaning. According to Campbell: “The regions of the unknown (desert, jungle, deep sea, alien land) are fields for the projection of the unconscious” (72); the obscurities they evoke make every Hero happy to remain within the indicated bounds of the ordinary world. Visualization of the unknown hinders their initial leap.

Terror typically springs before psychological promptness. The “incestuous libido and patricidal distrust” (Campbell 72) hinder the individual’s journey as society evokes threats of violence or dangerous and uncertain benefits as possible outcomes of the hero’s flight.⁸⁷ The Hero’s cognizance stops him from breaking away to pursue what is thought as risky wishes

⁸⁶ In Myth these places “are ordinarily deserts, marshes and most frequently virgin forests where everyone has full rights to travel and hunt...Whoever passes from one to the other finds himself physically and religiously in a special situation for a certain length of time: he wavers between two worlds.” (Gennep 18).

⁸⁷ Sirens of seductive beauty may be met symbolized in mythology by the god Pan who is the classical example of dangerous presence dwelling beyond the protected zone.

and/or immoral actions, while fear prevents the individual from crossing the protective frontier. However, the call of adventure and the prospect of growth are possible beyond the borderline and the element of the unknown is what makes it a worthy passage. Male and female heroes fear that the courageous ones, who would take the leap, may be transformed into unidentified beings or versions of themselves.⁸⁸

For the female heroines, dependence on the ordinary world produces more anxiety than the prospect of the unknown.⁸⁹ Women dread the prospect of not making the initial leap and thus, initial emotions in female/male Quests are found reversed. Heroines defeat the threshold guardians not by strength, cleverness, or treachery, but by being their true selves. Innocence, as an authentic female characteristic, proves to be a superpower. The authentic desire to seek an authentic life away from any form of oppression provides the heroine with the courage to articulate (if needed) the true reasons for her departure. This virtuous approach accompanies the young woman along her quest; she remains moral towards enemies and her fighting motives. In heroic terms, her call of duty is rooted in compassion, solidarity (rescuing someone else), and feelings of responsibility towards the collective community of other women sufferers, which they wish to sustain.

When the female heroine finally crosses the threshold, she deals with upcoming situations in wonder and without skepticism. As a dreamer, she accepts the dream humbly, while, at an unconscious level, she seeks adventure to counteract the previous state of permanent regression. There is a lot of thought and contemplation involved as the heroine does not wish to abandon the ordinary world but dreams of its transformation. The young woman leaves behind all that she is, represents, and knows. The journey thus represents a kind of loss, which even though necessary, is proven to be traumatic. The heroine is uncertain whether she is going to survive the loss of her past life or if her journey will be abruptly discontinued. The female is aware that choosing the path of heroism is not welcomed or

⁸⁸ The *Oko Jumu*, as Campbell suggests, are the dreamers, the feared individuals who are distinguished for supernatural talents that they acquire by meeting the spirits in the jungle (76).

⁸⁹ As Kate Millet suggests in *Sexual Politics*, patriarchal ideology underlines bodily differences between men and women, making obvious that men always have the dominant, or masculine, roles and women always have the subordinate, or feminine, ones. This ideology is so powerful that “men are usually able to secure the apparent consent of the very women they oppress”. They do this “through institutions such as the academy, the church, and the family, each of which justifies and reinforces women’s subordination to men” (Millet 35). The patriarchal system is characterized by power, dominance, hierarchy, and competition. So patriarchy is a system of social structures and practices in which men dominate, oppress, and exploit women. Therefore the male quest is rooted in dominance and conquest whereas the female is based on solidarity and sustainability of their community.

embraced by patriarchy as a sound prospect.⁹⁰ Labovitz claims that it is not a female heroine but a female protagonist who grows into a heroine during the coming-of-age process; the heroine must learn to place herself in the center of the action as a total personality.

Campbell calls this frontier, the “wall of Paradise” which however may represent darkness or hell depending on the ordinary world’s manifestations. The feminist readings of the Monomyth offer negative attributes to what constitutes normality, displaying an oppressive system made of bonds of dependence. Moreover, it is not a coincidence that the ordinary world for Hudson is called “a kingdom,” a definition that vividly evokes relations of power and authority. Therefore, the wall of the confined system indicates that what is found inside the walls is majestic in value, while what extends beyond the realms is barbaric and uncivilized.

The semiology of change translates in corporeal vocabulary into scars, marks, or tattoos created by rituals that involve cuts and staining of the skin. The mark left indicates that, through a painful symbolic transformative act, a new person has emerged. This indication marks the break from the parental figure or the old self, fulfilling society’s expectations for the individual’s novel performance. The mark is there for the individual to recall the ritual’s greatness and for society to notice that the desired transition has successfully occurred.⁹¹

The association of topos with a new emotional state, is an essential dimension of the Quest since, making the first leap, indicates that the hero has overcome his fright of the unknown. The Heroine consciously decides to perform a dive towards her secret world, despite patriarchy sabotaging her self-agency. In initiation rites, the separation takes place between spaces such as home and the unexplored land but also, in esoteric parallelism, between emotional states such as safety and fear. The theme of sacrifice as mentioned above appears as another vital demand associated with the heroic journey. The protagonist needs to get sacrificed or disappear through a mysterious threshold for enlightenment to occur alluding to Iphigenia’s recurring motif of martyrdom.

⁹⁰ According to Mary Dally, misogyny is in the root of patriarchy and the nature of social prejudice is systematic in all material, ideological, and psychological levels. For more, see Dally, *The Church and the Second Sex*.

⁹¹ The cut is often linked with mutilation practices which reinforce or diminish the adult’s sexuality depending on the individual’s gender. “Cutting off the foreskin is exactly equivalent to pulling out a tooth (in Australia etc), to cutting off the little finger above the last joint (in South Africa), to cutting off the ear lobe or perforating the ear lobe or the septum, or to tattooing, scarifying, or cutting the hair in a particular fashion.” He then adds the clitoridectomy, or the excision of the clitoris, to this list as an example of a rite of passage that marks girls’ passage to the world of sexuality (xxi)

The “wall of paradise” performs as the divider that conceals God from human sight and is constituted by “coincidences of opposites” guarded by “the highest spirit of reason, who bars the way until he has been overcome” (Campbell 176). The patriarchal society, as a pseudo utopia or an ideologically fabricated paradise, is constructed through polar opposite values. The pairs of opposites (being vs. not being, life vs. death, and beauty vs. ugliness) represent the Symplegades that crush and entrap the traveler even though the hero manages to pass in between them. Such passage to the unknown is known in Campbell’s work as the journey in the “Belly of the Whale.”

Swallowed into the womb of a monster like Jonah, the hero experiences his first trial after crossing the threshold of the unknown. This immersion shows that the route of the threshold is a practice of introspection. Instead of crossing the limits of the perceptible world, the hero turns internally, only to be born again. Symbolically, the motif of this turning to a new reality represents the psyche’s Quest for Cupid and Psyche’s voyage to the underworld (Campbell 183). According to Campbell, if anyone undertakes the dangerous voyage into the darkness by plunging either deliberately or unintentionally into his mystical labyrinth, they soon find themselves in a landscape of symbolism. “The purification of the Self” stage implies that the senses are purified while the interests and energies are focused on sublime ideas. This is known as the process of “dissolving, transcending, or transmuting the infantile images of one’s personal past” (Campbell 187).

The ego cannot consciously eradicate memories and experiences that were instrumental in the construction of one’s identity. The disappearance of the hero after the crossing of the first threshold corresponds to the passing of a worshipper into a temple, namely, the heavenly land beyond sight. As a result, the sudden immersion, although unexpected and frightening, aids the hero’s metamorphosis as they are given no other choice but to fight to survive under extraordinary circumstances. This stage can keep developing at an unconscious level throughout the hero’s quest as other external episodes or confrontations occur. At a deeper level, this transformation takes place from the moment the hero leaves the old behind and consciously decides to discover the unknown.

The threshold guardians of the world, womb, or navel (lions, monsters), as symbolic figures of authority, testify to the fact that the devotee, at the moment of entry into the new temple, undergoes a transformation which is a life-renewing act. The hero, whose attachment to ego is already defeated, crosses back and forth through the perspectives of the world, and therefore, demonstrates that he has the ability to exit and return. He has nothing to fear after his initial leap of faith. The hero becomes a warrior and his first deed as a hero is to clear the

fields. Having abandoned the solid and safe ground of home, he enters the initiation phase or state of flux which, due to its unpredictability and because it is considered unmapped territory, takes a long time and forms the main body of the Quest.

The passing of the threshold is equivalent to the rites of margin, or aforementioned “betwixt and between.”⁹² The state of flux forces the individual, who no longer holds his old role, to linger in uncertainty as they wait to enter the new zone. Consequently, initiation through trials is a common form of rites of passage, since death is equivalent to a total rejection of the previous state. The previous state is associated with rigidity, security, and overprotection; promises of change are better than the inertia of the status quo. As described in the psychoanalytic description of regression⁹³ what once was maintained for too long, can prove destructive to an individual’s psychosynthesis. It is not a coincidence that when a culture does not provide rites of passage, the individual exhibits destructive and anti-social behaviors.⁹⁴

The road of trials describes the hero’s tests as well as his encounters with allies and enemies. Each trial is usually more demanding than the previous one. Experiencing constant pressure, pain, or fear is prevalent at this stage. Scott Jeffrey’s *On Becoming an Adult* describes the male rituals of initiation as a process of social transference by overcoming the fear of death. To be “in extremis” is to live to the point of death; therefore, the purpose of living is to discover life’s limits. The challenge is to explore the borders between life and death while entertaining the idea of crossing them or lingering in the in-between for a while. Thus, in a literal and mythic sense, the Quest is a vertical internal journey, which discovers the resources of a richer inner life, one that informs and enriches the outer.

Abolition of fear generates the birth of the fearless hero. The recurrence of birth (palingenesia) is needed to nullify the unremitting recurrences of death. Death is associated with crucifixion and resurrection or dismemberment and rebirth. Consequently, the young

⁹² The concept is based on Turner’s theory of liminality (found in Turner “Social Dramas and Stories about Them” in *On Narrative* 137-164). The liminal phase is one of separation from a previous status or social state; it is a period of seclusion during which “initiates” are “submitted to ordeal by initiated seniors or elders” (Turner 154) in order to support a transformative process from one state or social position to another—“a becoming” (Turner, Harris, and Abrahams 94).

⁹³ According to APA Dictionary of Psychology, “a return to a prior, lower state of cognitive, emotional, or behavioral functioning. This term is associated particularly with psychoanalytic theory, denoting a situation in which the individual reverts to immature behavior or to an earlier stage of psychosexual development when threatened with overwhelming external problems or internal conflicts.”

⁹⁴ Youth which is the essential theme of this thesis requires and seeks change since the natural urge of the adolescent individual is to act and react, reject and then create new forms and ways of being.

man perceives death as a familiar experience, ingrained in human life. It can be conquered by action and reaction. The female experience may not involve a literal death prospect but multiple symbolic acts of death such as fear of the unknown, separation anxiety, and violent and unexpected threats, as well as dominating or abusive behavior.

For Murdock, this challenging chain of traumatic episodes is linked to the Rape-Trauma incident associated with a heroine who, having escaped from the patriarchal status quo is chased after in fear of being caught and punished. Since, in many cases, the female heroines do not literally abandon the domestic sphere, the test often manifests itself as the perpetual endurance of domestic enclosure and abuse. The pattern of trials for the female heroine, therefore, becomes an inner balancing act between two polar opposite forces, namely, patriarchy's strict norms and the heroine's authenticity. The heroine confronts challenges and obstacles, survives trials, gains knowledge, and learns difficult skills by bridging conflicting forces in her personal and professional life. This becomes the female's way of overcoming trials as she tries to prove herself to those who think she cannot succeed by male standards.

Hudson sees the trials as an opportunity for a woman to shine. Isolated and separated from the status quo, the heroine has a chance to express herself without the risk of judgment from her dependent world. This opportunity may appear as a discovery of an unknown aptitude, a lacking skill, or she may act in the interest of another person who requires her help. In any case, the virgin identifies an inactive part of her soul, which runs counter to the initial impression of herself and patriarchy's expectations. The heroine then "dresses the part" as the apprehension of her dreams may actually be within her reach. Dressing the part implies that the heroine willingly acquires a role in which her aspirations of transformation seem possible. The heroine may obtain an item or charm that symbolizes her secret self. She thus becomes attractive physically and metaphorically. The idea of beauty from a feminist perspective translates into authenticity as well as possessing the ability to revolt against the imposed role she had acquired since birth.⁹⁵ It is evident that the virgin becomes alienated from her world; inevitably her secret life and dependent reality cannot remain detached forever. Therefore, as the two worlds are in silent yet total collision, a clash seems inevitable. The heroine faces a main test when she is caught shining; this traumatic moment of exposure

⁹⁵ According to Ann Cahill, "being viewed as a beautified object in current Western society is almost always opposed to women's equality and autonomy" (42-64). Cahill analyzes many views on feminine beautification as a feminist strategy and as a patriarchal oppressive practice.

or anagnorisis is a signal that the dreaded collision of the two worlds has occurred. In parallelism to a major assessment, the Virgin is uncovered in one world or the other through treachery or shifting conditions; her secret is no longer undisclosed. She may expose her recently found power by coming to the rescue of another person. The Virgin gives up what kept her adhering to her fears and breaks the grip that others have on her (Hudson).

Sometimes the dependent world evaporates, and the heroine finds herself on her own for the first time. The heroine becomes her own controller and instructor of her destiny; at the same time, as she may find herself in exile or losing loved ones, she is hurt and confronts a major loss. This is a chief turning point of the initiation phase, known either as “the lie the protagonist believes in” (Weiland) or “the misbelief” (Kron). The heroine must learn how to overcome her complex through a metaphorical or literal death.⁹⁶ If the heroine fails to give up what keeps her stuck in the past, she cannot reach apotheosis. Hudson highlights the notion of a “disordered reality” following the initial leap since the “kingdom goes into chaos.” In the wake of the heroine’s assertiveness, disruption occurs. The heroine altered the status quo by her denial of the practices that kept her trapped; as she has disappointed the long-standing order, the dependent world may chase her, with all its power, to try to re-establish itself.

The minor act of resistance or rupture of the expected plot line shakes the foundations of the kingdom; the exposure of female reality and her secret world foreshadows the major turbulences that will follow if and when she assumes her new role. However, the heroine is unable to maintain her previous position. She is convinced that hindering the route to individuation can only lead to her inner destruction and ultimate suffering. In modern societies, or as Mary Douglas calls them “contemporary secular situations” (97;53;96), the lack of rites of passage, or the lack of space to develop, leave individuals in a continuous marginal state of being regarded hostilely by the wider society. Although patriarchy favors female subjects as scapegoats, female emancipation makes it clear that this prospect is not a sustainable option anymore.

The Woman as Temptress and as Mother Figure

⁹⁶According to Campbell, the heroines studied are caught in what is known as the *Amor Fati* [love of fate] a prospect that prescribes a destiny that is inevitably death or a doomed path. Nonetheless, *Amor Fati* constitutes the ultimate experience of tragic art. The incidents under this influence represent psychological not physical triumphs and the quest of the mythological heroine becomes an inward operation (Campbell 25).

In the process of individuation, the Hero of the Monomyth meets the Goddess and perceives the Woman under a different identity: as Temptress. The woman is presented as “the guide to the sublime acme of sensuous adventure” (Campbell 106), but also as “the manifestation of evil in the embodiment of desire” (116). The Hero confronts for the first time an existential schism between the female and male roles since the female becomes an enticement; Campbell quotes Flùgel with respect to the existence of “a very general association, on the one hand between the notion of mind, spirit or soul associated with the idea of the father and of masculinity and on the other between the notion of the body or of matter...associated with the idea of the mother or of the feminine principle” (Flùgel 145; Campbell 113). The Hero who progresses in the deliberate initiation phase realizes that the goddess itself undergoes a succession of metamorphoses. From goddess to mother, to sensual temptress and onwards, the Woman undergoes an essential transformation to impress the male conqueror. On the one hand, she is the Hero’s mother, the missing link to his primitive initial stages, the substance of his being. On the other, she is the “lure” and “guide” (Campbell 275). Moreover, as a representation of a boon or trophy, the woman becomes the mesmeric celestial figure that is the main worry and objective of his journey: that which is to be discovered and combined with. The female maiden waits for the arrival of the Hero, who accepts her as the master of the world.

The sudden plethora of definitions used indicates that, as the Hero evolves and reaches his apotheosis, language and meanings equally expand; major terms acquire special significance while the union of polar perceptions is a major indication of inner wisdom and discursive maturity. When all barriers have been lifted, the ultimate adventure is signified as a mystical marriage (*hieros gamos*) of the victorious Hero with the Queen Goddess of the world. During that stage:

the crisis is at nadir, the zenith, the deepest chamber of the heart. The female presence is the paragon of beauty; she replies to all desire and she personifies the bliss bestowing goal of every hero’s earthy and unearthly quest. The polarities are thus merged and what seems unbridgeable is now found in union (Campbell 110).

The union that occurs testifies that during the passage to adulthood another possible form of trials and lessons to be learned comes from the individual’s positive sexual awakening. Therefore, after a period of isolation, estrangement and inner or outer conflicts, the Monomyth’s path involves union as the final threshold towards the ultimate goal.

Campbell recognizes that the hero can, in fact, be a heroine; interestingly enough this possibility emerges when the Female force is perceived as the major rejuvenating catapult of the Monomyth's plot:

And when the adventurer, in this context, is not a youth but a maid, she is the one who, by her qualities, her beauty, or her yearning, is fit to become the consort of an immortal. Then the heavenly husband descends to her and conducts her to his bed—whether she will or not. And if she has shunned him, the scales fall from her eyes; if she had sought him, her desire finds its peace (109).

The potential of sexual agency, “whether she will or not” (Campbell 109), is eventually used against her. It is she who will be used; she who will be the object of masculine gallant action. Ultimately, at the peak of the passage, the Woman, ‘recalled to nature,’ converts to “mere flesh”: sexual lust and reproductive motherhood. As flesh, “the woman loses her agency, and it is only the male who retains his own as well as the ability to act as a hero” (Nicholson 190). The event of the *hieros gamos* is in essence the most reconciling act between men and women.⁹⁷ Campbell states that to counterbalance the negative aspects of the male authoritative power, a female force is needed to boost and enrich the hero's psychic qualities. According to Campbell “she is the other portion of the hero himself, for each is both” (316). Moreover, the female qualities bring out peace and harmony from every challenging and dangerous situation.

The female presence under this new scope proves as a pacifying, liberating force that calms down the previous polemic atmosphere. As Campbell describes: “The hegemony wrested from the enemy, the freedom won from the malice of the monster, the life energy released from toils of the tyrant holdfast is symbolized as a woman” (316). In addition, while the male is the part, the female, due to her identification with Nature, is the whole; therefore, she includes the male as the womb who imports the male fetus: “If his stature is that of the world monarch, she is the World and he is the warrior; she is fame, she is the image of his destiny” (Campbell 316). The recognition of Women as the world provides the ground for a distinctive ecofeminist narrative placing nature as the quest's protagonist.

Meeting with the Goddess

⁹⁷ The meeting with the Goddess and the atonement with the father come together and thus the initiate learns that male and female “are two halves prior of a split pea.” (244)

The meeting with the goddess, who is incarnated in all women, is the ultimate assessment of the hero to earn the boon of love. The testing of the Hero prior to this ultimate experience and deed was symbolical of his crisis of realization. The Hero is capable of enduring his capture by the mother demolisher and accepting her as his inevitable bride. In such outcome, he and the father unite: the hero is currently his father. The union elixir, is appreciated as the proof of infinity. When the traveler is a maiden, she is the one who by her abilities, her attractiveness, or her desire can effectively grow into the spouse of an immortal. The ideal Self, allowing plurality and creation, is generous as a goddess/woman. The entire individuation process can therefore be seen from a symbolic point of view as a female presence.

The Mother figure offers a different interpretation of the meeting with the goddess. The maternal presence is the incarnation of perfection's potential. A maternal manifestation offers the hero assurance that at the end of an exile, in a world full of hurdles, the bliss that was once experienced will inevitably be relived. As a Mother, her presence is comforting and nourishing. Her good nature is known and tested in the past. The hero or heroine, by meeting or recalling the mother figure, gets a sense of purpose and orientation. Especially for the young heroine, the mother figure becomes a projected version of her ideal future self. As Campbell argues *she* personifies all knowledge and wisdom in an archetypal sense: "the Woman in the picture language of mythology represents the totality of what can be known" (200).

The remembered image, however, can also be that of an evil mother, an absent, unattainable, hampering, forbidding, and punishing figure that holds the growing child to herself. Therefore, the mother figure as a representation of the confining domestic space can eventually hinder the individual's progress. She could be an obstacle and provide regression incentives (complex) luring the child back to the safety experienced in the womb. Her dual role is discussed by Campbell as he claims that "she is the world creator... she is the life of everything that lives but also the death of everything that dies. The Womb and the Tomb. She unites the Good and the Bad as the personal and universal mother" (Campbell 105).

In most cases, however, the mythical character of the universal mother credits the world the female qualities of the principal nurturing and caring attendance. Since the great Mother is made out of powerful polarities, every woman as a faithful copy of its ideal represents the same qualities in a micro version. This, however, is the image of Nature, the natural image of womanhood as a guide to the sublime acme of sensuous adventure. The

hero, who can wed her as she is, is possibly the king, the embodied god of her created world, while the heroine who can effectively grow into her is the queen, the goddess of the immortal world. Eventually, she who personifies life is at the same time, embodied death.

For Murdock, the meeting with the Goddess and all symbolic connotations of the maternal/lover presence is the elicitation of the Green World Lover and the heroine's induction as her own Mother.⁹⁸ This view underlines the connection of the female heroine with Mother Nature leading to the perception of nature as both shelter and Self. The profound connection to the Earth's roots denotes the awakening of the female body, a union with a female's experience of agency and authenticity. It is not a coincidence that Hudson names this phase of the Virgin's Promise as "wandering in wilderness." The virgin faces a moment of doubt reproducing the moment of the call's refusal. Despite her recently found confidence, things don't go as planned and her belief in herself is tested to the maximum. In many narratives, this prospect is literally seen with females wandering in nature, underlying the role of Mother Nature as the heroine's only guide.⁹⁹

The new experience for both male and female heroes denotes that what has died is ultimately the infantile ego. The male or female adolescent or child, utterly dependent on his parents until the separation phase, experiences a major yet unconscious transference; the male eventually recognizes society as his new guardian while the female recognizes her own self as the true heir of Mother Nature.

Perceptions of the Father and Mother Figures

Such psychology of necessity may translate into submission and search for approval, expectations of reproof, and validation as evidenced in the atonement with the father phase. The Hero attaches himself to whatever symbolizes the paternal figure; it can be a person high in authority, an ideal, or a concept. The Hero develops a competitive, but also dependent, relationship with the father based on the latter's need for approval. For the heroine's journey,

⁹⁸ See Roach, Catherine. pp. 46–59

⁹⁹ The daughter is not literally reconciling with her actual mother; she may be against the mother, who is the master of the world, since the new naturally fights the old. In this case, the mother is perceived as the guardian of the past conservative world. Ideally the hero has been diverted of his own humanity and is representative of an impersonal cosmic force. They are then born twice: they have become himself the father or herself the mother as well as a new Self.

the exact reverse pattern occurs: the failure of the false father figure to maintain an authoritative position restores the cosmic balance, while the female, who breaks her chains, slays the dragons of her female inferiority. The dismemberment of the father figure as a demystifying act ironically translates to Campbell's idea of apotheosis.¹⁰⁰

The male needs to maintain proximity with the father. Alienation would surely shadow his victory and weaken his protection during the remaining quest. Eventually, the end goal or objective is defined by the status quo or each culture's respected authority. The Hero as a fetcher has to provide what the father requests from him to accomplish.

Initiation demands a fundamental spiritual and existential readjustment of the Hero's relationship to his parental images. However, the problem of the Hero that goes to "meet the father" is to confront authority without fear. The confrontation is traumatic since he will understand that cosmic misfortunes and injustices are completely validated by the Father/Authority. Through this realization, the father becomes the archetypal enemy, and hence, throughout the hero's life, all enemies become symbols of the unconscious father and as such, "whatever is killed becomes the father" (Campbell 237). Following this stream of thought from a feminist perspective, it is implied that "whatever is created becomes the eternal mother." Therefore, death and destruction describe paternal practices, whereas birth and formation characterize the maternal urge. This is *a priori* evident to the female heroine, who has experienced the shadow side of the Father figure before the quest begins. After separating himself from the father, the hero for the first time may realize that what he represented, and he as his heir imports is a destructive force.¹⁰¹

The hero may choose to over-identify with his Father, resisting the natural temptation to condemn him. The young hero identifies with the emperor tyrant who was once his Father (Campbell 413). The assertion "I and father are one" is one of the utmost realizations the hero

¹⁰⁰ Apotheosis is "a pattern of divine state to which the human hero attains who has beyond the last terrors of ignorance" (Campbell 138). When the conscious world has been annihilated then the individual becomes fearless, beyond the reach of the change. The hero usually pauses on the threshold of Nirvana. The decision to waive until the end of time in the untroubled pool of eternity, displays that the distinction between eternity and time is only apparent by the rational mind. The obstacle of immersion is thus the animus persona or the over identification with the animus. Nonetheless, it seems that the hindrance of absolute apotheosis is a male driven force.

¹⁰¹ C.S Lewis's reasoning is principally applied to the questioning of God's existence, since in order to reject his existence, one has to first be able to draw his presence. His famous quote below indicates this axiom which echoes the doubt the hero acquires towards his Father after he has truly met the father. "If the whole universe has no meaning, we should never have found out that it has no meaning: just as, if there were no light in the universe and therefore no creatures with eyes, we should never know it was dark. Dark would be without meaning" (Lewis).

experiences, since he sees himself and the father as the world redeemers. However, the supreme hero is not the one who merely continues the dynamics of the cosmogonic round or his Father's ruling practices. The new world redeemer is an improved version of the father which underlines the additive quality of evolution. In Campbell's words, "The hero of yesterday becomes the tyrant of tomorrow unless he crucifies himself today" (426). The ultimate boon of success for the male is a practical validation that he has executed what precisely he has been ordered by the Father to do as a loyal son; that he has improved and advanced the given quest, surpassing his father's aspirations. For the heroine, the boon is independence, differentiation, and autonomy, since she discovers that the qualities she needs are within her. As a result, the road of trials for the female is an entirely different self-originating procedure. The knowledge produced is a result of her own empirical and cognitive experiences not an adopted view from her Father. The female heroine becomes both her parents, while at the same time, rejecting their past records. The only guardian the female accepts is the Mother of them all, which provides for her a sense of self-sufficiency.

Female Rites

Female rites are not identified with the pursuit of social approval or higher social status; they reflect her need for acceptance and acknowledgment of her autonomous female existence. During most initiation rituals around the world, the female subject is a passive receiver of a procedure that is considered higher in value than her own individual existence. Her stoic stance throughout the rites transforms the young female from that moment onwards into a tragic heroine, a trait that is retained as an intrinsic part of female identity.

Many of the main ideas and themes presented in tragedy are also encountered in rites of passage and the Monomyth, proving that there exist interconnections between the two forms: the Quest is tragic in nature since life is a passage from the unknown to the known and from darkness to light. Similarly, there is one single mythological theme: that of the hero's *kathodos* and *anodos*. Together, these upheavals constitute the totality of the revelation that is life. These fluxes shake the foundations of one's personal and social identity. Pity—*ἐλεω*—is evoked as the dominant feeling in human suffering and affects deeply the human sufferer. Moreover, fear of the unknown or of truth unites the individual with the secret cause. Nevertheless, tragedy demands the shattering of the old forms as well as human attachment to

all such forms. The new life, the prospect of hope and prosperity is similar to the purifying effect of catharsis.¹⁰²

The female is either kept in isolation as she undergoes a process of mutilation or is forced to obey commands that do not make her the active subject of her individuation rites, thus becoming a tragic subject. Early on in the collective memory, the female is presented as a passive receiver of perceptions and acts that tradition, culture, and society expect from her. As a result, her progress is ironically a regression: from an obeisant child to a submissive woman. Her social stance, which runs counter to her own evolution, is eroded. However, in a symbolic manner, her status as mother and wife adds value to her insubstantial social image. Her added value derives from her merging with the male, and her submission to the patriarchal family. Thus, a reversal of this objectification is needed to signal the path of female individuation and recognition of her presence and contribution to society. Although the focus on the female body in some cultures is seen as a sacred affair compared to the male rites of passage, it appears as a strictly private affair performed exclusively in the domestic sphere. This can be attested in pregnancy and childbirth rites that usually form one single rite. From a feminist perspective, one cannot avoid wondering if a female life isn't in its entirety a prolonged state of *marge*. The female rites as performed in secrecy evoke a sense of threat or fear of contagious contamination to the rest of the community. Turner states that “the period of the margin or liminality is an ‘interstructural situation’” (93); a marginal state is a period of uncleanness and danger, while Mary Douglas in *Purity and Danger* claims that:

Danger lies in transitory states, simply because transition is neither one state nor the next” and “Holiness requires that individuals shall conform to the class to which they belong. Those people or those things, that do not fit comfortably into such a class lie at the margins, and the margins are a perilous territory. The person who must pass from one (state) to another is himself in danger and emanates danger to others. The danger is controlled by ritual which precisely separates him from his old status, segregates him for a time and then publicly declares his entry to his new status. (Gennep xxix)

During the female rites of passage, there is the fear of pollution evoked when women are pregnant or menstruating, which is rich in context and symbolism and explains the origins of patriarchy's prejudice. Women in many cultures—like thieves—go inside the home from a

¹⁰² Catharsis is the purification and purging of the emotions of the spectator of tragedy through his experience of pity and terror and it directly corresponds with the ritual catharsis. Catharsis, or *purgatorio*, is the given antidote of the contagion of the sin which sprung from the human's disobedience to the divine will.

secondary door in order to prevent the pollution of a passage (Gennep 25). Fear of effluence, analyzed from a feminist perspective by Kristeva, explains how body fluids excite and disgust the objective viewer.¹⁰³

Adopting Kristeva's point of view, female rites can be seen as an individualistic and lonely path. The female is an outsider, a scapegoat, or what Gennep calls a visitor, depleted of rights. The visitor is "the stranger (who) in order to feel welcomed identifies himself in one way or another with those he meets, if only for the moment"(Gennep 33). Moreover, the intruder does not have an immediate right by birth or through acquired attributes to enter the sacred communal space; as a result, they remain in isolation. This isolation is accompanying the female throughout her initiation Quest, as a consequence of the dynamics formed between a homogenous society and any version of Otherness.

The visitor may be weak but at the same time they demonstrate exceptional strength; in the rites of passage, the locals fear, abuse, or even kill the intruder out of fear and bury them without a ceremony. Nonetheless, others, out of respect, take great care of the visitor and treat him as a deity (*filoxenia*) (Gennep 26). The dual prospect of the Other as a threatening or powerful presence, as the personification of a demon and/or a savior, enhances the discourse on female individuation as an "other" unique set of rites, a special social Quest, and therefore, an unusual individuation journey. The fascination with the female body has been historically misinterpreted and misused by the status quo. The heroine's journey and the Virgin's promise suggest a reversal of this view from that of fear and disgust to that of utter respect and worship.

Ultimately, although fear is a common element of both types of quests, the initiation phase for the female heroine validates the necessary distancing from any association with the father/masculine presence. Moreover, the focus of the Quest becomes esoteric; the female body provides concrete proof of female self-sufficiency and its magic abilities to endure pain and trauma. The idealization of the feminine leads to a deep reconciliation with Nature and the true essence of womanhood to a spiritual and existential degree. The prospect of return analyzed in the next section demonstrates the diverse possibilities of a re-incorporation in the

¹⁰³ The purpose of Kristeva's observation is to prove that issues of Otherness are intrinsic and strangely familiar to human nature: "Urine, blood, sperm, excrement then show up in order to reassure a subject that is lacking its 'own and clean self'" (The Powers of Horror: An Essay on Abjection) and "Divided from man, made of that very thing which is lacking in him, the biblical woman will be wife, daughter or sister, or all of them at once, but she will rarely have a name. Her function is to assure procreation ... But she has no direct relation with the law of the community and its political and religious unity: God generally only speaks to men." (Kristeva About Chinese Women)

known social realm. Undeniably, what is important is the completion of the road of trials, relegating the prospect of a return to a second place, since, without suffering or dismemberment, the prospect of catharsis seems unattainable.

The Return Stage

After the spiritual initiation, the hero then makes a journey of return, bringing the gift of insight and wisdom back to the larger community. First, the hero of the Monomyth takes the road of return that will lead him back to the ordinary world. Nonetheless, the road back hides dangers; the hero must confront the outcomes of his previous stages of victory.¹⁰⁴ In the plotlines suggested in *the Heroine's Journey* and *Virgin's Promise*, the heroine refuses to return. The denial to re-enter the known world presents the major difference between the male and female readings of the Monomythic plot.

In the heroine's journey, during the magic flight, the heroine is rescued by the heroic mother figure neglecting the paternal presence as an authority. In the *Virgin's Promise*, the heroine breaks away but then amends with the father, chooses her own light as a spiritual boon, and thus, the kingdom is restored. Under such an outlook, the father figure is parallelized with order. By disrupting the male commanding, the kingdom becomes livelier.

The Magic flight as the final stage of the adventure is supported in all cases by all powers of the supernatural patron or female protector. The hero must return back home since the Monomyth fulfills its promise of human or superhuman success. In the female journey instead, there are individual cases that may appear as failed or incomplete efforts since no definite return occurs. Nonetheless, the mission of freedom is complete, and under that scope, female quests are superhuman achievements due to the disproportionate overload of the journey's obstacles on the already disadvantaged female position. This paradox raises the question of whether there is a set of end goals that determine any type of heroic journey as failure or success.

The Act of Resurrection and the Feminist Utopia

¹⁰⁴ In myth, this is seen as the dragon chasing the hero or the defeated army of opponents striking back in the battlefield.

Resurrection is the true climax of the Monomyth. This grandiose event signifies the crowning of the hero since it is the enemy's last chance to triumph over the hero. Vogler defines this last encounter with the enemy as the final trial (5). The test indicates whether the hero has truly learned the lessons of the ordeal and an unexpected final battle is held. As the last instance of a long road of trials, the hero is submitted to a near-death experience, after which, if the hero survives, a successful return is guaranteed. For the heroine, the act of resurrection is defined as a reconciling act with the parental figures accompanied by a simultaneous release of creativity.

During the third phase of the Monomyth, namely that of returning with the elixir, the hero finally has the chance to return home as a different person. The significance of the imported boon is valued and understood by the community. As a result, the hero is widely recognized as a savior. The heroine on the other hand returns to a world that is transformed as she makes a new family or moves into a new community. The feminist utopia is associated with the discovery of a self-sustainable community, away from the ordinary and dependent world. While the boon for the hero is a concrete prize, bliss for the female heroine is associated with the ability to escape, transform, and improve reality to the benefit of the female community.

The boon, or the *yab-yum* of Tibetan culture, is, according to Campbell, the state of Nirvana¹⁰⁵ or Eternity. Whatever this prize signifies for each individual or community, it definitely is a symbol of transcendence. For the female heroine who is not dependent on the ordinary world's approval, the prize coincides with an inner spiritual apotheosis providing a new interpretation of what Campbell defines as "the indestructible being." The female heroine becomes indestructible because what may destruct or harm her is left behind. Through her reconciliation with Nature, the heroine has a permanent ally and can defend herself against patriarchal attacks.

The significance of indestructibility, resilience, and totality of being is persistent motifs throughout history, culture, and psychology. According to Melanie Klein, in the initial stages of the infant's growth, there is an emergencing mythology beyond the variations of time (Campbell 160).¹⁰⁶ These are reactions, spontaneous resistances against the body—

¹⁰⁵ According to Merriam and Webster, *nirvana* is defined as "the final beatitude that transcends suffering, karma and samsara and is sought especially in Buddhism through the extinction of desire and individual consciousness" ("Nirvana").

¹⁰⁶ See Klein, "The Psychoanalysis of Children;" and R  heim, "War, Crime, and the Covenant."

annihilation illusions that attack the child that is separated from the mother's breast.¹⁰⁷ Therefore, indestructibility is a significant belief linked to immortality associated with Nietzsche's idealism concerning an invincible man (*Übermensch*). Immortality may be granted by the boon which is the ultimate symbol of life. More importantly, spiritual indestructibility is what is needed.¹⁰⁸

Losses and injuries of the present body, in case one does not make it to the utopian land of immortality, are not as important as the preservation of the soul. If death occurs, what needs to be secured is that the soul continues to exist safely in some place removed. The ego weakens and the body still travels about the world, but the psyche has dissolved by this time in the cosmos of bliss. The idea of soul maintenance is crucial since art and storytelling lock in and reserve the collective soul. The knowledge of the soul is preserved in the form of symbolic narratives known as myths.¹⁰⁹ Utopia, as the land of the impossible, may promise the body's indestructibility, but it must achieve the soul's conservation. The soul, like the male hero's boon, has to be commuted to the ordinary or transformed world as a deposit of knowledge. Therefore, in the utopian land, the boon needs to be secured, although a safe prospect might limit the radius of the elixir's potency to heal the wounded land. Hence, the significance of the elixir's import is not found in its functions, but in its communion and value to the people in need.

Breaking through personal or communal limitations is justified because of the person's desire for preservation and safety. However, the boon attains its restorative qualities only when it is shared with the public. The boon, as a social contribution, aids the individual to reach over the limiting horizons to spheres of ever-expanding realization. The focus is on expanding knowledge and wisdom, rather than on limiting or setting boundaries to a transcending achievement. This creates the necessity to overcome the "ineluctable void" (Campbell 176) both at the personal and collective levels. As Campbell states, when ripping the defensive layers away, the individual can find the font of life. The same font has to be

¹⁰⁷ Róheim also observed that the profession of a medicine man originates on the basis of the infantile body and destruction fantasies by means of a series of defense mechanisms (Róheim 50, 139).

¹⁰⁸ The supreme boon desired for the Indestructible Body is, according to Ancient Greek mythology, an uninterrupted residence in paradise of the milk that never fails or a stay in Mt. Olympus consuming ambrosia (an + brotos – a- mortal). Through symbols of consumable potions and elixirs the fearful mortal through mythos reconstructs the narrative of utopia in which the hero wishes to return as a rightful resident.

¹⁰⁹ For multiple definitions of the term *myth* in modernity, see Douglas, "The Meanings of 'Myth' in Modern Criticism."

used for the creation of new myths. The new stories aim to convey awareness and spirituality not to them, but “into and through the yonder void” (Campbell 167).

The hero during the Resurrection phase is paradoxically closer to life.¹¹⁰ The hero rises from the ashes of defeat declaring that transformation is possible if faith in the journey’s cause persists. The hero, during the atonement phase, seeks through his association with the divine presence, not to become God, but to win His grace. This energy ingredient granted by father to son is imperishable, but its divine guardians dare release it only to the appropriately proven heroes (*ibid.*).¹¹¹ In this case, it is not immortality but sustainability and survival that become the ultimate goals. The female heroines are after this very requisite: they want to live as truthfully and genuinely to their souls, while transporting the lessons learned as a memorandum for critical thought to the next generations. Therefore, their mission is fulfilled from a female perspective when the elixir is shared and not when it is conquered.

Concerning the rites of passage, “it is through the third set of rites, those of return and incorporation that the individual reintegrates into society in a new role” (Gennep xvii-xviii). Return does not strictly refer to the new individual who goes back into the old society; a new individual can move towards a new or different society.

This last prospect highlights a major difference between the male and female quest and rites of passage. This is not only detected in the possibility or not of reintegration but in the overall manner that the actual rites are performed. The male rites of passage are judged as successful primarily by external validation; the young man has to earn public applause and endorsement in order to pass each threshold and eventually reintegrate. The young female turns out to be an object of inspection and assessment as a fetish; the emphasis on the female body used by patriarchy as an objectification tactic can be converted from a feminist viewpoint as a firm introduction of a new corporeal utopia, cherished and appreciated for its magic abilities.

Nonetheless, the hero’s reappearance from the supernatural realm and into the land of commons is a transitory and demanding task. The hero has to return with his boon, to the forgotten home, where men who are segments of themselves boast as being whole. The difference between the hero/heroine and those who have remained behind is vividly illustrated: the hero has to confront society, while the heroine has to address the consequences of her fleeing away from it and face hard resentment for her doing so.

¹¹⁰ As Campbell and Osbon stated concerning the archetype of Jesus, “the crucifixion is not a calamity if it lead to a new life” (169).

¹¹¹ Still, they may be as vigilant (as in Prometheus myth).

Society is often suspicious of the hero's quest when it is initiated by individual desire. Exceptional individuals or divine presences may facilitate the process, but society's stance is more often than not one of doubt and condemnation. Whatever constitutes home, i.e., people, ideologies, or social frames, is not fond of the idea of the hero leaving its realm. Society's suspicious and hindering attitude is not merely a result of a genuine concern for the quester's mission but a product of fear of change. Such fear reveals an unconscious admiration or jealousy for the courageous ones who have completed their quest. For this reason, Campbell notices that a common pattern in the Monomyth is that the world may have followed and chased the hero urging him/her to return back home before the journey's completion; this act is called in the Monomyth "the Rescue from Without" (286). Nonetheless, the returning hero has the moral obligation to overcome both esoteric and external hindrances and complete his journey.

The crossing of the Return threshold may prove as challenging as the entire quest. The difficulty is mainly psychological and existential: the hero experiences baffling inconsistency after the journey (Campbell 296). The hero who has traveled between two worlds, the divine realm and through the unknown, cannot easily designate his experience. The individuation discovery, which is the hero's personal boon, also demonstrates the burden of transcendental experience. The boon, brought back rapidly, is depreciated fast. As an elixir that needs to be consumed, its therapeutic and symbolic qualities vanish fast; therefore, a new hero and quest are needed.

In order to avoid the deterioration of the symbolic realm, the returning Hero must be kept out of immediate touch with his topos or society. The adoption of a marginal or mystical state as the hero's normality creates the impression that the hero is the carrier of supernatural power. At the same time, however, he needs to promenade and merge among the peoples of the world.

The female heroine, far beyond the contaminated ground, seeks spiritual means to communicate the wisdom that has been acquired. The symbolism behind the image of the hero as being "prevented from touching the ground" (Campbell 303) and being insulated explains how writing and storytelling become a hammock between the two zones. Storytelling allows the enlightened individual to live in actuality and yet be perceived in transcendence. As a master of the two worlds or as the Cosmic Dancer, the hero/writer has the freedom to pass back and forth across the world division. Their talent is that they do so without contaminating the principles of the one with those of the other and by permitting the mind to appreciate the virtue in both.

Transfiguration

The maintenance of the marge state ultimately sparks the mystery of the ready transit—or what is known as transfiguration. As a constant inner movement, delicate and discrete, the metamorphosis echoes a grandiose transit in terms of energy and psychic power. In the act of transcending, from one role to the other, the scope of normal human destiny becomes a glimpse of Cosmos' essential nature. In other words, the connection between the personal and the cosmic is seen in the enlightener's ability to give up all attachment to his personal limitations, idiosyncrasies, hopes, and fears and thus become anonymous (Campbell 314). When the transfiguration process is complete, the boundaries of the self burst; the individual becomes an idea, a symbol, or an Archetype: he becomes the ultimate state of anonymous presence. From a feminist point of view, such an explanation acquires a unique meaning since, as Woolf famously wrote, for most of human history anonymous was a woman.¹¹² Ultimately, when the female's name and surname are condensed to the abbreviation *Woman* this is not necessarily an underestimation. Although each heroine has to be remembered and cherished as an individual, the elevation of each female to an Archetypal representative becomes a larger-than-life achievement.

The heroines of myth, unlike the female characters of fairytales who revolt to achieve a domestic microcosmic achievement, aim at a historical macrocosmic triumph. The greater scale of change aspired in the female readings of Monomyth does not promise therefore optimistic endings. The new version of the female modern quest can only assure a greater sense of awareness and sensitivity towards progressive change and a democratization of the collective, precious wisdom. Female collectivity is an inseparable part of the female Monomyth. The heroine is not one single character; she is a representative of all women, a delegate of the imagined community of Others, mostly sufferers and exiled voices. As scapegoats, women share a mutual goal: to quench their intense desire for knowledge and regain their self-determination and sexual freedom.

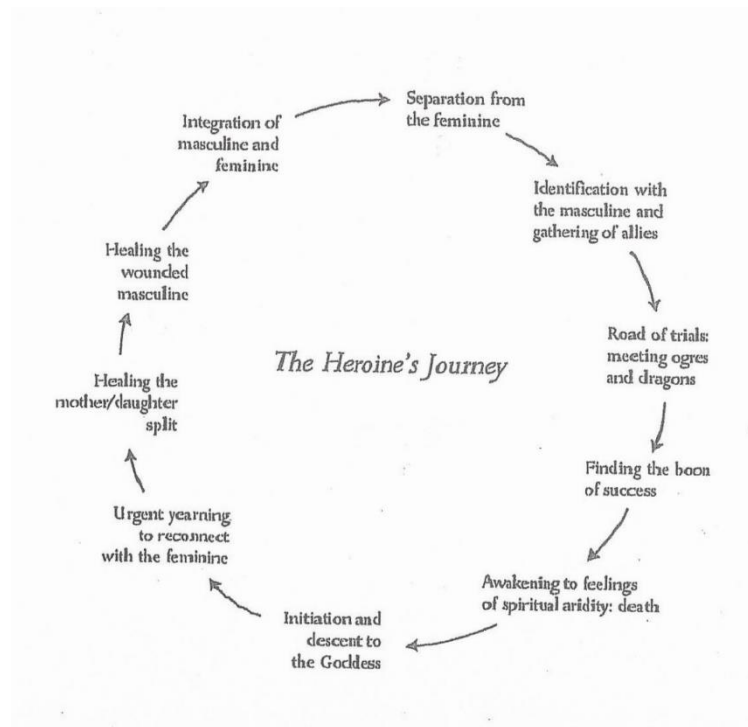
In the heroine's journey, the Quest is a circle, i.e. an ongoing spiral of events that entails a journey of self-realization and awakening. According to Murdock's analysis, the heroine initially awakes to spiritual emptiness. Despite her success, the heroine feels empty. She senses there must be more to explore or change in life. Moreover, she may feel betrayed by the system or by her allies, and she hears her inner voice after years of ignoring it. The

¹¹² The famous quote been altered throughout the years; its original form is "I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman" (Woolf, 41).

heroine next goes through a new initiation phase which once again underlines the notion of a *kathodos*. The heroine experiences the dark night of her soul and withdraws from family and friends. She no longer sees the point of struggling for success under the previous conditions. During this stage, a meeting with a wise woman may occur, or she may encounter the dark face of a goddess. The solution proposed is given by a natural yearning to reconnect with the feminine. Having rejected the pursuit of outward success, the heroine may end up in association with people/institutions that compromise her newly awakened spiritual growth. She turns to creative work and activities that enable her to develop mind-spirit body connections. She begins to purify herself for the next stage. Then the heroine heals the Mother/Daughter split as she reconnects with her roots and finds strength in the past. She emerges from the darkness with a deeper sense of self, reclaiming feminine traits she once saw as weak. The heroine heals the wounded masculine; by having reoriented her concept of femininity, the heroine sheds toxic perceptions of masculinity. If she has rejected her earlier pursuits in the male-oriented world, she searches for what remains meaningful to her. She also casts aside unrealistic concepts of men. Ultimately an integration of masculine and feminine is achieved. Then the heroine has come full circle. Male and female aspects of personality are integrated into a union of ego and self. The heroine is whole and capable of genuine love for others to cherish her true nature. This union concludes her Quest for integration and healing. The circle closes with the union of male and female representing a journey toward spiritual and societal growth. Its real strength is found in its understanding of the duality of human nature, the yin-yang of dark in light and the light in dark. There is strength in the shadow selves, but only when young females face their personal demons does the shadow step aside and let them move forwards.

Table 3

The Heroine's Journey



In the Virgin's Promise, the focus is not found in the female psyche or in the spiritual divine realm, as defined by Campbell, but in the social and reformatory gains of the female quest. The heroine chooses her light and eventually shines as she accepts and shares her gifts in an imperfect world, accepting her flaws as well as her strengths. This acceptance alludes to the reconciliation that Murdock suggests through the adoption of a social identity. This prospect helps the heroine to gain new insights, thus becoming a self-actualized soul. During the Reordering/Rescue phase, it is not the heroine who transgresses back to her old self to fit the world, but the world readjusts itself around her. The heroine returns to her community and reunites with people who recognize the values of her true self. She is no longer controlled by others and as a consequence, the kingdom becomes brighter. The virgin has grown and the world has also become a better place as a result of her journey. The new woman successfully integrates her inner self with the outer world.

The above comparative analysis has underlined major differences in the essence and objectives of the performed quests; similar actions have been performed towards different goals. The protagonists first have to move away from the known world. The protagonists reject or suppress part of themselves to fit into the normal world (the price of conformity, call to adventure, and rejecting the call). Next, the protagonists express and discover a new talent or hidden piece of knowledge. All of them experience moments of profound doubt, grief, and

wonder; they all wish to return to how things were in the idealized past (the descent, wanders in the wilderness, the final battle, and return). Restoration, inner peace, and growth are achieved when they integrate the conflicting forces around them and within themselves; the protagonists rejoin the world ultimately transforming themselves and the world for the better (union, reordering rescue, and return with elixir).

Therefore, creation as the main motif stands at the beginning of the cosmogonic cycle and initiates a process of creation and evolution. By stressing the significance of creation, the Journey reminds the Hero of what is holy in life. This inquiry takes time and is considered a “gigantic tour of perception.” In order for the hero to achieve true selfhood, and to reach the desired state of *eudaimonia*, time and sacrifices are necessary. The heroes of the Monomyth, however, similarly to the tragic heroes of antiquity, do not merely discover or find something new. According to Campbell, what they do instead is to “remember. They remember that they are remembering. They tell what has been there since the beginning of time” (66).

The Quest provides new and interesting insights into the destination discussion; the perilous journey is a labor not of attainment but of re-attainment; not of discovery but of retrieval. From a feminist point of view, this recovery is proof that cosmic order assures that women have to be worshipped and included in the social sphere, as indispensable units of the universe’s existence. Hence, the heroines are on a symbolic journey of repossessing their ancient power and wisdom. The cosmos thrives in the female presence since Nature is female in its productive and multiplying qualities. This capacity is imprinted into the human psyche and suggests that knowledge existed way before the quest began. The hero and the ultimate god, whom he seeks and then finds, are thus the outside and the inside of a single self. The godly powers sought and dangerously won are revealed to have been within the heart of the heroine all the time (Campbell 130).

Chapter 4

The Female Quest: A Synthesis of Alternative Perspectives

“In an era where there is such an interest raised about the struggles of woman, why not get interested in the psyches of women?” (Anon)

While the need to Quest and change is a universal priority, each Quest presents unique characteristics or a unique narrative of each individual’s experience of individuation. The construction of a sound personal and social identity is one of the major indications of maturity for a young adult. The process and the ultimate outcome depend on a number of factors, which are in turn shaped by sociohistorical frames, nature, and topos, and structures of power and authority. As was explained in the previous section, the Monomyth offers an analytical framework of the Quest to adulthood that can incorporate such major variations in what is otherwise a universal and common structure. Similarly, the female Quest reflects female experiences that are often entirely different than those of a male individual. It is for this reason that the structure and assembly of momentous events presented in the Monomyth have been criticized by multiple feminist theorists as invalid manifestations of the female experience.

The first objection raised by feminist readings concerns the context in which the Hero or the Heroine undertakes the Quest. This context is related to the nature of what is considered the “home” from which the hero needs to separate. The second objection concerns the actions the hero or heroine needs to undertake to prove his/her determination and heroism. The third objection relates to the demands expected from young females to accomplish; these heroines are considered entirely different in quality, orientation, and essence from those of men. As a result, an entirely different narrative is constructed demanding a distinct structure that can describe the Female Quest.

The above three objections correspond to the three major phases of the Monomyth, namely separation, initiation, and return, read from a feminist perspective. Feminist readings suggest that a female Monomyth does exist, but it narrates an entirely different story that can be characterized as a path from ignorance to gnosis. Although such a path is found in all journeys—since all Questers gain valuable knowledge from their wanderings despite their gender—ignorance, as well as gnosis, acquires different attributes under feminist lenses.

Ignorance pertains to the female subject being unaware that she is, in fact, oppressed; she does not realize she is confined because the state of captivity has constructed her “normality.” Gnosis, on the other hand, is identified with the realization of the present actuality, the awakening of the female consciousness, and the search for change. Therefore, the outcomes of female Quests are fundamentally different: while the male hero has to act and provide tangible proof of his victory and effectiveness as a warrior, the female heroine, isolated from the social arena, has to internalize the heroic action through self-work and personal development, as she nurtures her yearning for emancipation. Annis Pratt comments on this distinction between the outer and inner realm of action, stating that “the inner space empowers heroines to seek full selfhood; that selfhood as mature women turns them into “exiles” from culture” (204-09). Social exclusion and isolation—described in the female rites of passage as fear of pollution—give the female heroines time to reflect, dive into the profound realm of their unconscious, and alter their life stories (unconsciously or literally). Hence, the female Quest does not exhibit epic qualities, even though the intimacy of space and her ability to transform herself are equally valuable to social progress.

Since the female Monomyth is presented and analyzed as an esoteric Quest for female heroines, a Jungian approach can be employed to decode the phases that represent key episodes of the female journey. Jung dedicated the majority of his studies to what is known as the *Theory of Human Development* which describes this individuation process.¹¹³ The translation of the female Monomyth to a female individuation process is achieved by detecting and analyzing the Monomyth’s stages presented in Chapter 3 as a unified plot of the esoteric phases of transformation.¹¹⁴ In fact, the feminist readings of the Monomyth are quite parallel to Jung’s quest for individuation.

4.1 The Individuation Process: A Jungian Perspective

¹¹³ According to Jung, the Theory of Human Development is defined as: “A process of psychological differentiation, having for its goal the development of the individual personality ... Individuation is a process informed by the archetypal ideal of wholeness, which in turn depends on a vital relationship between ego and unconscious. The aim is not to overcome one's personal psychology, to become perfect, but to become familiar with it. Thus individuation involves an increasing awareness of one's unique psychological reality, including personal strengths and limitations, and at the same time a deeper appreciation of humanity in general” (qtd. Sharp)

¹¹⁴ The parallelism of the quest with a dive in the psyche is also primarily seen in Perera’s essay “The Descent of Inanna: Myth and Therapy,” which described the profound experience of death, transformation, and renewal by descent to the archaic depths of the psyche.

The phases of the Jungian development process echo Campbell's structure since the latter was influenced by Jung and ancient Greek myth. Moreover, several terms are introduced as keys that unlock and interpret the process described. Ultimately, Campbell's monomythic narrative provides the methodological structure proposed in this thesis with the needed action verbs, while the feminist Jungian approach defines the key destination/endpoints that distinguish the consecutive phases of adulthood. In other words, the psychological endpoints are Jungian in their symbolic significance, but the narrative's development is loyal to that of Campbell's Monomyth.

As a product of the unconscious, literature appears as a friendly territory where symbolism and archetypes could get exposed and manifest themselves as insinuations of the person but also of the collective unconscious. Kirk observes that Jung's ultimate aim is "the stasis of symbolism rather than the dynamism of narrative" (Leigh 278-80). It turns out that each of the heroines under study—since this thesis is focusing on female protagonists—separates from her persona, confronts her shadow, reconciles/restores her anima/animus dichotomy, and returns to her Authentic Self by distributing the Elixir to the wounded female community. The terms that refer to the female esoteric quest are the personal and collective unconscious, the persona, the dual archetype of the Kore/Mother, the Shadow Archetype, the Anima/Animus syzygy, and the Elixir. These terms grouped in phases present the inner challenges and discoveries the heroine faces each time the narrative progresses.

Given the feminist critique that is deployed, the interpretation of the above Jungian terms is presented in the context of Jungian feminist readings. Thus, some terms, such as the anima/animus syzygy—analyzed below in detail—are discussed critically.¹¹⁵ The purpose of this thesis is not to point out which approach—an orthodox Jungian approach or a meta criticism of Jung—is more applicable as a description of the female esoteric quest, but to provide valuable insights towards a holistic interpretation of the Quest from a psychoanalytical approach. To do so, multiple terms and concepts had to be updated in order to be understood and recognizable today. Nonetheless, this revision does not eradicate the necessity to retain some of the basic Jungian concepts, since they provide profound insights that are rich in psychoanalytic meaning and are still applicable in late modernity's actuality.

¹¹⁵ Rupprecht, in the preface to *The Dream and the Text*, states that the idea of the book was initiated when during a lecture in the Jung Institute in Zurich she suggested that the term animus be abandoned. This suggestion raised the startled response "then how would you describe a woman's thinking?" (Armstrong-Buck 199).

Jung's Self-individuation Process

Jungian psychoanalytic terms are not as rigid as has been claimed by Jungian psychoanalytic criticism.¹¹⁶ The subjective factors unique to each individuation quest continue to exist; although universal patterns determine the overall structure, the Jungian destinations or phases are hybrid and do not appear in specific chronological order or strict linear time frames. Moreover, each common phase/encounter demonstrates unique characteristics depending on individual experience and personality tendencies. The significance of the personal factor found in Jungian psychoanalysis underlines how inimitable and esoteric the quest can be, offering a sense of fluidity and liberty to the female subject's journey towards authenticity.

The process of self-individuation is defined as "the process by which a person becomes a separate individual unity, a psychological 'whole'" (Sidoli and Bovensiepen xx-xxi). The concept of wholeness is crucial since ultimately the Jungian, Campbellian, and feminist approaches favor the individual's holistic bliss or prosperity. Although it is evident that the Monomyth and Jung's individuation theory are closely connected, the precise nature of this interconnectedness has not been adequately explored from a psychoanalytic or literary outlook. There is, in fact, direct parallelism between the Monomyth and Jung's individuation quest. In fact, Campbell's separation phase is analogous to the detachment of Jung's persona from the need to perform a specific social role in accordance with social expectations. The initiation phase corresponds to Jung's Shadow encounter which, due to its intensity, negative outcomes, and dark psychological implications, contains the epic fights described in the previous section by Campbell. The anima/animus syzygy, or the yearning for balance, can be perceived as the ultimate achievement of the Quest. The inner need to balance and round the edges of conflicting tendencies is a result of deep trauma occurrence or shadow superimposition. However, stability is not an endpoint in itself but an ongoing healing and maturation process, which highlights the constant effort needed to achieve a harmony of conflicting tendencies. The boon is translated into gnosis that leads to authenticity and the compromise of the conscious and unconscious realm. Moreover, the idea that Nature and female emancipation are closely linked appears as the main manifestation of the female's

¹¹⁶ For a detailed presentation on this discourse, see Roesler, "Evidence for the Effectiveness of Jungian Psychotherapy: A Review of Empirical Studies."

psycho utopia. By detaching the persona, confronting the shadow, the anima/animus syzygy, and performing the archetypes, the female individual is going through a quest that can be described as a vertical dive. This seemingly passive stance is rich in changes, obstructive incidents, and crisis points.

The ultimate destination from a Jungian perspective is self-individuation, which is interpreted to imply the construction of a new person. In a Jungian/Campbellian sense, the Self was already there.¹¹⁷ In the same way that myth had to be revisited, since it already resided in the individual's psyche, the Self is constructed with newly acclaimed material, but its foundations lie in the depths of the collective psyche. The notion of collectivity, as paradoxical as it is for a psychoanalytic approach focusing on the individual, is crucial from a Jungian perspective since it is the common patterns of life and existence that validate an experience as authentic. Therefore, the idea of authenticity or truth to the Self-experience derives from the individual being in direct contact with the collective unconscious, which is the realm where all archetypes exist as possibilities.

The Conscious Mind, the Personal, and the Collective Unconscious

In Jung's theory, there are three levels of consciousness: the conscious mind, the personal unconscious, and the collective unconscious. The conscious mind refers to all dominant indices and memories. Jung defines consciousness in his volume on personality types as "the function or activity which maintains the relation of psychic contents to the ego" (*Psychological Types* par. 700). The conscious side of the individual constitutes a minor part of the mind; the automatic procedures result from associative chains of thought, which are found on the front lobes of the brain and which can be altered, resulting in a complete alteration of the human intellect. Consciousness is thus directly related to external conditions, social values, the spirit of the individual's time, his personal experiences, and his

¹¹⁷ According to Jungian theory, the psyche's essence is the Self as the center of personal composition. The Self is perceived as the end of the long maturation quest both in the historical time of the individual and in the time of the healing process. The realization of wholeness offers a kind of wisdom resulting from the combination of individual and cultural elements, conscious, and unconscious. Jung attributes a very big role in the collective unconscious, thus reducing at the same time the importance of the individual unconscious and child sexuality. The content of the collective unconscious is, to a large extent, inaccessible to the individual experience. While its most superficial part can be integrated into the conscious system, its deeper regions seem to be associated with numinous forces and are destined to remain forever assimilated by the Ego.

spatiotemporal limitations. The action of this component imprisons the individual within the framework of conventionality, where he lives safely but without freedom.¹¹⁸

The second and third levels have no relation to externalities. Unlike the inwardness of man, they do not change. Universal rules constitute the frame of reference of humanity or “anthroposynis.” The personal unconscious is essentially the same as Freud’s version of the unconscious; it similarly emphasizes the importance of the unconscious in relation to the individual’s personality. However, according to Jung, the unconscious consists of two layers. The personal unconscious contains temporarily forgotten information, as well as repressed memories.¹¹⁹ The personal unconscious lies, according to Jung, much nearer to the surface—or the front lobe—than Freud suggested, and this is the main reason why Jungian therapy is less concerned with repressed childhood experiences.¹²⁰ It is the present and the future that in his view are vital to both the analysis of neurosis and its treatment.

The cornerstone of Jungian thought, however, is the notion of the collective (or transpersonal) unconscious. Jung’s theory addresses the great effect that the collective unconscious has on each individuation journey. Jung defines the collective unconscious as: “[a] level of unconscious shared with other members of the human species comprising latent memories from our ancestral and evolutionary past. ‘The form of the world into which [a person] is born is already inborn in him, as a virtual image.’”(188)¹²¹ According to Jung, the

¹¹⁸ The study of consciousness is currently a thriving area of research in psychology and neuroscience. While this is often attributed to events that took place in the early 1990s, consciousness studies today are a continuation of research that started in the late 19th century and continued throughout the 20th century. From the beginning, the effort built on studies of animals to reveal basic principles of brain organization and function, and of human patients to gain clues about consciousness itself. For more on consciousness, see LeDoux, Michel, and Lau, “A Little History Goes a Long Way Toward Understanding Why we Study Consciousness the Way we Do Today.” See also Crick and Koch, “Why Neuroscience may be Able to Explain Consciousness;” Crick and Koch, “Towards a Neurobiological Theory of Consciousness;” and Seth, “Consciousness: The last 50 Years (and the Next).”

¹¹⁹ The difference is found in the nature of the repressed memories; for Freud, they were sexually repressed desires, then as disguised wish fulfillments stemming from the Oedipus complex. For Jung, dreams manifest repressed emotions, desires, and echo traumatic moments of separation. Therefore, for a Jungian analyst therapy is always progressive rather than regressive, concentrating on conflicts in the present life of the subject that have been illuminated by the emergence of his neurosis or dream. For more see “General Considerations on the Psychology of Dreams” and “The Essence of Dreams”, *Memories, Dreams, Reflections* (1957)

¹²⁰ In Jung’s famous book *Symbols of Transformation*, which hastened his break with Freud, Jung portrayed incest as a symbol of spiritual rebirth rather than a literal desire. The son wishes to return to his mother, not so he can copulate with her, but so that he can re-enter the womb and emerge again revitalized.

¹²¹ CW, 1953, p. 188

human mind has innate characteristics “imprinted” on it as a result of evolution. These universal predispositions stem from a common ancestral past. (122)

The elements of the collective unconscious are expressed spontaneously and symbolically. Since these patterns are not the property of a single individual, but common to all people, they unite humanity with invisible depth. The elements of the collective unconscious do not come from external relationships, such as personal experiences, social imperatives, childhood environment, or mental trauma, but are inherent.

Therefore, every human being has, from the very beginning, a mental field, from which they can draw information and knowledge, which they have never acquired being a space-limited being. This information belongs to the human species/race as a whole and each individual participates in it individually in their capacity as a member of the human race. Therefore, endogenous factors are equally, if not more important. Individuals carry within themselves a body of information, which helps them organize themselves as mental and intellectual beings. Balance is achieved because of the very existence of the two opposing subsystems, namely the conscious and the unconscious. If such forces did not exist, individuals would be unbalanced.¹²³

The Jungian approach, therefore, combines the idea of inherited or psycho-genetic data with the individual’s path to self-actualization which is culturally determined but also personality dependent. General external influences and personal experiences are undeniable factors that play a significant role in shaping an individual. But the question is how the individual perceives these effects because similar events are experienced differently by different people. In other words, Jung argues that the unconscious mind has many more ‘spaces’ and that man is the outcome of mental characteristics, prehistory, and external conditions. Each individual is not born as a blank slate but carries within a store of information that belongs to the highest hierarchical level, that of the whole human race; at the

¹²² Fear of the dark, snakes, and spiders might be examples, and it is interesting that this idea has recently been revived in the theory of prepared conditioning. See more in Seligman, “Phobias and Preparedness.”

¹²³ A large part of the scientific community still believes that the individual is the result of external conditions and that they are born, to some extent, as unwritten paper (*tabula rasa*) and then formed through personal experiences (*nurture*). Finally, the individual dies without essentially leaving nothing of what he lived or created. The controversy came to a head with the rise of modern learning theory or, as George C Homans calls it, behavioral psychology. This theory applies both to the learning of behavior and to behavior after it is learned. Homans argues that it is a simplification to draw a sharp line between genetics and learning, for the laws of human learning have themselves evolved and maintained themselves genetically as one mechanism for helping humans to survive in their environment. See more in Purdy, “A review of Nature vs Nurture: a false dichotomy.”

same time, an individual evolves during their lifetime. This developmental fraction makes them more receptive and sensitive to the demands of their individuality. In addition to the general spirit of their time, they develop their own spirit, which is not influenced by social structures, but rather comes from within. Proof of this situation is that many times people with great inner individuality collide with the established structures, ideas, and values of their time, paying for it in various ways. These individuals are the ones who usually initiate great changes in all areas including religion, art, science, or philosophy.

Leaders of Change: Confronting the Status Quo

The opposition of the exceptional individual to the status quo is of primary importance in relation to the literary analysis of female novels. The inner cosmos' clash with the outer social structure and the clashes of one's individual call against the structured authoritarian norm capture the essence of the female quest to adulthood, as seen in the female rites of passage.

Undoubtedly, humanity has undergone similar trials that have been imprinted on the unconscious collective memory. Therefore, many of the positive or negative reactions of an individual are influenced by preexisting information and not by personal experiences. Such information is embedded in the individual and, depending on their sensitivity and receptivity, affects them. Distinguishing exactly which elements are due to the collective unconscious and which to space-time-limited external factors is a challenging demand. However, the first can interact with the second; ultimately, the perception of human personality is based on innate elements and the influence of the general external factors on them.

The personal component strengthens the individual internally and makes them existentially free. To set up, however, their internal information system that consists of knowledge, conscience, and values, the person should be sophisticated enough to accept and understand their descent from the highest hierarchical level of reality. This requires a change of perspective, i.e., one that considers the individual as part of an upper hierarchical level that includes and incorporates collective memory. The super-consciousness carries a large amount of information and knowledge which can become the person's property, to the extent that they can connect with it. Much of this information and knowledge is transmitted to man in dreams, visual impressions, sudden intuitions, inspirations, etc. This source of gnosis is common to all people, and this is the reason why independent, but similar, discoveries can occur in various fields. Therefore, the Jungian concept of collective unconscious relates to all

mental and cognitive areas, which are not due to personality, but have to do with the collective history of the species and the human ability to come into contact with the gnosis deposit.

Ultimately, any disjunction of the rational conscious mind from the realm of the collective unconscious, the denouncement of the symbolic and archetypal manifestation in everyday life (social interactions, repressed desires, dreams, and visions), causes the human being to alienate from his psyche and hinder the individual's future individuation towards authenticity. One cannot initiate the individuation process without embracing the fundamental aspects of Jungian theory. For one to advance, they first need to understand how the Self is constructed, especially those aspects of the collective unconscious that have developed into separate sub-systems of the personality. Jung called these ancestral memories and images *archetypes*.

4.2 Archetypes: A Lens to Explain Female Experiences

The first root of the word archetype *αρχή* means the origin, the cause, the primary source, and principle, but also signals the position of a leader, the supreme rule and government, or more generally, a kind of 'sovereign' authority. The second root word, 'type' (Τύπος > «τύπτω», «κτυπώ») means hit, imprint, and what is produced by a hit such as the stamp of a coin, the image, the copy, the original, the model, the ranking, and the norm. In a metaphorical sense, it means a frame, the original primitive form that is subject to various similar human, animal, or plant specimens. The meaning given to the 'type', as the imprint made by a blow, is ambiguous and can also refer to a system, or matrix of schemes. Ultimately, the term means what was initially formed or produced and can be modeled.¹²⁴

¹²⁴ The meaning of the archetype, although not clearly defined as a term, is introduced by Heraclitus, who treats the soul as the first archetypal principle (Heraclitus and The Soul: The soul is dyed the color of its thought. Think only on those things that are in line with your principles and can bear the light of day/ *τα σύνορα της ψυχής δε θα τα βρεις όποιον δρόμο κι αν ακολουθήσεις τόσο βάθος έχει*) and Pythagoras, who considers number to be the initial archetypal element of the world (all is number). The archetypal idea seems to have always been present and pervasive in human consciousness. This concept is structured by Plato in the Theory of Forms, that is, of the archetypal ideas—Beauty, Truth, Goodness, etc.—where he argues that the essence of a thing is its underlying form or Idea and that true knowledge is acquired when the soul reaches remembrance of these (archetypal) ideas.

For Jung, “archetype is an explanatory paraphrase of the Platonic *eidos*” (9, pt. 1:4), but he distinguishes his concept and use of the term from that of philosophical idealism as being more empirical and less metaphysical even though most of his “empirical” data were found in dreams. In addition, he modified and extended his concept over the many decades of his professional life, often insisting that “archetype” is a process, a perspective, and not a content. This flexibility is lost in the codifying, nominalizing tendencies by his followers.

Indeed, Jung believes that reality consists of archetypes—forms or ideas—beyond sense, which are models for all things that exist in the human experience. The objects of experience are merely examples or imitations of those archetypal forms. Ultimately, his view of knowledge, moral theory, psychology, the concept of the state, or his perspective on art must be understood in terms of this theory. It is through the doctrine of universal archetypal ideas that Plato first formulated the theory of conception of Reality.¹²⁵

Before Jung, the most distinctive and well-known use of the term appears in the development of transcendental morphology in Naturphilosophie during the 19th century. Robert Richards points to the intellectual diffusion of the concept of archetypes from Kant's *intellectus archetypus*, which refers to the deliberate design that dictates the principles of organization of all living things. Goethe speaks of *Urbild* (the prototype), which is the original design/archetype of vertebrate animals, adopting an approach similar to Kant's *intellectus archetype* based on the concept of homogeneity (*ομοιομορφία*). The concept of homogeneity is subsequently drastically changed by Darwin from collective systemic order to patterns of evolution.¹²⁶

Goethe was unable to determine the precise state of innate right and the inherent necessity to which any existing and powerful form of life had to comply, but his intuition led him to believe that they could not be accidental. In other words, the variation produced could not contain arbitrary shapes but had to conform to certain archetypal shapes limited in their scope by the basic structure and chemistry of organic matter. Evolution cannot be a random process, but it must conform to an archetype, a systematic plan such as the cosmic laws that guide the planets. Goethe's followers of Naturphilosophen embraced his conception of archetypes, but not his belief in evolution. They did not treat archetypes as ancestral forms from which homologous organs evolved, but as forms of design or leitmotifs that in all their possible variations had coexisted since the day the world was created. Thus, the notion of homogeneity became one of the cornerstones of modern evolutionary theory.¹²⁷

¹²⁵ It is noteworthy, however, that while the concept is used, the word 'archetype' itself does not seem to be used in Plato's work.

¹²⁶ In 1790, Goethe studied the morphology of plants and animals and expressed the view that all existing plants may have descended from a common ancestor, the *Urpflanze*, the first plant or primordial plant, and that all the organs of plants are bonds, modifications of a single structure. This view greatly influenced the Germans *Naturphilosophen*, who were deeply impressed by the ecumenical repetition of the same basic shapes in plants and animals. They called them 'archetypes' and believed that they could reveal the greater plan of creation.

¹²⁷ Animals and plants are made of homologous organs, organelles, such as the mitochondria, the gills, and lungs, and homologous limbs, such as the arms and wings. They are the fixed archetypes and hollows in the

Also, interesting to note is the use of terms describing a model, which means essentially the same thing as archetype. The term *paradigm* by Kuhn, which appeared quite recently in the philosophy of science, is one of these instances. The 'paradigm shift' has been in vogue for the last forty years.¹²⁸

Ultimately, according to Thomas Kuhn, science and knowledge are advancing with revolutionary paradigm shifts. Kuhn himself urges people to change their image, that is, to stop believing that evolution is subject only to rules of rationality and logic. After a paradigm shift, the members of the scientific community live in a different world from their predecessors. Revolutionary change can be the result of the emergence of a new paradigm/archetype, which does not just occur in a rational way—quite the opposite. When a new theory is created, a new point of view, a new language, and a new worldview is created (Bird 1-5).

Jung in *The Structure and Dynamics of the Psyche* noted that archetypes are “the living system of reactions and aptitudes that determine the individual’s life in invisible ways” (par. 339). Archetypes are therefore important because they are the secret forces behind the reality created by human behavior. Furthermore, Marie Louise Von Franz in *Psyche and Matter* claims that archetypes, as inherited dispositions are: “psychic preconditions of our entire human existence, and we can go neither over nor around them. We can however develop them further or refine them” (19). Closely linked to behavior patterns from an evolutionary point of view, archetypes are connected or perceived as synonyms of instincts. Jung underlines the analogy since archetypes are the forms that instincts undertake. Instincts are therefore similar to biological impulses. When an instinct is triggered a pattern of behavior gets activated, and as these patterns pre-exist, archetypes become predictable (Jung *Structure* par. 415). Jung however does not limit his interpretation of the Archetype to a mere biological urge since he emphasizes the interconnection of spirit and matter in *archetypal conceptions* and *instinctive perceptions* (ibid 420).

flow of evolution. In fact, the phenomenon of homology, archetypal shapes, and morphogenetic fields implies the principle of hierarchical structure in phylogeny and ontogeny according to Koestler.

¹²⁸ The term is introduced from Greek into English and signifies the pattern, the exemplar ideal, or model. Kuhn’s use of the word example is identical to the definition given to the word archetype by Jung. The two main meanings of the term example, which Kuhn focuses on, are the example as an achievement and the example as a group of common values.

Ultimately when an individual experiences an emotion, that sentiment belongs to an archetype, and, as a result, diverse archetypes evoke various emotional responses. This idea challenges the perception of the mind as a single unit (a fortified I). The unified sense of self is presented instead as a plural pantheon of archetypal possibilities offering an even greater range of emotional responses. In other words, archetypes are important concepts, symbols, and images that enrich the human collective psyche by unifying, in a common taxonomy, universal psychological and emotional patterns. Although individuals are usually unaware of the collective unconscious, Jung believed that individuals could become aware of it, especially through dream analysis.¹²⁹

The idea that archetypes can be inherited has been subject to criticism. Some critics have pointed out that it may not be possible to scientifically test whether these archetypes or image schemas are indeed truly innate.¹³⁰ Despite such criticism, the concept of archetypes has expanded human knowledge by broadening the horizon of psychoanalysis to the collective and social sphere; according to a Jungian perspective, the ego is less significant than what ceaselessly unifies humanity. The connection between philosophy and psychology is reinforced through the interconnectedness of psychoanalytical concepts to existential quests and human homogeneity across time and cultures. Moreover, for Jung, archetypes were a psychophysical structure known to us only phenomenologically in terms of the changing images it tends to produce. Thus, archetypes are not inherited information but rather a tendency to structure experience in certain ways.

Female Individuation as an Archetype of the Quest

¹²⁹ Dreams have the role of reality's precursor signifying prophetic functions. Through this, and with the help of the therapist, the analyzed subject can come into contact with the collective unconscious, which hides within it the treasure of human experience of many millennia. Jung claimed that dreams mean what they say but what is said is said in a language that needs translation.

For feminist reading on dreams, see Rupprecht's essay "The Common Language of Women's Dreams: Colloquy of Mind and Body" which analyzes dream research from a Jungian stance. According to her "dreams can be an empowering resource for women in a culture that fosters unhealthy adaptive behavior because body and mind will signal the harm in such adaptation" (Armstrong-Buck, 199-202).

¹³⁰ See Goodwyn "Approaching Archetypes: Reconsidering Innateness;" and on image schema theories of reflective functions, see Merchant "The Image Schema and Innate Archetypes: Theoretical and Clinical Implications."

Archetypes should not be considered absolutes that exist in a transcendent realm.¹³¹ Such a perspective would naturally limit the female experience since, in such cases; the narrow possibilities of a female experience could not be obtained. The tendency to highlight diverse images of femininity is imperative in order to detect the purposes such diversity serves but also the persistence of patriarchal motifs of generalized uniformity of female patterns of behavior. According to Susan Armstrong-Buck, the great value of accessing the female experience through archetypes is that it allows the principle of organization to be independent of established categories of culture. Thus, the archetype “opens the way for a theoretical framework that will be complex and supple enough to illuminate the multiple phenomena we presently call female experience” (Armstrong-Buck 199-202).

In Feminist Archetypal Theory: Interdisciplinary Re-visions of Jungian Thought, Lauter and Rupprecht acknowledge the numerous criticisms feminists have raised against the Jungian split of animus and anima, as well as possible neglect of cultural and historical contexts. However, Jungian feminist critics argue that the archetype must be seen not as a frame whose content is frozen but as a feminist tool for re-examining and re-evaluating patterns in women's experiences (Rigsby). The revision of the term as a flexible concept and not as absolute dogma is a common feminist practice in applied literary criticism, which practically challenges not only the content of the problematic terminology but also the process the researcher adopts as an “anima” reader.

Pratt supports the above claim since, by cataloging his archetypes, Jung was falsely accused of stereotyping and oversimplifying the masculine and feminine qualities. However, Jung did not intend his archetypal categories to be fixed absolutes. He recognized fluidity as a basic characteristic of the human endless psychosynthetic process. In addition, he claimed that a single archetype could be subject to many variations such as culture, society, and individual traits.¹³² Archetypes, therefore, are different from stereotypes since they constitute

¹³¹ Rowan translates this pluralism to the concept of psychosynthesis. He defines suppersonality as a “semi-permanent” and semi-autonomous region of the personality capable of acting as a person. James Hillman (neo-Jungian critic) in *Re-Visioning Psychology* argues that we are no longer single beings in the image of a single God, but we are always constituted of multiple parts: impish child, hero or heroine, supervising authority, etc.

¹³² Dobson distinguishes Archetype from the Archetypal image. The archetype is unknowable and irrepresentable while archetypal images are transformed by the psyches that create them in order to provide a balancing message for that psyche.

The archetype is transformed to an archetypal image that responds to the needs of the specific ego. Jung clarified this distinction between the ideal and platonic qualities of Archetype in comparison to the image informed by the individual's subjective consciousness.

images, symbols, and narrative patterns that are complex variables, subject to variations in perception.

The Quest in general uses major archetypes as milestones. These archetypes function usually as encounters that occur along the journey. Not only the hero meets other people (that display a different archetype) but also gets introduced to a new side (archetype) of his own self. All archetypes as well as all different meetings are fluid and unique; there is an element of surprise and exceptionality each time. Female individuation definitely is an esoteric journey that hides elements of revelation and extraordinariness. Furthermore, the archetype of the Quest promotes action and forward movement. This mobility suits and characterizes fairly the female individuation as it undoubtedly describes a dynamic process. Thus female individuation can safely use the archetype of the Quest for its main structure.

The Female Persona and Female Archetypes

The identity of an individual is a product of unique inherent characteristics that form the ego; it is also a role assumed as a product of identification through a symbolic process of displacing the unexpressed out of the ego.¹³³ The adoption of identity is not simply a role selection, but rather, an internalization of social models which almost always meets resistance and is thus never fully achieved. The above process is echoing Jung's idea of the persona archetype. The social role adopted cannot ever accurately describe who one really is or will be. The persona according to Jung is the "I" that consists of those ideal aspects of ourselves that we present to the outside world. "The persona is...a functional complex that comes into existence for reasons of adaptation or personal convenience. The persona is that which in reality one is not, but which oneself as well as others think one is" (Sharp par. 221).

The adoption of a welcoming social mask is a vital process of the process of adulthood. The outer sphere demands different modes of behavior, less intimate and more universal. A solid ego communicates with the outside world through a flexible persona. The

"The archetype is not defined by the content of any one manifestation nor even by the accrued total of all its manifestations. Archetypes are apolitical; archetypal images are political; archetypes are not ideological; archetypal images are located within ideologies." (Jung, FA 13; also Jung, OTNOTP, 123)

¹³³ According to Freud, identification is the psychological process during which the subject assimilates attributes of someone else and as a result transforms partially or wholly according to the model provided (Culler 159).

significance of flexibility, alteration, and modification is a major requirement for the passage to adulthood. The individual has to create an appropriate social mask but also avoid sabotaging his/her legitimacy. For Jung however, people should extend beyond what is socially expected from them. As he claims, “the danger is that [people] become identical with their personas—the professor with his textbook, the tenor with his voice” (Jung *Memories* 416). The effect produced is “the shallow, brittle, conformist kind of personality which is all persona, unreasonably apprehensive about what people think: an unreflecting state of mind ‘in which people are utterly unconscious of any distinction between their ego and the world’” (Stevens 43).

The identification with the persona is a process that presupposes that the subject takes into serious consideration what other people think. The fixation on the vision of Others is a process all heroines undergo since their whole existence gets validated by the number of gazes they lure. As Bauman and Donskis claim in *Moral Blindness: The Loss of Sensitivity in Liquid Modernity*, the connotation of Descartes’ Cogito “I am seen therefore I am” has evolved to a loss of privacy: “Intimate feelings are now turned into commodities and a closer look at the politics of memory in Central and Eastern Europe reveals that victimhood and suffering are commodified and turned into entry tickets for public recognition (108-110).” Therefore the brutal exposure to the indiscrete social gaze results in victimization and exploitation, especially for sensitive subjects such as women at that time. As the female heroines separate from the familiar gaze of the nurturer to the strange stare of society, they develop new behaviors that promise their survival in the new setting. As a needed shield, the persona becomes the aspect of the personality that makes this transition from the inner to the outer sphere smoother.

The Kore Archetype

The adoption of a persona is not a matter of adding social status or credits to the already existing one. The Kore persona—as the only survival mechanism available—offers to the heroine a status altogether. The Kore persona signifies being or existing in society in the same manner that a body verifies the corporeal existence of a human being. By abandoning or dismembering the persona, the entire presence of these women is threatened. The female limitless Self is an unwanted prospect society considers malicious. For this reason, the close examination of the heroine’s persona permits the uncovering of what the social standard is. Moreover, the persona’s ruptures bring to the surface the Self or subjective presentation of

each female heroine. Ultimately, when the persona is faultless, society's ideal is manifested, while when the persona collapses, the individual's authenticity is exposed.

The female Kore persona is composed of the traits that the patriarchal system favors the most. Society expects women to be fragile, helpless, and dependent on the male order. This dependency on the male directive urges the heroines to perform as if they are watched exclusively by a male audience. Hence, the persona the heroines display is in reality a pure representation of patriarchy's vision of womanhood. As Laura Mulvey suggests, passivity is entwined with the feminine display:

Woman, then, stands in patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of a woman still tied to her place as the bearer of meaning, not maker of meaning. (15)

The woman coming of age in need of survival goes through a process of a silent performance in order to identify at all costs with her given persona. The persona comes through to the reader as an exhibition of the Kore/Maiden archetype performed as a social mask under patriarchy's surveillance.

The persona is often addressed as the Social archetype of the Conformity archetype. Jung wished to differentiate the persona from the other archetypes, as he viewed "archetypes as the magic figures in a life script and the persona as the style the script is played in." The idea of conformity or compliance with the social standards or regulations is fundamental to the manner the heroines present and think of themselves. The archetypes are used as models or figures, but the modes of expressing them in relation to the social circumstances manifest as the persona.

The relation between persona and patriarchy has been examined thoroughly in Jungian analysis, as a dynamic interplay between individual and society. Women have been confined to the narrow world of the domestic sphere ever since organized industrialization took over the West. The sense of enclosure manifested through the act of concealing the genuine Self, is reminiscent of the action of wearing a mask. One cannot breathe through the physical features found in the original self but only through the given worn medium. In social reality, this mechanical support translates into a persona display, which allows a performed behavior to be considered normal. The element of pretense adds instantly hyperbole to the presentation of an archetype. The *Self* in this case is a fabricated mode, accompanied by a

sense of theatricality, needed to convince the male audience of its verisimilitude to its own ideal of femininity.

The Kore archetype is an identity *a priori* given to any woman. As a fundamental archetype, it cannot be avoided or denied since all women come to the world as offspring, a product of a union. Despite its imprinted and fixed nature, the archetype of the Kore as with every other archetype does not require a deliberate demonstration of specific characteristics; when the archetype is presented authentically, it manifests as an effortless representation of one's reality. However, the alchemic proportions of the archetype can often be out of balance. At that point, one can notice imbalances or exaggerations, particularly towards the dark side of the archetype's manifestation. The heroines initially perform their Kore archetype in excess because their home perceives a feminine abundance as the norm. The sense of dependency and entrapment, as previously described by Murdock and Hudson, verifies this psychological reliance. Therefore, the Kore archetype is used as a dark persona: a negative or exaggerated presentation of its Anima. Dark or shadowy in the context of the following analysis implies a non-genuine behavior, a synonym of a patriarchal or male-oriented performance. Since the heroines perform the desired Kore identity as directed by the status quo, their performance is alienated from their true nature as women.

An exaggerative presentation of femininity offers the heroines social safety and sustainability; on the other hand, it depicts them as submissive, weak, and dependent subjects. The lack of independence, free will, and dynamic presence is noticeable when their urge to act and challenge the norm is repressed in their personal unconscious. Their darker, yet authentic, impulses are considered—from a patriarchal point of view—malevolent; ironically, these disturbing shadowy urges are the forces that move the women closer to the illuminative version of their selves as wise women. What society considers dark, for women, actually symbolizes the source of light; what for women is performance, which society perceives as authenticity.

The Kore persona is a requirement of the female social identity, making it challenging for the heroine to detach or reject its use; since without it, an existential crisis is possible. The heroine stands perplexed on the verge of adulthood; divided between ego and society, she wonders who she really is; the lines are blurred between society's desire and her own unbiased will. Caught in that ongoing trap, when faced with a challenge, the heroine has to finally address the challenging dilemma: perform as she has been taught to or act spontaneously and truthfully, listening to her authentic calling or Quest. In the novels of this thesis, when the exposition takes place—as a narration of the protagonist's present or past

given by a flashback—the heroines choose the first option. They remain loyal to the social norm and refuse to challenge further their arranged and conventional life prospect. Therefore, the link between regression, persona, and home is established.

The Kore archetype is encountered through specific characteristics that the heroines demonstrate. The Kore archetype as the representation of the young maiden displays unique traits of character, age, and appearance that all together verify the Jungian archetype's existence. The main traits are the following: depictions of youth and attachment to the child state; innocence as expressed by virginity, whiteness, deification, erotic abstinence, fixation on beauty and good appearance; helplessness and need for protection from a male figure; or powerless mother and passivity or apathy towards social injustice. Each role or theme is not progressively and exclusively met; the characteristics are imprinted as a simultaneous and interchangeable fusion throughout the narration that composes the heroine's reality.

Kore: A Mask of Purity and Innocence

In *Archetypes of the Collective Unconscious*, Carl Jung speaks of the Kore as an image of feminine innocence. It is apparent that by studying the female heroines on the verge of adulthood, the Kore archetype is *a priori* existent in young women as a natural condition. Feminine innocence or purity is a quality that may be found imprinted in all women as they come to the world from a psychic archetypal view as Kores or as Maidens. The description of purity is *a priori* justified since the archetype is yet unwritten by the Ego. The Kore archetype performs, from an evolutionary perspective, as equivalent to the tabula rasa state of mind. The Kore as a generalized trait belongs to the edifice of the unconscious and in particular to that of the collective unconscious. Thus, the Kore is a fragment of the “impersonal psyche” common to all people (Jung *Archetypes* par. 314) As the persona has much to say about the society it is found in, the Kore archetype, when manifested, speaks of the wholeness of the unconscious psyche. The conclusion one is able to draw from the presence of the Kore archetype is that through its analysis one can interpret humanity's view of femininity and extract universal truths about the representation of young women.

Purity and innocence, as basic maiden characteristics, are depicted in the physical presence of the female heroines. The presentation of the Kore reflects and radiates femininity from the first instance she enters the social stage. Reliance on physical appearance or aesthetics may seem a superficial criterion; yet, in the context of each era, the garment indicates the individual's social stance. The collection of physical attributes and features

“accurately” depicts the person’s personality behind the attire. As Simone De Beauvoir claims there is much more than meets the eye in the phenomenology of being: “to be present in the world implies strictly that there exists a body which is at once a material thing in the world and a point of view towards the world” (39). Moreover, Susan B. Anthony, a pioneer of the suffrage movement, states that appearance is a trigger to the ongoing phenomenon of social and gender injustice: “I can see no business avocation, in which woman in her present dress can possibly earn equal wages with man” (Riegel 390). The fascination with appearance is an additional indication of the prominence of politics of perception.

Kore: The Personification of Youth

Unquestionably, the Kore is the most significant archetype manifestation for all heroines of the coming-of-age novels. Young age is the central attribute of the Kore archetype. The heroines are introduced as young adults who are their own family descendants. Symbolically, the heroines can be seen as heirs of the universal and timeless role of women, as handed down from previous generations. The archetypal potency of their identity is intensified when they not only represent their own family but more importantly, a larger imagined community of daughters.

From a political point of view, the female heroines perceived as Kores, are by-products of a historical process or chronic chain of identity representations, produced to serve a specific status hierarchy. From a Marxist perspective, Kores are manufactured commodities that feed capitalism and patriarchy’s desire to take advantage of the weak for its own sake. Marx and Engels positioned the cause of females’ subjugation in their role within the nuclear family of class societies. The role of women as “biological reproducers” has caused their minor status inside the nuclear family and subsequently throughout society (Trat 88-105; Kain 121-44). In capitalist societies, women in property-holding families produce heirs; women in working-class families produce generations of labor power for the system. Although the heroines of these novels are not working-class women, they are not bourgeois in their authentic mannerisms or psychic manifestations, but instead, they identify with the stigmatized and the marginalized outcasts. The heroines dream to liberate their adult selves from their privileged upper-middle class upbringing. At the same time, they consciously feel more connected to the voiceless women found in an inferior position or class than their own.

From a feminist point of view, women, despite their class ranking, are all offspring and victims of patriarchy; they are all unconsciously maintaining the known history of the

status quo. Like the goddess Athena, introduced as the daughter of her father Zeus, being a Kore of someone implies the necessary union of both parents to produce the progeny. However, the heavy shadow of the father figure is attached as a permanent projection on the daughter's own presentation. The male part, or the animus, of the daughter is inherited by the father. The mother or the anima role model is a female who is, in turn, a dependent Kore created in the image of her father. The parent syzygy is described as a father and mother union in which the father is an autonomous unit, while the mother is a passive ordered amalgam of personal and social characteristics constructed under the rule of her own father.

The Importance of the Outer Self

The presentation of an Outer self becomes a repeated effort on the Kore's part to substantiate her persona's significance. The heroines, like stage actors, perform their persona by acting out the stereotypical traits of the innocent, pure, eros-centered women in order to gain male acceptance and trust. The way they look and, more importantly, the symbolism behind their looks are interpreted by patriarchy as profound social matters. In the context of Mid-War society, suggestions were easier to articulate in terms of feminine aesthetics. Femininity, at its core, had to be projected by all possible means. The male spectator had to be certain that the woman behind the façade is what the Kore persona actually suggests. A detailed and well-studied aesthetic construction can convince the audience of the individual's value, depth, and esteem. The presentation of the Self, in Goffman's words, is thus not to be neglected or underestimated;¹³⁴ in fact, for the heroines of the novels, it is the first step toward social success leading to a better future. The aura of the Kore is manifested primarily by the gear of the persona: an appearance embellished with an abundance of whiteness, coverings of youth, and decorative details of fragility and innocence.

From Maiden to Woman: Successive Archetypes and Adaptations

The basic archetype manifested in the persona of women heroines is that of the Kore and the Mother as its double reflection. The Kore archetype, as presented in the cases studied, extends and merges with the Lover, the Sage, and Queen/Huntress archetypes. All archetypes

¹³⁴ For reflections on Goffman's main idea that social presentation of the Self mimics an actor on stage performing a role, see: Giddens, "On Rereading The Presentation of Self: Some Reflections."

are genuinely found in the women's psyche. However, due to social pressure, their display is performed in an exaggerated or darker manner that does not pay justice to the composed expression of Self the heroines could possibly demonstrate.

The evolutionary process from Kore to wise woman or Mother creates a very interesting association in Jungian psychoanalysis. The Kore needs to get away from her mother in order to become a mother herself. The Mother is not necessarily the bearer and nurturer of children but the impersonation of wisdom and the bearer of new possibilities. The Kore archetype, being only possible in the presence of a required past and potential future Mother archetype, forces us to examine the essentially bipolar phenomenology of the dyad Mother/Kore. In myth, the Kore image is depicted in the Demeter-Persephone relationship. This association appears to express two aspects of feminine consciousness: innocence and wisdom. In *Aspects of the Feminine*, Jung characteristically analyzes the dimensions of the dyad as multidimensional:

Demeter and Kore, mother and daughter, extend the feminine consciousness both upwards and downwards. They add an "older and younger," "stronger and weaker" dimension to it and widen out the narrowly limited conscious mind bound in space and time, giving it intimations of a greater and more comprehensive personality which has a share in the eternal course of things (par. 316).

The archetypal young woman/maiden split exhibits extreme psychoanalytic depth and potential. However, the Kore's age and exposition to the outer sphere usually hinder or slow down the positive manifestations her presence brings to the world. The Kore eventually has to mature before experiencing the full potential of her nature as a woman. The developed version of the Kore is the Mother/Demeter archetype, but motherhood is, as pointed out, not related purely to the reproductive prospect; it extends to the reproduction of wisdom. The Kore archetype is, from an existential perspective, a divine child and potentially a wise woman enclosed in a maiden's body. Therefore, she will usually spend her young adulthood learning to integrate and reconcile her two natures. However, when the Kore archetype is embraced by the heroine as her persona, as society's favorable manifestation of femininity, the struggle becomes intense. The analogy is reminiscent of the fight between two mothers—the biological and the nurturer—for the custody of a child, as in the renowned play by Bertolt Brecht *the Caucasian Chalk Circle*. The heroine does not only have to integrate the Mother archetype through a journey of maturity, sacrifice, and (re)action. Additionally, she also has

to reject the social projection of the Kore archetype and find her authentic Kore traits in her personal unconscious vessel.

However, the shadow of patriarchy has infinitely penetrated the anima to such a degree that one can perceive the parental union as a pair created by a father plus the mother's father shadow figure. From a sociopolitical point of view, this observation suggests that the heroines are above all daughters of patriarchy. The Kores of this era are descendants and heirs of a tradition of women that performed for centuries and in a specific manner, a specific persona.

Luce Irigaray's view on deconstructing the masculine discourse focuses on the detachment of patriarchy's shadow persona that forces the female Kore to adopt a Shadow Kore persona.¹³⁵ The persona is the shadow animus projection of patriarchal society on women. Since patriarchy is home for the heroine and the reflection of her ordinary, dependent world, the persona archetype is the heroine's starting point or home.

The Role of the Other and the Shadow Integration

The Other is a major theme in Jungian psychoanalysis. For the purpose of this thesis, the Other will be addressed as the main component of the initiation phase, namely the shadow integration. The shadow represents the unknown Other or the undiscovered Self. The path to wholeness of the Self lies, according to the Jungian individuation process, in encountering and integrating the elements of the psyche that for too long have been repressed and denied, i.e. the elements that constitute what Jung called the "unconscious shadow side." In the same way that the shadow is met in another person in life as an autonomous figure or as a projection of one's own repressed desires to a third party, the shadow exists within the human psyche as the Other possible variation of the Self. This polarization or schism extends beyond a gender-related discourse; the Other, from a Jungian perspective, reveals the potential of inclusiveness and abundance of possibilities.

In *Postmodern Gender: Masculine, Feminine and the Other*, Christopher Hauke emphasizes the postmodern tendency to multiplicity: "contra-sexuality becomes contra-psychological in that the unconscious 'other' is embraced as personifying the richness and potential of becoming oneself, rather than the 'other' discarded as 'object'" (34). The subject, especially during transitory phases, denies and represses the secretive urges that are

¹³⁵ See: Lieberman, "Accessing Women Through Masculine Discourse: Luce Irigaray's Embodied Syntax"

considered immoral by society. The fear of abandonment or rejection intensifies during the transition phase when the delicate subject lingers alone in space. During that moment of pause and disconnection from the known past, the individual realizes for the first time its autonomy; this instant performs as the known Lacanian mirror stage when the young child identifies with its own image. At the same time, in this critical moment, the dependable nature of the child longs for security and a sense of belonging. During the transition from the inner to the outer sphere, the need to form a concrete social identity is robust.

Social belonging has always been considered necessary as a hierarchical need for an individual's prosperity.¹³⁶ Abraham Maslow in his famous *Hierarchy of Needs* underlines the importance of belonging and affiliation as a fundamental block toward self-actualization. In the famous Baumeister, Roy, and Leary review "The Need to Belong; Desire for Interpersonal Attachments as a Fundamental Human Motivation" the authors claim that forming human bonds or the need to belong is a strong and "pervasive motivation" (497-529). Thus, the integration of the shadow is in direct contrast with what the socialized subjects long for; the intense and entrancing nature of the vulnerable exposure drives the individual to avoid or delay the blending or immersion into the social melting pot.

Furthermore, the darker inclinations are expressed spontaneously and unconsciously. The unrehearsed nature of the produced behavior is ridiculed or met with punishment. The conscious act of digging towards concealed tendencies becomes a shameful and exposing deed that the subject—especially the inherently stigmatized female—desires to avoid. A 'proper' young girl in Mid-War society would naturally desire to repress a deviant sensual expression. The quest to reveal or expose her eroticism would only produce shame and guilt. Novelty unconsciously gives the impression of a revolution; the liberated individual is seen as a threatening unit who betrays the mass, battles the so-called mainstream *modus vivendi*, and demoralizes the deep-rooted means of being.

Nonetheless, the animalistic origin of the Shadow, sprung by the restless psyche, pleads for crudity and impulsiveness. The expression of authentic, unpremeditated energy is the preferable psychic exhibition for its forceful manifestation. However, society orders a shallow presentation of the Self which needs to be a measured costume of its ideal version of being. The Shadow, on the other hand, urges the individual to present its Self impulsively and to relate to others in less socially constructed ways. While completely understanding such a

¹³⁶ From a sociological standpoint, inclusion in the social collectivity is emphasized in the works of Durkheim; Pareto; Weber; Mead; Park; Parsons; Merton; and Shils.

schism between social and individual tendencies, Carl Jung claimed that through denial, the esoteric cosmos becomes void and more disturbing:

By not being aware of having a shadow, you declare a part of your personality to be non-existent. Then it enters the kingdom of the non-existent, which swells up and takes on enormous proportions...If you get rid of qualities you don't like by denying them, you become more and more unaware of what you are, you declare yourself more and more non-existent, and your devils will grow fatter and fatter. (53)

Nevertheless, given that no moral code is ideal, as the entire notion of the Ideal is under question, adapting the status quo without resistance or critical thought can prove detrimental. Women in particular, by muting their expressive urges, do not repress as they may have intended, destructive elements of their personality. The silencing of the Shadow urges women to kill and bury positive and life promoting characteristics. The Shadow Within, as Anthony Stevens points out, needs to be confronted or symbolically brought under bright light because the ultimate outcome of its expression can only lead to positive effects: "However painful the process may be, it is necessary to persevere (the Shadow) because much Self potential and instinctive energy is locked away in the Shadow and therefore unavailable to the total personality" (67).

The dark, hostile or unacceptable side is considered in Jungian psychoanalysis as the key to unlocking potential and psychic growth. Jung called the Shadow a "sparring partner" because it serves as the opponent within us who exposes our flaws and sharpens our skills. Jung commented that "...the shadow is ninety percent pure gold. (Morley 15). This metaphor underscores his argument that much of what we have disallowed in our own environment can be a great benefit to humankind if correctly developed and unified. Jung declares in his works that the integration of the Shadow leads to self-sufficiency: "...this integration [of the shadow] ... leads to disobedience and disgust, but also to self-reliance, without which individuation is unthinkable" (*Psychological Approach*; Avens 196-222).

Swayed by the Aristotelian principle of the medium, a teleological motivation on Jung's theories, Jung definitely assumed in the notion of balance or in more methodical relations in the thought of the equilibrium attained through a state of flux. It is henceforth vital to highlight that by integrating the Shadow, one does not have to purposely guide oneself towards what Jung calls defiance or revulsion. By integrating the Shadow, one is not anticipated to over-identify with the characteristics the archetype suggests. The same holds for the persona. The persona and the Shadow complete one another, since the brighter the

persona is, the darker the Shadow or the repressed self happens to be. As a result, integrating the Shadow is an act of recognition of its existence and acceptance of one's unique humanness through self-compassion.

Shadow Manifestations

In the realms of the unconscious, the Shadow is presented through a luminous dream or vision. The symbols, episodes, and figures one can encounter are all indications and reflections of one's own self. In the same way that the shadow reflected in others is an extension of the shadow reflection of the Self, the archetypal presence of the Eternal Enemy is another way of encountering the Shadow. The figure of the Other, especially in the novels of this thesis, is presented primarily by the Male Other. The Shadow represents the ethical and social aspects that are rejected or forbidden by the ego and are thus projected on other persons as antagonistic features. The heroines recognize hostile behaviors and annoying characteristics of other people, only to realize later that they are also carrying the same condemning characteristics. The traits that are harshly criticized or rejected are chiefly sociocultural but are also archetypal imprints that reside in all human beings. The assimilation of the Shadow translates to the unsettling realization that these moral deficiencies are equally part of their own personality. The deterioration of the myth of perfection is, in itself, a heartbreaking discovery. From a Jungian perspective, the only perfect condition is the one that grants the individual multiple options. The sense of superiority one obtains when compared to the flawed Other is demolished. Finally, the realization that evil may indeed reside in the Kore's purest psyche is enough to lead the ignorant and manipulated youth to death.

New thoughts expressing repressed desires are gradually exposed to the reader as the Kore persona ruptures. The ideas described are present in the novels as unsettling observations or suppressed wishes. The Kore was used to witness the cosmos around her as a martyr. The Spiritual Shadow archetype of the martyr is directly related to the Maiden archetype, for it involves a complex—often known as a martyr complex—which promotes sacrifice, suffering, and victimization. In witnessing the world as a martyr, the Kore becomes a victim of the circumstances around her. In a world where complaints, disagreements, or protests are unrecognized, the maiden/martyr filter is colored with an anima excess. Similarly, as a product of the cosmos in which the Kore lives, the heroine's thoughts are submissive and neutral. Neutral in patriarchal logos can be perceived as a compliant apolitical

stance in the same way that female normality reflects by definition an unjust mode of living. The new, groundbreaking 'shadowy' ideas are nonetheless different; initially as sporadic episodes and then progressively as a new normality, the shadow thoughts increasingly dominate the plot. These ideas, due to their political, skeptical, and vengeful nature, reflect a rupture with the patriarchal system. Unexpectedly, in her private writings that symbolize her mind's sanctuary, the Kore, in a confessional manner, demonstrates aggressive aspects of her personality. These are at first invisible to her social circle. The revelation of the psyche's urge to react can be perceived as a future progression and political praxis. The personal circumstances may seem insignificant relative to the larger social picture; however, the Shadow, in its micro eruption, foreshadows the potential of an explosive revolt against the oppressive status quo. The minor crack in the heroine's facade can foretell a possible social upheaval.

The Shadow archetype of the Kore persona is therefore related to the Shadow Other as the male dominator in society. As a result, the shadow expression is not necessarily harmful to the female subject; on the contrary, the manifestation of darker ideas promotes her individuation journey by seeking spiritual balance in the disproportionately feminine Ego display. From a sociopolitical view, such prospects promise gender equality or promotion of the woman's status on the social ladder.

The ideas expressed as dark and internal end up having a greater social impact. The revolting Ego can no longer hide its transformation from society or Others. The shadow phase is an individual transformation that affects the person's surroundings since the discussion of Otherness inevitably reflects social dynamics. Critical thinking is also attached to the heroine's gaze, changing her passive attitude to an intellectually vigorous and active one. The shadow manifestation during this phase of the journey may often be hidden from the individual. Becoming interested in social matters or enhancing one's awareness of the given reality are both signs that the shadow presence is poking and challenging the long precast perceptions that resided within the heroine's and society's unconscious.

Depression or the Night Sea Journey

Shadow manifestations, apart from Dreams, also appear in the novels as an expression of melancholia and depression. During these states, the heroine is entering a psychological matrix, a parallel reality created by her unconscious, in a similar way as dreams. From a Jungian perspective, this loss of control is associated with and dictated by the human process

of transformation. Depression is not necessarily pathological or condemning to the Self. A plunge to darkness, like the representation of Hell, often foreshadows a renewal of the personality or a burst of creative activity. Jung writes in *The Psychology of Transference*:

The passage to adulthood represents a moment in human life when a new page has turned. New interests, discoveries and tendencies appear which have hitherto received no attention. In some cases, one can notice a sudden change of personality, a so-called mutation of character. During the incubation period of such a change, a loss of conscious energy is experienced: the new development has drawn off the energy it needs from consciousness. This lowering of energy can be seen most clearly before the onset of certain psychoses and also in the empty stillness which precedes creative work. (par. 373)

However, when the subject experiences a melancholic state, they are drained of energy. This lack of psychic mobility (*abaissement du niveau mental*/night sea journey/regression) resembles the silence before the storm or the pause between the final push to real life which is adulthood. Energy not being available to consciousness, however, does not mean that energy is not available to the unconsciousness. The withdrawn energy does not merely disappear but retrogresses and stirs up unconscious matters (fantasies, memories, wishes, etc.), which, for the sake of psychological well-being, need to be ultimately brought to light and inspected. A psychological withdrawal can lead to greater awareness. In Jung's words:

Depression should therefore be regarded as an unconscious compensation whose content must be made conscious if it is to be fully effective. This can only be done by consciously regressing along with the depressive tendency and integrating the memories so activated into the conscious mind—which was what the depression was aiming at in the first place. (*Sacrifice* par. 625)

Jung further states: “the impact of such confrontation with the shadow produces at first a dead balance, a standstill that hampers moral decisions and makes convictions ineffective...nigredo, tenebrositas, chaos, melancholia” (*Mysterium* 497).

Depression in Jungian symbolism is compared to a night sea journey. The aspect of the journey is associating the idea of discovery of the unknown or the passage to adulthood with the psychoanalytic process of self-individuation. More specifically for Jung, a night sea journey is an archetypal theme found in mythology, psychologically related with melancholy and the lack of vigor, which is a typical symptom of neurosis. “The night sea journey is a kind of descensus ad inferos—a descent into Hades and a journey to the land

of ghosts somewhere beyond this world, beyond consciousness, hence an immersion in the unconscious” (Jung par. 455)

In mythology, the night sea journey motif usually describes incidents of tragic action between the hero and his Enemy Other. For instance, the hero is swallowed by a dragon or sea monster. The dark confrontation with the monstrous enemy symbolically represents the hero’s imprisonment, crucifixion, dismemberment, or abduction, experienced traditionally by gods and heroes echoing Campbell’s Belly of the Whale phase. In the language of the mystics, this quest is the dark night of the soul. Jung in his essay *On Psychic Energy* discusses the symbolism of the night sea journey as the moment of the hero’s anagnorisis or as the first day of the rest of his life:

The hero is the symbolical exponent of the movement of libido. Entry into the dragon is the regressive direction, and the journey to the East (the “night sea journey”) with its attendant events symbolizes the effort to adapt to the conditions of the psychic inner world. The complete swallowing up and disappearance of the hero in the belly of the dragon represents the complete withdrawal of interest from the outer world. The overcoming of the monster from within is the achievement of adaptation to the conditions of the inner world, and the emergence (“slipping out”) of the hero from the monster’s belly with the help of a bird, which happens at the moment of sunrise, symbolizes the recommencement of progression. (par. 68)

Melancholia, besides the analogy to the night sea travel or the sun’s circular course, can also be translated to nigredo, which in Jungian vocabulary is a profound and potentially dangerous psychic state. In this condition, like depression, there is a loss of energy, driven to the unconscious.¹³⁷ However, there is an added element of magic and darkness in its evocation. Nigredo is a word Jung copied from alchemy, matching the cerebral confusion that naturally occurs in the course of integrating unconscious matters, mostly features of the shadow. Self-knowledge has already been analyzed as an adventure or quest that carries the hero far and deep. Even complete awareness of the shadow can cause a decent amount of misperception and emotional obscurity, since it gives rise to personality complications that one had never tenuously perceived before. For this reason, the alchemists named the nigredo melancholia, “a black blacker than black,” night, a disease of the psyche, confusion, or, more deliberately, the “black raven.” Nowadays, the raven is a mere symbol, but for the medieval thinkers it was an eminent metaphor for the devil (Jung *Mysterium* par. 741).

¹³⁷ For an extensive study on melancholia as a theme and starting point, see Ρασιδάκη, *Περι μελαγχολίας*.

The Shadow in Others: The Enemy Archetype

Another way the Shadow can manifest itself to the ego, this time outside the territory of the Self, is through the encounter with the archetype of the Enemy. The sphere of attention for this purpose moves from within the individual to the outer world and in particular to the individual's relation to other people. In this time of confrontation with the Other, the person's shadow is projected on other people, reflecting in reality repressed desires, emotions, and fears. Confronting the enemy and analyzing who the enemy is in each individual case is an effective tool for understanding the repressed emotions in one's inner self. The archetype of the enemy is actualized in the personal psyche as the shadow complex, which grows up and manifests in a given social environment. The term *complex* is so important in Jungian psychology that Jung originally called his body of theories "Complex Psychology." The use of the term regarding the shadow implies a cluster of emotional traits bound together by common effects which, like all complexes, have an archetypal core, in this instance, the archetype of the Enemy, the Predator, or the Evil Stranger (Stevens 64).

Of all archetypes, the Enemy is one of the most important and potentially the deadliest. Its significance is universal and timeless. Just like a child shows delight in the early stages of its life towards the familiar figure of the mother, the shadow of the enemy will show signs of wariness and withdrawal when approached by a stranger. As a matter of survival, the individual has to be able to distinguish between friend and foe from the earliest possible stage (Stevens 64-65).

To defend oneself from any threat, the individual uses a variety of self defense mechanisms, particularly repression, denial, or projection. This is done unconsciously, as an act of ego-preservation which enables them to deny their own badness and to attribute it to others whom they then hold responsible. To a larger extent, projection entails the ubiquitous practice of scapegoating and/or fanaticism, which is an archetypal pattern of collective behavior.

In the context of this thesis, the political and social origins of prejudice and scapegoating are of special interest. The heroines in the novels under consideration are trying to map out their personal journey of growth in a world unreceptive to their own development. Instantly, a dual pole of women vs. society is created. Through the analysis of the heroines' shadow appearance, interesting conclusions can be drawn. The Evil Father, the Lover, and the Other Woman, a reflection of an identical nature on the other side of the manifestation spectrum, are perceived throughout the novels as potential hostile forces. The cautiousness

that the young heroines show towards specific other archetypes say more about their own standing in their individuation journey than about the overall stance of the others.

Projection is a much easier process than acceptance, recognition or integration of the shadow. By pointing out a negative attribute belonging to another person, the heroine is distancing herself from Evil and refusing the adoption of shadowy traits. Drawing this line of Ethos, the Kore feels safe; she is separating the binary worlds of evil and *arête* as impassable and secluded areas of action. However, Jung's wholeness idea points to the exact opposite direction: union requires an integration of the evil and such integration needs to incorporate the characteristics that are considered proper or desired. An individual working towards their self-individuation journey will eventually need to accept that evil resides within their own Self. Projection logically offers an opportunity to look at a shadowy behavior or evil in a theoretical, omniscient way without having to claim it. The process is rather disturbing and disorientating for the individual who insists on living in denial; however, the path to self-individuation, as with the quest of the Monomyth, is a passage that takes turns and leaps which are often turbulent and aggravating.

A shadow projection can be detected by the intensity of emotion involved in the moment. The response of the individual is usually cautious, hostile, and certainly emotional. Emotions are directly linked to the unconscious archetypal urges; hence, the shadow appearance is an opportunity for the repressed emotions to burst out of their confines. Moreover, the individual timelessly exhibits an underlying sense of fear, masked under the aggressive behavior they demonstrate on the outside. Fear masked as an urge to attack is explicable from an evolutionary point of view, since the person's social status and esteem are threatened by a third, unknown party. A lowering of the individual's status could lead to stigma, exile, or even death.

Another way to detect a shadow projection is to cross examine whether the attacked or critiqued behavior/attitude is a regressed emotion in the individual's self. In psychoanalysis, this process is unraveled through the subject's past history (regression). In the case of literary analysis, the hero's past history needs to be available to the researcher as a mean of reference.

The Anima/Animus Archetypes

Jung believed that the human psyche was androgynous containing both masculine and feminine sides (ying/yang). As of gender-identified ego evolution nevertheless, the masculine

component in the woman and the feminine element in the man remain concealed and indistinguishable. When any psychological part remains hidden, it seems, as already explained, that the shadow either projects onto an outside object/person or identifies with it.

The animus/anima archetypes are one of the four essential archetypes that constitute the Self and are vital for its proper function (Jung *Four*). Of all archetypal arrangements that permit the individual to adjust to the usual conditions of human life, the anima/animus is the one that relates to the opposite sex and is one of the most fundamental connections the subject needs to establish. The contrasexual archetype is the animus in women and the anima in men. As the female features of a man and the masculine features of a woman perform as a pair of counterparts (the syzygy) in the unconscious of both, they deeply effect the contact of men and women but also the individual as a whole, self-contained unity.

The Animus Archetype

The word *animus*, originating from Latin, is used to describe ideas and emotions such as the rational soul, life, mind, intellectual powers, courage, or desire. In the early nineteenth century, animus signified anger and was characteristically used in an intimidating sense. In 1923, it was first used as a term in Jungian psychology to label the masculine side of women.

A female animus is powerfully shaped by the Kore's experience of her biological father, the father being the first representation of masculinity to the female infant. As widely manifested by the Oedipus/Electra complex, just as a male is susceptible to symbolically marrying his mother, a woman is inclined to favor a man like her father or his opposite.

The animus is the deposit, as it were, of all woman's ancestral experiences of man—and not only that, he is also a creative and procreative being, not in the sense of masculine creativity, but in the sense that he brings forth something we might call ... the spermatic word. (Jung *Anima* par. 336)

The animus is expressed adversely in rigid notions, unconscious expectations, and conventional views that may be accurate but just narrow and absolute for a particular situation. A woman's animus is more like an unconscious mind. A woman, unconscious of her masculine self, has a tendency to be extremely dogmatic—animus-possessed. Jung writes on this matter:

No matter how friendly and obliging a woman's **Eros** may be, no logic on earth can shake her if she is ridden by the animus... [A man] is unaware that this highly dramatic situation would instantly come to a banal and unexciting end if he were to quit the field and let a second woman carry on the battle (his wife, for instance, if she herself is not the fiery war horse). This sound idea seldom or never occurs to him, because no man can converse with an animus for five minutes without becoming the victim of his own anima. (*Syzygy* par. 29)

While a person's task in integrating the anima includes learning his exact spirits, a woman must continually query her thoughts and opinions, assessing them against what she certainly thinks. If she does so, in time the animus can become an appreciated esoteric guide which provides her with the talents of innovativeness, bravery, fairness, and spiritual wisdom. Jung writes:

Like the anima, the animus too has a positive aspect. Through the figure of the father, he expresses not only conventional opinion but—equally—what we call “spirit,” philosophical or religious ideas in particular, or rather the attitude resulting from them. Thus, the animus is

a psychopomp, a mediator between the conscious and the unconscious and a personification of the latter. (*Syzygy* par. 33)

Jung compounds the idea in *Anima and Animus*:

The technique of coming to terms with the animus is the same in principle as in the case of the anima; only here the woman must learn to criticize and hold her opinions at a distance; not in order to repress them, but, by investigating their origins, to penetrate more deeply into the background, where she will then discover the primordial images, just as the man does in his dealings with the anima. (par. 336)

To understand the female experience as presented in novels of a particular historical period, one needs to understand the process of the evolution and eventual integration of the anima and animus characteristics which lead to a syzygy of the animus and anima unconscious qualities. The tortuous process of discovering and battling these opposite inner forces to obtain inner peace is equivalent to the initiation process in the Campbellian Monomyth and its presentation of the mythic quest.

Jung's Four Stages of Anima Development in Men

Jung described anima development in four distinctive stages, which in "*The Psychology of the Transference*" are known as *Eve*, *Helen*, *Mary*, and *Sophia*. In general, the whole procedure of anima development in a man is about the male subject opening up emotionality to a larger spirituality through generating a new mindful pattern that contains intuitive practices, originality, resourcefulness, and psychic compassion towards himself and others which might not have existed previously.

Eve

The first is Eve, baptized after the Genesis account of Adam and Eve. The archetype describes the manifestation of a masculine object of desire. The anima is entirely tied up with

a female as the provider of nourishment, safety, and affection. The man at this anima level cannot survive without female attendance and is more likely to be controlled by Her.

Helen

The second is Helen, a reference to Helen of Troy in Greek Mythology. In this phase, women are observed as capable of collective triumphs and of being autonomous, intelligent, and insightful, even if not overall moral. This second phase is meant to exhibit a vigorous fragment in external abilities while lacking esoteric aptitudes.

Mary

The third phase is Mary, named after the Christian religious indebtedness of the Virgin Mary. At this level, women appear righteous, in an enigmatic and dogmatic way. Certain actions, thought generally as corrupt, are not presumed by them.

Sophia

The fourth and final phase of anima development is Sophia, named after the Greek word for wisdom. A methodical integration has occurred, which permits women to be observed and allied as unique individuals who have both positive and negative potentials. The most significant aspect of this final level, as the personification of Wisdom suggests, is that the anima is now established enough that no single entity can totally and eternally comprise the images to which it is connected.

*Animus Development in Women*¹³⁸

The animus first appears in dreams and fantasy as the embodiment of physical power, for instance as a competitor or soldier. This corresponds to the anima as Eve. For a woman with such an animus, a man is merely a breadwinner; he exists to give her physical fulfillment, security, and strong descendants.

In the second stage, analogous to the anima as Helen, the animus possesses inventiveness and the ability for deliberate action. The animus is behind a woman's longing for individuality and financial independence. However, a woman with an animus of this kind still communicates with a man at a symbolic level; he is the universal husband-father archetype, the male whose prime part is to deliver accommodation and provision for his family.

¹³⁸ The progress is described and analyzed in Sharp Daryl's *Digesting Jung: Food for the Journey*.

In the next stage, corresponding to the anima as Mary, the animus is the embodied Logos, acting in dreams as a teacher, priest, intellectual, or some other controlling character. A woman with such an animus has a sincere admiration for knowledge; she is able of producing resourceful efforts and greets the chance to employ and develop her awareness. She is able to relate to a man at an individual level, as a lover, and she truly deliberates her own elusive identity.

In the fourth stage, the animus is the personification of spiritual denotation. At this highest level, like the anima as Sophia, the animus mediates between a woman's conscious mind and the unconscious. In mythology, he appears as Hermes, the messenger of the gods, while in dreams he is a helpful guide. Sexuality for such a woman is imbued with spiritual significance.

The four roles are not identical with genders reversed as to the anima. Jung believed that while the anima tended to appear as a relatively singular female personality, the animus may consist of a conjunction of multiple male personalities. He concludes that "in this way the unconscious symbolizes the fact that the animus represents a collective rather than a personal element" (Von Franz 206).

The process of animus development cultivates an independent and non-socially subjugated idea of Self by embodying and manifesting a deeper stance and existential outlook. This does not mean that a female subject becomes more set in her ways, but that she is more internally aware of what she believes and feels and is more capable of expressing these beliefs and feelings. Thus the "animus in his most developed form sometimes...make[s] her even more receptive than a man to new creative ideas" (Von Franz 207). The above notion indicates the main reason why an effective animus development is needed for the heroines to attain greater self-awareness and respect for one's genuine desires.

Both final stages of animus and anima development have dynamic qualities related to the motion and flux of the developmental process. These are open-ended qualities since there are no unique or static manifestations and since any subject or object can contain multiple archetypes or even seemingly antithetical roles. They also form bridges to the next archetypal figures to emerge.

The Contrasexual Complex: Beyond Gender Polarities

The archetypes of the Wise Old Woman/Man were described by Jung as mediators or messengers of the unconscious to the ego. He described them as soul-images but also as the

not-I (Shadows) for they are experienced as something mysterious, possessing great power. Similar to the shadow regression, the more unconscious the anima or animus, the more likely it is to be projected. For this reason, Jung called the contrasexual complex the “projection-making factor”.

Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definite feminine image. The image is fundamentally unconscious, a hereditary factor of primordial origin... (*Analytical* par. 338)

Jung adds:

Woman is compensated by a masculine element and therefore her unconscious has, so to speak, a masculine imprint. This results in a considerable psychological difference between men and women, and accordingly I have called the projection-making factor in women the animus... The animus corresponds to the paternal Logos just as the anima corresponds to the maternal Eros. (*Aion* par. 28)

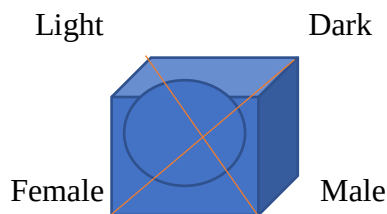
Similar to the shadow complex, the contrasexual complex possesses qualities opposite to those manifested in the persona. Thus, the more a woman is unable to accept her shadow and the masculine qualities in herself the more she is identified with her persona. The difference with the shadow is that Jung considered the anima/animus as “anthropomorphic archetypes of the unconscious,” whereas the shadow complex is “theriomorphic” and of inferior function. Jung characteristically claimed that “the encounter with the shadow is the ‘apprentice-piece’ in the individual’s development... that with the anima is the masterpiece” (Stevens 206). The additional value Jung adds to the contrasexual complex is explained by its probable fruition to the sacred union, which produces life and accelerates the universe’s rebirth. Thus, Jung viewed the anima/animus merging process as being one of the sources of cosmic creative ability.

In this stage of the individuation journey, the shadow has been met and recognized as an unfamiliar, darker tendency manifested in different aspects of the heroine’s life. The filter of the shadow manifestation is not merely gender-related. The shadow manifestation is much broader in context and consequently varied in focus or traits. For the anima/animus projection and integration, the process is narrowed down to the observance of specific patterns and expressions of behavior that are either masculine or feminine. Since the filter is that of the opposite gender, the focus of this stage of the journey is not, as in the shadow phase, on the Other but particularly on the male Other.

To unravel the dynamics of the psychic qualities between the two gender poles, the emphasis must be placed on the contrasexual complex. This interchange is primarily activated and explored in the novels through the Child/Lover archetype manifestation. The heroine as Kore initially reacts to her first encounter with a male through the (shadowy) father complex. She then naturally carries this projection or identification to her relationship with Lover. It is not a coincidence that the novels' themes are repetitively pointing toward family and love as matters of primary concern. The first motif represents the major encounter of the female with the male in the inner sphere. The second displays the evolution of the Kore in the outer sphere, in relation to the men she meets. A social, "outer sphere" encounter with the male would result either in a future marriage or overall social acceptance. The archetypes of the Kore and Lover as archetypal representations of the above themes, once activated, seek fulfillment through the shadow and contrasexual integration. This process can be represented with the use of a four-dimensional shape: the Ego passes simultaneously from all four corners light and dark/masculine and feminine.

Table 4

Depiction of the Ego traversing light, dark, male, and female.



Anima/Animus and the Sacred Union

The Jungian analysis is powerful and effective in describing the female passage to adulthood because it extends beyond gender polarities. Jung, who supported women's suffrage (Adler 475-478), argued that men and women are equal but have different attitudes and priorities. This "dualistic approach" was often condemned for stereotyping women: "the conscious attitude of a woman is in general far more exclusively personal.' Her world is made up of fathers and mothers, brothers and sisters, husbands and children...the man's world is the nation, the state, business concerns etc." (Crowley Chp 2).

Bliss being a subjective state means that there is no persona attached to the subject's experience. The individual performs in accordance with their own authentic desires and

aspirations. There is no shadow obscuring the moment, even though there must have been encounters and appreciations of its darkness along the way. As a result, the subject is able to recognize the antithesis between the blissful and shadow states. Hence, bliss, *a priori* incorporates in its manifestation an antithetical comparison. Moreover, the focus on the Self as the authentic originator of joyful moments can be achieved when the anima and animus find an expressive equilibrium. Logos and Eros, as the fundamental forces of the world, meet and cohabit in harmony. Hence, the equilibrium manifests when an analytical and logical view of the world is partnered with a feminine genuine expression of emotional responses in relation to the exterior world.

The Syzygy Archetype: A Manifestation of Inner Transformations

An encounter with the anima/animus is manifested in dreams, visions, or in relation to a member of the opposite gender. Such a figure tends to arise during times of severe psychic disorientation, offering guidance to remove the psychological barricades that hinder the natural progression of the individuation process. As analyzed in the previous section, the animus appears to the heroines in crises, when a situation demands to be handled and addressed. Either from a place of shadow or light manifestation, the act of possessing animus qualities is indicative of a transformation and acceleration from the Kore (Eve) to the Wise Woman (Sofia.) Encountering such an archetype can therefore signify the coming of a deeply meaningful period in one's life, defined by significant psychological transformations deeper than the shadow encounter:

The meeting with the anima represents a connection to the unconscious even deeper than that of the shadow. In the case of the shadow, it is a meeting with the disdained and rejected pieces of the total psyche, the inferior and unwanted qualities. In the meeting with the anima/us, it is a contact with levels of the psyche which has the potential to lead into the deepest and highest...reaches that the ego can attain. (Stein Chp 6)

Therefore, the syzygy is a potent symbol of transformation, representing core conversions in the phenomenology of the Self. The transformations leading to the syzygy archetype emerge from transformations following the psychic movements that lead to unifying integration and self-awareness. The syzygy image appears spontaneously in dreams, imagination, art, and spiritual visions, similar to the encounter with the shadow. This union is an image reflecting the dynamic poles of psychic life, namely the feminine (anima) and masculine (animus)

poles. Polar opposite pairs are thus formed as two distinctive ends or states of being. Examples of those are danger and safety, the known and the unknown, the past and the future, life, and death. Concerning the last pair, it is interesting to note that there exist multiple interpretations of life and death depending on different cultural and scientific contexts. Therefore, the terms life and death can obtain denser and richer interpretations, than the usual distinction of being alive or dead. For instance, the life wish known as *Eros/Libido* corresponds to the Buddhist *Kama* which means desire. Therefore, life can be interpreted as a constant yearning and need to wish for the best. The death wish, on the other hand, known as *Thanatos/Destrudo*, is identical to the Buddhist *Mara* which represents hostility. Violence and resentment are therefore other possible definitions of Death. Both ideas, however, under all interpretative circumstances, present the two main drives that motivate the individual from within but also animate for him the surrounding world.

4.3 Feminist Criticisms of Jung's Individuation Process

The animus/anima discussion is the main focus of feminist criticism of the Jungian perspective. The animus/anima gender-based otherness, and the Eros/Logos dichotomy as an extension of that juxtaposition, puts Jungian theory to the test. This is because Eros, as the anima expression, denotes connection, emotions, and the formation of relationships, whereas Logos is based on the principle of discrimination and cognition as formed by the animus.

Even though Jung did not claim that the above attributes are exclusive characteristics of the two genders, Jungian criticism highlights patriarchal practices when the blending process is initiated. Thus, when men are faced with the rage of a woman's masculine animus, they feel that only an attack would allow them to win the argument and moreover that feelings are an inferior function that can lead them to sexual violence.¹³⁹

The anima/animus discourse is the focus of the feminist critique of Jung by Joan Relke. Relke states that in Jung's assessment, men and women are fundamentally dissimilar and conflicting entities. Jung is said to condemn masculine or animus driven women as he openly critiqued the animus subjugated or animus-veiled intellectual women. According to his perception, "a man should live as a man and a woman as a woman" (Jung 118 qtd in Relke). This view is considered from a feminist perspective as a strict and absolute dogma in

¹³⁹ See more on Jung as a feminist in Wehr, *Jung and Feminism: Liberating Archetypes*.

the context of the cultural and patriarchal historical context of Jung's time, urging women to act authentically, according to their own natural tendencies. Since the 'feminine,' 'romantic' Victorian model is ultimately a reflection or projection of the repressed male anima and not a truthful expression of womanhood, then the quote above can perhaps seem liberating to the oppressed women. The female mode of behavior should not be ruled by the shadow of patriarchy but instead, originate from the collective psyche of the female anima. Anima depictions appear everywhere; for instance, female models in art are more important than male depictions. It is not a coincidence that the anima representations in male projections are often elevated to divinity whereas animus in art presents portraits of famous men, which are mere replicas of the conscious reality, limiting the artistic expression and curiosity. "*He is a celebrity not a divinity*" (Relke).

Therefore, the anima or the female mode is more essential than the logocentric application of the animus. The anima is the vital force of life, but it is also the wisdom of hidden purpose, which seems to reflect a superior knowledge of life laws. The animus, on the other hand, is to Relke "a passive pointer." To deny women an anima means to deny them a soul. Hence, the definition of the supraordinate personality is better represented by the woman as she really is—the whole personality, not just the Ego—and it manifests as the Kore, an anima-like archetype. So according to Relke, the soul of a woman is the Kore as the woman's anima.

This view is justified since, for men, the anima is a complement or a balancing force to their conscious nature. However, in women, the anima must manifest more on an archetypal than a personal level. It is a soul force beyond their own understanding, and hence, it finds expression in artistic and mythological projections. Women's artistic tendencies, such as an inclination to writing, their unique creative projections, as well as an unspoken proximity to the mythic are outcomes of the anima-Kore archetype's capture of the female collective psyche.

James Hillman further supports this view. He notes that the anima is relevant in women at a profound archetypal level. Furthermore, he describes the anima as "the force of soul or psyche which prompts and pushes the individual towards psychic and spiritual maturity, towards individuation—a mediator in the development of a consciousness much wider than the ego" (Hillman 113-146). The anima, therefore, is directly linked to the individuation process or the archetypal Quest. The 'feminine' is hence the contributor and supplier of energy demanded by the individual for their dive into the unknown realms of the psyche. In other words, the anima is the gas that fills the tank of the human soul, which

desires to depart to destinations unknown. This assumption explains how the individuation journey is ignited, maintained, and dictated by the feminine; the female quest can thus be considered as a profound necessity of the woman's psyche for redemption and rebirth in a safer world.

James Hillman, in fact, argues that anima, which relates directly to the unconscious, is manifested in both sexes. This contrasexual condition creates the true basis of consciousness. Such an approach defeats the Ego which as a concept has been built upon the culture of the hero's myth. "He" is driven by the desire to conquer and repress the "Other". The mythical hero or ego needs to be rejected by the individuated adult who discovers his/her true being in anima relatedness. The goal, according to Hillman, is the integration of the anima since "the anima is the archetype of psychology and soul making" (113-146). Ideally, the anima and animus enact an inner marriage, which is the most fertile aspect of psychic development since they are the psychic lenses by which the "other is known." Cultivating the anima relatedness becomes a top priority for any desired transformation since, without anima integration, the psyche expresses no urge to transform. Ultimately the animus is the Ego's consciousness, while the anima is something from which all consciousness arises.

The feminine principle is a transcendent metaphysical structure or a divine force in opposition to the masculine principle. The phallocratic order is too single-minded and suppresses the feminine. According to Rowland, masculine monotheism, the rational consciousness of modernity, is based upon separation and discrimination. It is essential to bridge the masculine, feminine, and rationality to transcendence because having severed the Ego's consciousness from the feminine has dangerously weakened modernity.

The idea of modernity being female is a motif that novels often bring to light. The dichotomist thought, unlike Jungian dualism, demands division and exclusion whereas the Jungian anima-centered theory focuses on the need to unify opposite poles, allowing each component to fully manifest its authentic nature. The necessity of befriending implies that Jung's Earth Mother is more important than the Sky Father of western culture. The female scope encourages pluralism and diversity, not only on a spiritual or social level but also on the literary one; Jungian psychoanalytic theory requires close reading since it is full of multiple meanings, whereby the reader is considered "a textual animist" facing multiple threads of life. The Jungian/anima reading colors the narrative, by adding depth and meaning to the seemingly monotonous and objective interpretation of the animus supporters.

The mission of feminism, according to Hillman, is ultimately the work of "healing modernity" (113-146). For this to occur, however, the feminine and masculine must be

rebalanced and revisited in the interest of both the individual and collective psychic health. The focus of many Jungian theorists was the needed rearrangement of the anima/animus power dynamics by emphasizing their unique yet interdependent roles.

Emma Jung, a psychoanalyst and writer, urged women to respond to their inner challenges until the animus becomes a forceful inner asset granting to the female subject authority and comprehension. In her view, the anima is primarily habituated by Eros, advocating the doctrine of unification and life while the animus, tied to Logos, discerns and regulates the principle of meaning. The anima is responsible for transporting unconscious content into consciousness. Anima utilizes intuition to bring into the realization that which cannot be perceived or what is concealed. In opposition to the animus, which uses consciousness as a tool to gain knowledge and understanding, the anima is indistinct, interested in the cosmic realm, allowing the unconscious to offer numerous layered symbolisms to reality. Once these symbols come into awareness, the animus accesses the meaning that resides in the symbol. Therefore, a teleological or chronological sequencing is proposed, in which both functions are equally needed for a total appreciation of reality and the Self.

Emma Jung, according to Jane Hollister's review, claimed that "the integration of the animus requires women to withdraw the projection of its attributes onto men" (Douglas 1-20). This displacement allows women to proceed with the creative effort to search for the feminine within. The need for such displacement is echoed in the literary analysis contained in the following chapters, where it is argued that the initial stage of individuation involves stripping the persona from the Self. The persona is the shadow animus projection of patriarchal society on women. The animus has to be confined in its initial, forced appearance and then revisited as an authentic need, as a "servant, teacher, or guide" that will initiate the soul's transformation. Hilde Binswanger, in her article "Positive Aspects of the Animus," in a feminist tone, asks for a reevaluation of the animus function as a sole masculine aptitude. The analyst comments on Emma Jung's process of animus integration, concentrating her theoretical analysis on the subjective meaning of the animus as "an inner experience for women" (Binswanger 87). According to her view, within a woman, there are two distinct components of the animus: the first is the manifestation of a woman's projection of men (images), and the second is her own masculine side. Due to this, women are capable of drawing their own gender qualities without a masculine shadow imposed on the process:

“...as women also develop their minds and become conscious of their own special qualities there develop a specifically masculine and specifically feminine vigor, a masculine and feminine word, masculine and feminine action and masculine and feminine meaning.” (ibid)

4.4 Towards a Holistic and Sustainable Female Quest

The version of the quest this thesis suggests is one enriched by a Jungian perspective and symbolic psychoanalytic rituals that better explain the female experience.

The Quest described primarily by Campbell, Murdock, and Hudson can be summarized as a sequence of three concepts, namely “separation”, “confrontation”, and “return” that describe human development and specifically that of female heroines. As described earlier in this chapter, it is the process of individuation and the prospect of return that leads to reincorporation in the social realm that predominantly differentiates the female and male quests.

The female quest can be static in nature since the female may be denied the right to physically separate from the ordinary world. Therefore, the female quest is principally described as an esoteric transformative dive; for this reason, Jungian psychoanalysis and feminist readings of Jungian psychoanalytic theories are used as a guide to deciphering each step. Thus, the female individual needs to separate from the patriarchal Kore/persona rather than from a particular topos described as home. The separation becomes a symbolic rejection of the past and of imposed normality. The heroine then has to confront the shadow within as the Enemy Other, mimicking the heroic fights that the mythic hero conducts. Ultimately, the female heroine has to merge the anima/animus poles in an internal syzygy, which creates a holistic balance of her cognitive and emotional world. The reconciling act with the parental figures can be seen in the female quest as presented in the Monomyth’s structure. However, instead of a definite reconciliation, the female heroine, who has reached a spiritual metamorphosis, learns to forgive, accept, and move on. The actions are not dependent variables posed by the external world; even if the parental figures or prevailing authorities refuse to embrace the new woman, it is the mature and wise female consciousness that symbolically conducts the atonement without the presence of others. Inner peace is the objective of the individual quest and proves that authenticity is what ultimately grants a sustainable and prosperous life experience for all women.

Feminist criticism adds a sociopolitical objective to the female's quest for authenticity. The quest structure proposed is not circular as Campbell suggests. Instead, the female quest is a downward spiral, which towards its end breaks the circular pattern of its usual motif. The quest structure suggests that at the end of each spiral that represents each woman, the wire tangles with another spiral—another woman—creating a web of spiral knots, which together, form female consciousness. This symbolic image underlines how the female quest to adulthood cannot be read as merely an individual experience, despite the fact that it is extremely personal and unique; the idea of heroism is stripped of its self-centered euphemisms and becomes a communal concept. The heroine completes her journey when another woman decides to initiate her own.

The new female consciousness to be created rests on multifaceted and versatile individuals. While the individuated woman is equally concerned with matters of nature and authenticity—claims that Eco-feminist criticism firmly supports—she is equally concerned with aspirations of social emancipation and active participation in the realm of modernist society. Women of post-modernity, still struggle to find a sustainable way of combining these two tendencies. Through the literary depiction of young female heroines in the 1920s, one can recognize the everlasting female aspiration to be equally present at home and in society, in peace with nature. They strive for an essential syzygy instead of a definite either/or polarization that is compatible with their female social identity.

In order to reach this equilibrium, female consciousness needs to be reconstructed and readjusted based on the timeless female needs and aspirations as well as the novel demands of late modernity. The 21st century neoliberal Self often undermines the significance of collective demands and although the imperative for personal development can be useful, the creation of the female web of collectivity is more relevant than ever.¹⁴⁰ Therefore the super-objective of each quest extends beyond an individual's individuation; it is the creation of female collectivity, which ultimately concludes the female mission.

In the historic era studied in this thesis, this aspiration could not be expressed via technological or openly political means. Through sharing stories and experiences, women dreamed and constructed archetypal female communities. The emancipated females, as a collectivity, could then challenge the status quo and rewrite the inherited narratives of oppression of their time.

¹⁴⁰ See Adams et al., "The Psychology of Neoliberalism and Neoliberalism as Psychology" for the relationship between neoliberalism and psychological science.

The first step towards this shared awakening was to raise awareness; the most vital requirement was to inform the unaware and alienated. For this reason, female logos was used as a powerful tool against patriarchy's narratives and towards female collective awareness. As Rosa Luxemburg claimed: "The most revolutionary thing one can do is always proclaim loudly what is happening" (Hudis and Anderson). Rupprecht and Lauter in the preface of their *Anthology*, define as their aim "to work more effectively together, to value our shared experiences of being female" (Armstrong-Buck 119-202). Therefore, informing the wider community that a female experience, quest, and logos exist became a triple objective that ultimately aimed at social incorporation and acknowledgment of female legitimacy. This thesis aspires to show that this multidimensional goal was dominant even before feminist voices started articulating their demands.

Women knew that modernity as a promising movement encouraged change; however, the fact that authoritative structures such as patriarchy and capitalism could not be completely overthrown was also acknowledged. The second wave of feminism with its polemic attitude and fierce determinism desired a complete reversal of standard power constructions.¹⁴¹ Nonetheless, the conscious woman of the 21st century, about to pledge her Quest, is aware that global systems and social hierarchies cannot be easily overthrown and/or eradicated. This stance is not as passive as it seems; on the contrary, a reformative approach may seem a more realistic and promising strategy than that of total opposition. In the same way that the need to evolve is encountered in all heroes' quests despite gender, the need to be a member of society and live an authentic life is an undisputable right. A woman should not sacrifice her demands for active social participation or alienate from her femininity (perform a masculine persona) because the predominant social hierarchy has historically been hostile and oppressive. The female individuated heroine has to challenge and reform the given structure and correct what still remains problematic and unsustainable towards the defined triple objective.

The refusal to return in the female quest offers prolific ground for further examination. The female heroine's denial should raise questions concerning the nature of the dependent world; this prospect should not represent women as passive objects or polemic founders of a feminist exile. As seen in the novels studied in this thesis, exile or a feminist utopia seemed the only sustainable solution when feminist awareness rose; after gnosis is claimed or, in monomythic terms after the boon is won and distributed, what is left to be done

¹⁴¹ See Zetkin and Jones for a communist Marxist approach of feminism. See also Armstrong, "Marxist and Socialist Feminism."

should be addressed. In the male Monomyth, a new hero is needed and a new elixir is sought, mimicking the manner of capitalist accumulation: an endless production of new heroes will satisfy the increasing demand for salvation. Therefore, heroism is commodified lacking its initial spiritual gravity. In the heroine's journey, creating a web of shared consciousness is considered the desired outcome or boon but yet, after this goal is reached, the individual's quest must continue; it is not hegemony that dictates the new quest and guides the hero but the vision of a female community. The heroine needs to first reflect on the reasons why the possibility of a return or reincorporation to the given social realm seems problematic and unsustainable. Why should female questers abandon their homeland and seek refuge in exile? Why does an authentic and socially rich presence seem impossible within the given structure? Or in Jungian terms, why does the individuated female have to keep embracing her exaggerated Kore persona in order to feel welcome in the dominant social setting?

The female quest as presented in this thesis has to evolve and instead of creating fantasies of a feminist utopia, greatly trending in the 70s and revisited with the rise of Eco-feminist thought in recent years, questers need to address the issue of return.¹⁴² The reflective state has to include the archetypal needs and goals of the female quest, namely those of authenticity and social presence, but also those of active citizenship within the ordinary world, not in a far-away land. The woman who is placed outside the ordinary realm preserves discussions of female subordination and alienation which historically are accurate but understands that these should no longer construct and define social reality.¹⁴³ Therefore, apart from the individual quest, the female collective quests urge females to separate from alienating practices, reform, and reconcile with society.¹⁴⁴

The above observation does not imply that the Quest should not be perceived as a strictly female affair; narratives of otherness are encouraged because they underline the uniqueness of female experience and create a solid ground for female appreciation.

¹⁴² Silbergleid, in the preface of his article "Women, Utopia, and Narrative: Toward a Postmodern Feminist Citizenship," underlines the importance of new narratives for feminist philosophy and toward political Theory. For more on feminist utopia see: Firestone, *The Dialectic of Sex: The Case for Feminist Revolution*.

¹⁴³ Luce Irigaray critiques Simone De Beauvoir's negation of an/other (woman)[d'un(e) autre] equal in value to the subject. Irigaray's view on feminine subjectivity is the inverse: "Instead of saying I do not want to be the other of the masculine subject, and in order to avoid being that other, I claim to be his equal, I say The question of the other has been poorly formulated in the Western tradition, for the other is always seen as the other of the same," the other of the subject itself, rather than an/other subject [un'autre sujet] , irreducible to the masculine subject and sharing equivalent dignity." Irigaray and Guynn. "The Question of the Other."

¹⁴⁴ On the importance of active female citizenship in democracy see Παντελίδου-Μαλούτα, *Το Φύλο της Δημοκρατίας, Ιδιότητα του Πολίτη και Έμφυλα Υποκείμενα*.

Moreover, they expand the horizons for all other appreciations and forms of otherness to be equally cherished and appreciated.¹⁴⁵ Nonetheless, the study of the female quest has to lead to prospects of holistic personal and social sustainability. The need to separate from the ordinary world is necessary when women lead unauthentic lives or when women have to become refugees because of the oppression that strips them of their human and/or social rights. The denial of return is not needed, however, when gnosis and female consciousness are achieved. Building pathways towards authentic female living is possible within the given reformed social structure, thus guaranteeing that the boons claimed by the previous generations of female questers will be preserved.

Striving for equality in the context of existing social and political arrangements does not forbid change; on the contrary, it encourages equal opportunity for self-development. Susan Wendels calls this route “a modified version of Mills principle of liberty” which is not incompatible with the goals of radical and socialist feminism. (65-93).¹⁴⁶ Using given structures and opportunities for the benefit of future generations and female prosperity is a strategy that women have practiced for years.

This thesis wishes to do the same: it uses the archetypal narrative of the Monomythic Quest, enriched by a Jungian perspective, but shifts the given perspective to what describes best the female experience. The thesis argues that a different, female quest exists. Similarly, women should not deny their animus but use their anima as an authentic weapon valuable to the entire social realm. Women do not have to abandon language because the existing system was constructed by patriarchy, but they can find ruptures, techniques, and forms that make their presence known without subjecting themselves to something lesser than the subject who openly communicates what needs to be said. Likewise, social consciousness exists only if female consciousness is an intrinsic part of it.

The ideas of sustainability and holistic approaches to female experiences are extremely helpful since both concepts advance the idea of development and wellbeing. As terms, they describe and define what has to happen after the quests are completed and

¹⁴⁵ According to Alicia Garza in “Identity Politics Friend or Foe,” moving beyond feminism identity politics “reshape movements that had until then prioritized the monotony of sameness over the strategic value of difference; the communities come together not because they are marginalized but to achieve freedom and equality for all of us. Therefore the idea of intersectionality multidimensionality enrich the complex nature of Subordination.” For more, see Hutchinson, “Identity Crisis: Intersectionality, Multidimensionality, and the Development of an Adequate Theory of Subordination.”

¹⁴⁶ For more, see Thelma Hunter “Reform and Revolution in Contemporary Feminism.”

highlight the needs that the heroines face throughout their quests. Being holistic and sustainable contains adaptability and flexibility, but more importantly, fair treatment and equality for all parts of a complete system.¹⁴⁷ Moreover, the idea of whole and sustainable living implies authenticity; something cannot maintain and express fully a given reality if it is not a genuine description of human experience. Therefore, the idea of the quest towards adulthood and maturation, wisdom, and authenticity through a psychospiritual esoteric quest ensures the requirements for *eudaimonia* according to late modernity.

Ecofeminism draws on the concept of gender to analyze the relationship between the natural world and the subordination of women (Buckingham). Nonetheless, women should not be perceived merely as heirs of nature and distance themselves from the social realm, since they are catapults of social change. For this reason, new feminist strategies have to extend beyond ecofeminism since environmental protection is one of the three pillars of sustainability.

Sustainability, defined by the UN World Commission on Environment and Development as the “development that meets the needs of the present without compromising the ability of future generations to meet their own needs,” demands that besides ecological consciousness two other major concerns are met, namely economic viability and social equity. Therefore, a holistic female quest has to address all three concerns in order to make it compatible with today’s aspirations.

While the plea for *eudaimonia* can be symbolically perceived as an eco-feminist demand, the two other pillars reflect the female quest’s mission for economic independence and social inclusion. The required balance—in the same way as when the contrasexual syzygy occurs—is achieved by merging the opposites or diverse ideas, seeking the common ground, like in a Venn diagram. The common objective does not eradicate the individual differences

¹⁴⁷ According to Julia Serano, the term holistic in Holistic Feminism refers to the transcending of the nature vs nurture debate but also “...this approach recognizes that each of us has a rather specific (and therefore, limited) view of gender and sexuality, and sexism and marginalization- a perspective largely shaped by our own life experiences and how we are socially situated. Therefore, the only way that we can thoroughly understand these complex phenomena is through a multiplicity of different perspectives...” (107)

For Ecofeminism in Literature, see Feminist Ecocriticism: After uncovering the oppressive dichotomies of male/female and nature/culture that underlie contemporary environmental problems, Feminist Ecocriticism focuses on emancipatory strategies employed by ecofeminist literary critics as antidotes, asking what our lives might be like as those strategies become increasingly successful in overcoming oppression. Thus, ecofeminism is not limited to the critique of literature, but also helps identify and articulate liberatory ideals that can be actualized in the real world, in the process transforming everyday life. Providing an alternative to rugged individualism, for example, ecofeminist literature promotes a more fulfilling sense of interrelationship with both community and the land. See Serano, Julia. *Excluded: Making Feminist and Queer Movements More Inclusive*.

and discussions of otherness, but transcends the polarities towards a higher goal, like a Jungian individuation process.

In conclusion, the female quest to adulthood presented in this thesis can be structured around three stages that are based on readings of the Monomyth, interpretations of Jung's individuation phases, Ecofeminist principles, and Sustainable Feminism. These stages can be summarized as separation from oppression and caring for individual survival, confrontation with the Other in search of authentic female nature, emancipation, participation, and the creation of sustainable feminist communities.

Chapter 5

Literature: A Canvas of Archetypal Manifestations

According to the commonly accepted definition that is found in dictionaries or encyclopedias, the term *archetype*, as used in literature, denotes formal or recurring themes, characters, actions, images, situations, narrative forms, or any other element which appear with frequency in the literary world. For this reason, archetypes are more often observed in folk literature, which is more primitive and symbolic. Thus, as means of textual interpretation, archetypes can serve as a basis for relating one work to another, while enabling readers to integrate and consolidate their literary experience.

Archetypes are used in this thesis as common esoteric patterns and ‘destinations’ that the questing heroines encounter as narratives. Each heroine represents a woman and the process of transformation she undertakes towards adulthood presents a collective human experience for all female questers. This holistic approach enables archetypal criticism to shed light on generalizations and stereotypical errors that have occurred as a result of the perennial approach. In other words, archetypes provide the researcher with useful tools to expose the misinterpretation of the female archetype as signs of an overlooked female convention and contrast them with the prevailing standard views. Moreover, they reveal the hidden and rich psychosynthesis of the female heroine.

5.1 Archetypes in Literature

Some archetypes, due to their frequent repetition, are considered as a distinctive element of certain literary genres. While Jungian criticism is often applied to texts that use fantasy over realistic narratives, archetypes can find use in all forms of contemporary literature. The archetypal occurrence is an interesting pattern when encountered or applied in realism since it sheds light on the characters’ motivation and elucidates their actions. Moreover, the archetypes detect the evolution narrative or quest of the hero within a text through the psychological phases revealed as time progresses.

The term archetype appears in the wider field of literature in the early third decade of the 20th century and originates from two non-literary sources: the theories of the psychoanalyst/psychiatrist Jung and the studies of the ethnologist/anthropologist Frazer. As discussed in Chapter 3, according to Jung, the term denotes the storehouse of ideas that have

passed into the collective unconscious of the human race and symbolically expresses the early experiences of humanity. They correspond to basic human conditions and constitute expressions of experiences that are common to all people. They usually appear in collective symbolic images, myths, religions, folk traditions, etc., or works of art, dreams, and various fantasies or personality disorders. For example, the so-called hero myth, which in the language of the fairy tale is a symbolic representation of the child's adulthood, demonstrates archetypal qualities: its basic core always remains the same, and only the details may differ depending on the individual, cultural, and historical context. Starting from the realization that certain elements are common to many cultures and historical periods, Jung's theory provides the theoretical justification for the existence of archetypes.

On the other hand, Frazer attempts to study the multifaceted and complex interconnections that have developed between mythology, religion, and art over a long process of transmission and transformation. In particular, Frazer collects and describes an extensive series of fictional stories and social rituals in which he seeks out archetypal myths and customs. His work presents the social dimension of unconscious symbolism and complements those of Freud and Jung, who examine mainly the individual symbolism of dreams, fantasies, disorders, etc.¹⁴⁸

From this point of view, the archetypal critique describes, interprets, and evaluates the literary work through its intertextual relation and interaction with other works, in connection with the frequent use of the same situations, characters, images, themes, or plot. Since archetypes are present in the whole of literature, each piece of work is considered part of a larger literary tradition.¹⁴⁹ The study of archetypal patterns enriched the basic concepts of

¹⁴⁸ The influence of the views of Jung and Frazer creates a new trend in literary studies, in which the international literature is referred to as *archetypal criticism*, and is often used in parallel with the term *mythical criticism*, as myth is one of the main ways of archetype transmission. Archetypal criticism is an approach to Literature that focuses on all the general and repetitive elements observed in literary texts that cannot be explained as a historical tradition or influence.

¹⁴⁹ As Lewis states in the quote below, the importance of a historical analysis lies on tracing the common patterns that appear on a selected time in comparison to another's similar narratives: "I do not suppose that the sixteenth century differs in these respects from any other arbitrarily selected stretch of years. It illustrates well enough the usual complex, unpatterned historical process; in which, while men often throw away irreplaceable wealth, they do not infrequently escape what seemed inevitable dangers, not knowing that they have done either nor how they did it." (Lewis 558)

As Mitchell Philip Irving states in "Written By The Finger Of God: C.S Lewis and Historical Judgment" Lewis considered "the practice of history as an antiquarian display, rather than an axiomatic science". The best one can do is attractively exhibit a number of examples from the past to entice an audience to examine them closely. Lewis and Jung are thus mutually placing their interest on the patterns of commonalities that appear throughout time or instead on "what happened" to the fact that it happened. The holistic view on History and the intertextual approach of understanding are practices found in both men's work.

new criticism and formalism. Susan Rowland claims that “the theory of archetypes as basic, inherited structuring principles within the psyche, places Jung in the tradition of structuralism” (103). Archetypes are not “structures” in the sense of fixed entities, as they are not literally inherited images. What archetypes generate in the individual psyche varies widely with cultural, social, and personal circumstances; yet “archetypes are structuralist in suggesting an underlying, if unfathomable, code; the idea of coexisting separate local truths in the subjectivity of every person aligns Jung with postmodernism” (Rowland 103).

The first scholar, who studied literary archetypes autonomously, regardless of their anthropological or psychological connotations, was Frye, for whom “archetypes are present in literature as distinct entities indicating the recurrence of human collective patterns in character and plot” (112). Frye disagrees with Frazer and Jung in that his theory is different from its anthropological and psychoanalytical precursors. For Frye, the hero’s actions are equivalent to the journey of the common man, but the realm of myth preserves the utopic world where ideals are maintained, and social injustices are corrected. Literature ultimately presents history’s trauma which is the result of human downfalls; it projects, at the same time, the vision of social change that will reinstate human dignity.¹⁵⁰

Essentially, under the scope of archetypal criticism, literature is not perceived as a mere collection of books or a monstrous archive where everything written by poets, novelists, and theorists over the centuries is assembled. Literature is instead an organized universe governed by laws as strict as those of the physical world. The mission of criticism is to discover and articulate these laws.

Ultimately, the primary difference between Campbell and Jung is that whereas the first, like Frye, expands the notion of the archetypes by defining them as the similarities found in comparative analysis, Jung focuses on the underlying factors accounting for the similarities. For Jung, archetypes are the referents while for Campbell, archetypes refer to the frequently encountered patterns. For Campbell, the cosmic or psychological referent, which precedes the archetypes, grants them their meaning; this order of succession is the reverse of Jung’s taxonomy. However, when combined, these two theories underline the importance of a recurring pattern and a universal motif.

¹⁵⁰ On the connection of literary semantics and sociohistorical circumstances see Τζούμα, *Η Διπλή Ανάγνωση του Κειμένου: Για μια Κοινωνιοσημειωτική της Αφήγησης*.

To understand better Jung's preoccupation with the application of the theory of archetypes in literature, the researcher has to refer to his body of collected works. In volume 15, *The Spirit in Man, Art, and Literature*, and particularly in the essay *On the Relation of Analytical Psychology to Poetry*, Jung discusses the relationship between psychology and art by studying the creative process in poetry and its correlation with analytical psychology. The essential definition of art is not discussed, since it is considered to belong to the domain of aesthetics and not to psychology. Instead, the emotions and symbols that surround art are explored as relevant psychoanalytic concepts.¹⁵¹

Psychoanalytic Dimensions of Art

There are two basic types of art that are differentiated on the basis of specific criteria. The first type of artistic creation, called introverted, is the result of the artist's own conscious elaboration of his material. The second, the extroverted one, rests on the complete identification of the artist with his work. In the second case, the artist seems to cease to be an independent person and becomes a nourishing enabler for the creation of art. The creative process is described as something living, implanted in the human soul, i.e., an autonomous complex that has a life of its own outside that of ordinary consciousness. The autonomous creative complex emerges from the collective unconscious, which consists of primary images or archetypes. The natural inclination of the collective unconscious to shift towards creative means of expression is a principle that is detected in the narratives examined in this thesis.

The emotional impact of these images, when present in a work of art, prompts Jungian theorists to study them in depth. The creative process is defined as the unconscious activation of an archetypal image and its formatting into a finished work. The social significance of art is produced when the lost primary images that come from the deeper unconscious are rediscovered. Finally, an analogy is drawn between the role of the unconscious in individual evolution and that of art in the evolution of a nation: just as reactions from the unconscious correct the one-sidedness of the individual attitude, so does art represent a process of self-regulation of society during different time periods.

¹⁵¹ The discussion begins with a critique of Freud's reductionism. Although Freud is right in claiming that a poet's biography enlightens his work, it does not fully explain its efficacy. Analytical Psychology treats a work of art in a different mode from Clinical Psychology. The latter, according to Jung, should be rejected when examining a work of art because the work of art is not a disease or neurosis and, therefore, it requires a different analytical approach.

Female Literary Archetypes

Looking for female archetypes in literature has been a challenging task. Rowland argues that literature offers a solid ground for the study of archetypes due to the implied universality of human experience:

Literature is centered in a mythic unifying ethos that gives a common shape to otherwise differentiated cultures. Usually, the focus is on primordial images rather than literature but the archetype is a pattern like an inherited data bit that is truly universal. The primordial images which he considered residing in the unconscious were more readily available for study in literary texts. (42)

In “Visual images of women: A test case for the theory of archetypes,” Estella Lauter looks at visual art by 20th-century women to determine whether or not the patterns of images in art correspond to three archetypes, namely the Mother, the Animus, and the Independent Woman. Lauter finds that the archetypal patterns of Mother and Animus do not correspond to descriptions offered by Jungian theorists, and indeed they differ significantly from patterns described in works by men. Moreover, she finds that images of the Independent Woman, not accounted for in Jung, are also widespread. Lauter’s study draws a new map of archetypes, which attempts to articulate the feminine human experience better and restore images created by women to their rightful position in human history.

Going back to Jung’s definition of the archetype, Rowland proposes that there is an arranging of subjectivity that communicates with feminism and influences the cultural and substantial modeling of gender identity. The link goes back to the idea that the amorphous archetype provisions creative energy; the subsequent image is then formed by the individual’s corporal and social assimilation into a given culture. Rowland provides an example of this process by examining aspects of mothering that vary enormously across cultures and histories. An archetypal image of a mother will contribute to this diversity as it is shaped, through unique subjectivity by culture, society, and historical circumstances. The image can be inspected as one display of the overwhelming diversity of archetypes and as proof of existing quantifiable circumstances.

There exist numerous promises for such post-Lacanian thinking to retrieve feminist potential in Jungian thought. As noted, *écriture féminine* is close to the ‘writing’ of archetypal images, which “work through differences from each other and infinite deferral of a single

logo-centric fulfillment of the meaning potential of archetypes” (Rowland 117). The polysemous nature of art provides plentiful effective viewpoints, none of which can assert absolute authenticity. In the same way, Jungian theory promises a universal arrangement of human understanding and experience allowing each individual to have multiple manifestations of their own personal, distinctive, and hopefully, authentic manner.

The analysis that follows aspires to shed light on the concepts of myth and archetype, which are key features of Jungian theory, and to examine them under the scope of a feminist reading. The conclusion of the Jungian-feminist amalgamation asserts that Jungian theory should and, in fact, can be perceived as a pro-feminist method of interpreting literary texts despite the allegations that Jung’s logos has misogynistic characteristics.

5.2 Storytelling as the Boon: Creating New Myths

The ultimate task of myth is to serve the collective memory by sharing heroic deeds. The heroic deed can be physical or spiritual in nature. In the latter case, the hero finds something in the realm of the supernatural range of human spiritual life and then returns to communicate it. This idea is clearly portrayed in Plato’s cave allegory or in the myth of Prometheus where sharing knowledge and truth are perceived as a free man’s duty. The hero or heroine is the man or woman who has been able to overcome personal or local hurdles; they have died as mortals, yet they have been reborn as eternal and universal heroes.

Taking all the above into consideration, parallelism is established between myth and what in modernity can translate as wisdom. The hero becomes a selfless individual who decides to undergo major trials to share his knowledge with future generations. With more stories told, the mythic foundation of the collective psyche becomes stronger. In modernity, the repetitive and everlasting power of myth is prevalent, despite the fact that liberalism and individualism advocate the individual’s free will to form and shape their life. Nevertheless, the collective and predetermined scenario captured by myth underlines the important appreciation of the sacrifice of an individual who longs for the archetypal experience of the quest. Separation from the archetypal essence exposes the alienation imposed by modernity and by its tendency to perceive humans as isolated parts and not as archetypally connected entities.

According to Campbell, stories can be paralleled to “bones.” This association is linked with the journey’s boon since the knowledge won becomes the content of a new story

that needs to be heard. Exposure to stories teaches the individual to learn the critical facts that compose humanity. Moreover, the soul, according to Campbell, needs stories to be inspired through dream images, evocative moments, and story plots. The sense of unity and belonging that myth achieves through empathy and identification is deep and diachronic.¹⁵² Myth is the experience of meaning, and stories are the new myths.¹⁵³

For this reason, in most primitive tribes, the storyteller—a personification of the narrator or writer—is placed in the center of the community, making visible and public the systems of symbolic fantasy (Campbell 183).¹⁵⁴ The preservation of the human DNA is symbolically achieved through the narration of stories.

The Monomyth's goal is to bring to light the importance of stories. The mythic themes are the elements that make stories; they are, to use Campbell's analogy, what the calcium is to the bone. Therefore, myths run deep in humanity, and this profundity makes them a collective characteristic.

The symbols of mythology are not manufactured; they cannot be ordered, devised, or perpetually repressed. They are unprompted constructions of the psyche. Jung's archetypal theory falls under the same definition as a representation of the irrepressible: the archetypes are reduced images of the greater cosmos grasped by human cognizance. To Campbell the parallelism is evident:

“Generations of individuals pass like anonymous cells from a living body but the sustaining timeless form remains and this continuity is what archetypes and myth preserve. The dominant motif in all religious ceremonies is that of submission to the inevitable destiny which underlines the same motif of continuity.” (450)

Therefore, the mythic quest is a primal archetypal structure because it is a deep and commonly experienced reality understood and appreciated widely by all human beings of all

¹⁵² Unsurprisingly, the talking story groups and literature are both assertions of tribal story gathering. Stories and myths that narrate the Quest(s) are an intrinsic part of human evolution, similar to the discovery of fire, hunting weapons, and the wheel.

¹⁵³ For an in depth analysis on myth and storytelling see Gentile, “Prologue: Defining Myth: An Introduction to the Special Issue on Storytelling and Myth.”

¹⁵⁴ “The story erupts, no matter how deeply repressed or buried. When a story tradition becomes narrowed like an artery that is clogged, the heart starves. Like physiology, in culture thus is a life-threatening symptom.” (Campbell xl).

times and cultures.¹⁵⁵ Providing shape, depth, and significance to the account narrated, the mythical perspective exposes the communality and universality behind each personal story. As a tool to decode patterns and motifs of storytelling, mythical and archetypal criticism suggests forms of inquiry rather than espousing a critical approach (John Hopkins).¹⁵⁶ Ernst Cassirer, in *Philosophy of Symbolic Form*, asserts that myth is a form of thought. This proposition suggests that myth, like language, is a symbolic form, representational in nature. It does not merely imitate an image but *is* the image. By exploring fundamental and universal motifs and patterns, and despite its limitations as hermeneutical tools, mythical and archetypal criticism offers a refreshing perspective and taxonomy on a typical discursive style psychoanalytic approach.

Myths and Dreams

Another interesting parallelism Campbell draws between myth and the unconscious is that of mythic structure and dreams. Dream, as he states, is the personalized myth, while myth is the depersonalized dream. Dreams and mythology are fundamental parts of what Campbell calls the cosmogonic cycle (331). These “emanations” like archetypes perform ideas that originate from an underlying source. Therefore, from psychology to metaphysics and discussions of cosmogony, a liaison is established in the mythic structure of dreams’ overall symbolism. The symbolism of mythology is of essential psychological significance, since myths are the dreams of culture, and dreams reflect the dynamics of the unconscious. Freud, Adler and Stekel, Kant, Abraham, and Roheim all agree that the patterns of myth, logic, and fairytale correspond to those of a dream: ancient actions return to the foreground of modern consciousness as narratives.¹⁵⁷

¹⁵⁵ Mythology has been interpreted by the modern intellect as a primitive fumbling effort to explain the world of nature, as in Frazer’s *The Golden Bough*, or as a production of poetical fantasy from prehistoric times, misunderstood by succeeding ages, as in Müller’s *Lectures on the Science of Language*, vol. 1. It has also been identified as a repository of allegorical instruction to shape the individual to his group, in in Durkheim, or as a group dreamer, symptomatic of archetypal urges within the depths of human psyche, as Jung investigates. Coomaraswamy associates mythology with the traditional vehicle of man’s profoundest and metaphysical insights and as god’s revelation to his children. For more, see Coomaraswamy, *The Door in the Sky: Coomaraswamy on Myth and Meaning*.

¹⁵⁶ For more on the limitations of myth criticism see Herd, *Myth Criticism Limitations and Possibilities*.

¹⁵⁷ See Downing, “Sigmund Freud and the Greek Mythological Tradition.”

See Stevens, *Private Myths: On Dreams and Dreaming* pp. 69-70.

See Quinton, “Spaces and Times.” p 130–47; and Gulliver, “The Psychology of Dreams” pp. 204–18. on Kant’s view on the perception of time and space, as well as the coherence of meaning,

Furthermore, Campbell suggests that mythology can be viewed as psychology misread as biography. Mythology is the biography of the collective unconscious which places the homo universalis at the center of attention. One has to read and study the persistent patterns and analyze the norm's variations to come to a holistic understanding of the deep forces that have shaped man's destiny (Campbell 332).

However, myth and dream present differences precisely due to myth's grandiose scale. Their figures originate from identical sources, namely the unconscious fountains of the imaginary, and they have the same structure; however, myths are not impulsive products of the unconscious that derive without perceptive control. Mythical patterns are instead deliberately measured by the narrator's mind and not products of the unconscious. Nonetheless, their mutual purpose is to function as influential networks for the communication of universal wisdom and transport the dynamic energies of the collective human psyche.

The significance of liminality is once more underlined; the completeness of man is not met in every distinct member but in the body of society as one; the individual can only be a body's organ. In his life arrangement, the individual is unavoidably only a segment and misrepresentation of the complete image of man. He is restricted by polarities that construct his social identity and he cannot be all of them at once: male/female, youth/ maturity, moral/immoral. Hence, the patterns of life and language emanating from a particular group have been incorporated eventually into the genes that built the individual's body. If the individual cuts himself off, either in deed or in thought and feeling, they only break the connection with the sources of their existence. For this reason, the objective is not to deny what has been inherited but to learn from it; reshape its content and form and adjust it to the requirements of contemporary society.

In conclusion, the mythic quest is presented as the journey of the psyche towards spiritual rebirth. The energy of the story is not the story itself; the energy of mythos comes from the source underlying the story. Therefore, every single differentiation of a narrative is not the primary focus of the Monomyth and of a Jungian researcher. A tale that presents unique features and characteristics does not open an interpretative cosmos as rich in meaning and wisdom as the universal concealed structure of human behavior found in mythic or

See: Abraham, *Dreams and Myths; A Study in Race Psychology*.

See Morales, "Géza Róheim, Theory of The Dream Origin of Myth."

archetypal connections. Hence, the use of mythical and archetypal structures and the recognition of the unconscious as an inescapable producer of psychic meaning at a personal and collective level are established as undisputable maxims for the purpose of this thesis.

Herohood Today

The constant transformations of the hero, mimicking the constant evolution of cosmos, create different models of *herotypes* (Campbell 400). The conversation around herohood evolves continuously as the set of morals and social standards change and adapt to each era's needs. Herohood's origins are challenged. Whether herohood is predestined or achieved has raised many theoretical discussions as part of the Nurture vs Nature debate.

In any case, what remains an unalterable fact is that life itself is epitomized. The hero is not afraid of death, since the first step towards herohood requires reconciliation with the unknown. Because of what the hero has already been through, death is not perceived as a punishment but as a natural continuum: the hero passes the torch to the next generations with the hope that they can reach immortality.

What constitutes modern herohood needs to be discussed further as the concept of modernity has vastly changed since Campbell's days.¹⁵⁸ Such analysis is vital to this thesis, since the journey of the heroines, with their personal and individualistic attributes, is much closer to what an individuation journey looks like today. At a time of self-sufficiency and individualism, the idea of collectivity has been moved into the sphere of the imaginary; virtual collectivity has become the new mythic frame. The heroines of modernity do not have the chance to interact with or belong to a group of women from the new era's virtual mythic frame. However, collectivity and relatedness are perceived as necessities. These bonds are not straightforwardly established. The patriarchal society does not provide the space for such interactions to develop and for such bonds to form. Therefore, writing in the first person, like social networking of the present day, has become the ultimate platform of belonging, resulting in new models of herohood.

Thus, an interesting link is created throughout the chain of history between the Mid-War era's female writing and the present day's digital journaling. Heroines of the past often perform by writing personal accounts. Today, the implied reader is the imaginary individual, who can relate, and become politically engaged in a common cause. What constitutes "the political" is crucial because in the Mid-War era everything was political in its essence and motive. On the other hand, a similarity can be found in the solitude that the individual quester faces in both eras for different reasons. Due to their social exclusion, the female heroines of

¹⁵⁸ See Schwartz, "The Idea of the Hero."

Mid-War literature were completely isolated and left unassisted along the way. In the modern era, in accordance with liberalism's demands, mass psychology and the collective unconscious have become more esoteric and individualistic. Therefore, from modernity onwards, Nietzsche's claim, "dead are all the gods" (Campbell 358), refers to the deterioration of ideas of collectivity and symbols, has been validated. As Campbell writes:

The methodical and science-based process of investigation has altered humanity to such a degree that timeless symbols have collapsed: the hero cycle of the modern age, the wonder story of mankind is coming to maturity. The dream web of myth fell away, the mind opened to full waking consciousness. The social unit is not a carrier of the image of God. (Campbell 358)

The modern hero's deed must be, therefore, that of questing to bring to light again the lost Atlantis of the collective soul. The hero can then become mature in the context of contemporary life. The community today is the planet not the bounded nation; hence collectivity can be understood under a new refreshing symbolic code. Men need to understand that redemption is revealed under different symbols. Religions are seen as instruments of propaganda; political and social ideologies are condemned due to their divisionary qualities. Nonetheless, what Campbell calls "the lineaments of God" (360) as the way to become human, applies to all the wonderful variations of the human race. Therefore, under the new era's demands, Otherness becomes the connecting doppelgänger, the missing link to achieving collective consciousness. If one is different, they still belong to humanity. Nonetheless, the examination of particular differences is not a priority; the main concern is the rediscovery of the collective human dimension.

A transmutation of the whole social order is thus necessary. This is not a task that individual consciousness alone can achieve; symbols, stories, and myths are needed; they have to be revisited, rewritten, and narrated anew in order to dissolve the current alienation of the individual from the collective unconscious. Moreover, the perception that the quest is only a unique, self-oriented matter needs to fade. As society pre-exists in the form of the collective unconscious, the assumption that it is not society that is to guide and save the ingenious hero, but precisely the reverse, implies that one alone must carry the cross.

5.3 Myths and Feminism

Freudian Feminine Approach

Myth and its fascination with the concepts of origin and closure often illustrates a phallocratic view: the human mind has to intellectually grasp and convince the curious mind that the cosmos was an act of men. According to Mary Dally in *Prelude to the First Passage*, “patriarchal society revolves around myths of processions” instigated by the creator, the God Father.

Nonetheless, feminism can interpret myth to its benefit, since myth is one component of literary culture and tradition that can incorporate women's traditions and perspectives. As seen in the famous essay by Helene Cixous, *The Laugh of The Medusa*, the researcher is in a position to instantly realize that mythology has been vital to the development of feminist theory. Poetry, Cixous argues “involves gaining strength through the unconscious, because the unconscious, that other limitless country, is the place where the repressed managed to survive. Women as Hoffman would say are fairies” (879).

Gregory Staley considers the myth's investigation as a meaningful feminist initiative, since “myth becomes a tool through which women can escape the world which men have constructed for them... through myth, they can attack it, can begin their own voyage of discovery” (Vivante 552-54). Both statements support this thesis' central argument that the realm of the unconscious, which is perceived as the mythic structure of the quest archetype, constitutes a sanctuary for the oppressed female. The realm of symbols and myth is the asylum the female seeks, as well as the initiation of her esoteric journey.

From the moment the female subject departs from the realm of the conscious, i.e., the logo-centric world controlled by patriarchy, she becomes as Cixous claims a “writer-refugee.” (ibid) The Writer archetype as the Creator and the Writer Refugee as a chased individual share a common ground under the scope of feminist critique: that of finding the safe and sacred space that Virginia Woolf famously describes as “the room of one's own.” This topos is an indispensable space where a female subject can seek protection as a Woman in danger as well as a Creator who needs to protect her oeuvre at any cost.

According to Jung, the realm of the unknown unconscious is a matter relevant to both genders. Each individual is responsible for the unveiling of their own psychic depths: “It is a foregone conclusion among the initiated that men understand nothing of women's psychology as it actually is, but it is astonishing to find that women do not know themselves. ...it becomes clear that women also possess a peculiar spirituality very strange to man” (Pratt 9). Strange in this context implies an acultural experience that is unexpected and strange. The prevalence of ignorance is a key motif analyzed thoroughly in this thesis.

Feminist revisionist mythology applies new questions to old texts, challenging the traditional interpretations of ancient myths. In order to save and recover hidden female symbolism, possibly overlooked by the male reading, feminist literary criticism exposes the female presence in myth. Alicia Ostriker in *Stealing the Language* states that revision mythmaking applies gender imagery in order to “subvert and transform the life and literature women poets inherit” (211). Described by Claudine Hermanne as “*les voleuses de langue*,”¹⁵⁹ women should claim their right to express their own unique experience in a language different than that of the “language of the oppressor” ordered by the Law of the Father (Ostriker 69).

Alison Sharrock in her *Gendered Reading of Lucretius* explores the tension between female myth and male science. She finds that the *De Rerum Natura* implies the possibility of a feminist science that is different from the present androcentrically-framed scientific discourse; a feminist science insists on tensions and relativity and would radically transform the common conceptualization of science. This new female science can be represented by Myth.

Moreover, in their critiques, gynocentric theorists such as Melanie Klein, Helene Cixous, and Lucy Irigaray present mythical structures that display female modes of perception, discourse, ethics, and creativity. For Klein the Oresteia Complex is a response to the Freudian concept of the Oedipus Complex that stresses a female approach to psychoanalysis: “For Klein, however, libido and aggression are always contained within and always refer to relationships with others, either real or imaginary.(...) It is from this perspective that Klein criticizes Freud's interpretation of the Oedipus complex, arguing that he has “not given enough weight to the central role of these feelings of love, both in the development of the Oedipus conflict and in its passing ...”(Alford 171) Therefore the “anima oriented” mode of love, reconciliation and individual responsibility protects the fragile Order that rules humanity. For Cixous Medusa's myth brings to the surface female dynamics, female power against patriarchy, and the ultimate defense against the male gaze. Medusa was the symbol of female power as well as of both defense and violence. Hence the individuated woman can be at the same time the protector but also the destructive force of any oppressive threat. Irigaray lastly, uses Greek mythology and especially the myth of Demeter, the goddess of earth (agriculture),

¹⁵⁹ The French feminist theoreticians generally used the term *volant* as the means of claiming or usurping elements of masculine theory that are useful to them while discarding the biases.

and her daughter Persephone to underline how mother/daughter relationships have been violated in contemporary Western culture.

Myths, according to these theorists, are opportunities to expose male theorists' phallocentrism and to open instead new possibilities for conceptualizing female identity.

Griselda Pollock in *Beyond Oedipus: Feminist thought psychoanalysis and mythical figurations of the feminine* presents some of the views expressed by selected psychoanalytic theorists in their attempt to move beyond the inherited phallocentrism of their field. Pollock claims that in the presentation of the feminine as a mere counter principle of the masculine, the phallic lack becomes the sole feminist legacy. Pollock suggests that the myth of Antigone enables one to move beyond the Oedipal, phallic definition that is derived from an absolute gender polarization. She moreover asks why the feminine, in its sexual specificity, cannot be imagined as constituting what it is to be human. The association of the female with what is human indirectly highlights the female capacity to portray a holistic view of human nature without strict gender taxonomy. Furthermore, the human element can be perceived as an archetypal or mythical dimension indicating that the humanitarian realm of myth welcomes female interpretations. Pollock thus shifts femaleness from the margins to the heart of human identity and activities, in the same way that the Anima is considered the psyche and the creative force of all the cosmos.

Lacanian Feminist Approaches

The Freudian psychoanalytic approach with its emphasis on origins suggests that complexes derive from myth, most notably from the known Oedipus and Electra complex. Jacques Lacan, on the other hand, extended the forming quality of the father into the generation of culture. Instead of focusing on the body or on libidinal energies, Lacan sought the foundations of both Ego and unconscious in the realm of words. Words, according to his view, are substitutes for absent things.

The unconscious, according to Lacan's theory, is structured like a language. As he points out in his "Seminar on the Purloined Letter" focusing on Edgar Allan Poe's body of work, the literary text ultimately mirrors the unconscious. Language, as Saussure claims, "is a system of signs where words take on their meaning only in relation to other words" (83-97). Lacan uses this axiom to suggest that signs are not firm; in fact, they are repeatedly fluctuating so that words are a mere estimate of their meaning. Lacan's importance on the

word as opposed to the actual item the word represents indicates that ultimately that which is signified is meaningless without the signifier. In his own words, “the unconscious is structured like a language; yet this language is the discourse of the Other, the Other being language” (Dor 224).

This idea is particularly relevant for this thesis which adopts the feminist Lacanian reasoning that words portray the feminine unconscious at both the individual and social levels. In the case of the novels examined, the absent, eradicated object is initially the female. Under patriarchy’s influence, the essence of the feminine is exterminated or purged, in the manner that Kristeva’s definition would imply. The female presence that threatens the subject/object is nothing more than an animus construction or male fantasy of the ideal feminine. As Luce Irigaray and Noah Guynn state, “the subordination of feminine as the source of phallocratic power is that men cannot have the phallus so the females have to be the phallus for them” (7-19). This false identification is only hindering the female individuation process and diminishes the anima’s ability to manifest creative energy. Nonetheless, when the female heroines step out of their given normality, the roles are inevitably reversed; patriarchy becomes the absent component, while the female manifests herself strongly through her unconscious development but also through a conscious construction of female Logos. Hysteria is successfully passed on to the male as a condition that Slavoj Zizek defines as the rebellion of the subject against reduced usefulness. (Zizek 383-403) The dispute over each gender’s social contribution transfers the gender debate from the inner sphere to the outer, thus introducing political considerations into the psychological sphere.

5.4 Jungian Archetypal Patterns in Women’s Fiction

There exist a number of researchers who have analyzed and debated the feminine dimension in Jungian psychology and the construction of archetype patterns in women’s fiction. Professor of psychiatry and religion, Ann Ulanov is a senior Jungian analyst. The body of her writing is anchored in three major works: *The Wisdom of the Psyche*, *Cinderella and her Sisters*, and *Religion and the Unconscious*. In *Cinderella and her Sisters: The Envied and Envy*, she explores the psychological and theological aspects of envy and goodness. However, her book *The Feminine in Jungian Psychology and in Christian Theology* is a primary resource for Jungian literary criticism offering valuable insights. Her study aspires to define and analyze the feminine principle while it investigates its place in religion and

psychology. It embraces the essence of feminism as relevant to both men and women without emphasizing gender, language, or cultural differences.

Ulanov postulates three basic ways in which Jung's investigation into the symbolic meaning of the feminine serves as a kind of bridge between psychology and religion. All are ultimately concerned with the reality of love which is the focus of the feminine. The gravity Ulanov places on Eros is essential to the Jungian researcher, since this shift of focus reveals a different interpretative quality of Jungian criticism. Her work is essentially Jungian as she seeks to integrate and unify the Jungian insights on the feminine. Ulanov outlines the feminine-friendly Jungian approach as follows:

- Jung's assertion that the psyche is structured in polarities and generates the energy of life establishes the feminine as the primary polarity out of which psychic wholeness is constructed.
- Jung's approach to the psyche is particularly feminine: it is empirical, symbolic, holistic, and synthetic.
- Jung recognizes that, as with traditional religions, the psyche speaks in symbols that are non-rational; they are figurative constellations that point beyond the unknown or unknowable objective reality. He emphasized the importance of relating to the feminine as the neglected symbol-generator of our Judeo-Christian culture.

Finally, Ulanov points out that 20th-century thought challenges Jung's positivism and insists that the psychological mode itself is a symbolic form and an organ to shape reality. However, man's use of symbols is not an alternative to reason but the very basis of reasoning. In producing images of God, the psyche tries to express its subjective relation to the source of life and to meaning itself.

Annis Pratt developed and explored archetypal patterns, which represent categories of particular systemic interrelationships within a given text or within a larger body of literature. Archetypal criticism, as used by Pratt, is an inductive rather than deductive method and Aristotelian in its concern with things. Her archetypal patterns are rather Platonic, in that they derive from absolute, universal concepts. Pratt has compiled an impressive overview of the theories of Jung, Frye, and Levi Straus, effectively downplaying the restrictive and sexist aspects of their thought and applying the rest to feminine literary analysis. She uses Mary Daly's image of "spinning among fields" to encourage feminist scholars to gather ideas from different disciplines in order to formulate new theories. Pratt's essay invites feminist scholars to use archetypal perspectives to examine texts for the interplay of images, patterns, or

symbols. The idea of transcending gender and moving away from binary taxonomies for most Jungian scholars encourages the tendency to transcend theoretical disciplines. The editors of the book support Pratt's methodology when they argue that "the principle behind her work (and ours) is that hypotheses confirmed by many disciplines and tested in many media approach truth as closely as we are capable of doing" (Donovan 94-96).

For the female heroines of the novels that will be presented in this thesis, the realization "of not knowing thyself" is as important as the Campbellian initiation phase for the Monomyth's hero. The heroines demonstrate an immense sense of estrangement and awkwardness when they initially encounter the Shadow Other, their animus, as well as their Shadow Self.

Moreover, Pratt challenges Jung's alleged misogynist views by underlying, like Ulanov, the importance Jung placed on androgyny as a necessary element in human development. According to Pratt, Jung's most important contribution is the recognition that a fully developed individual must transcend gender. Moreover, he recognizes the destructive effects of excessive masculinity and femininity beyond psychological inferences to society itself. The discussion pertaining to "limiting the excessive" is prevalent in modern societies especially since, according to Pratt, "our century is in total war to these disjunctions" (10).

On the same note, Mary Esther Harding, the first significant Jungian psychoanalyst, claims that "love can be destroyed by being too manly or too womanly. The ideal love is that which takes place between persons who have passed through and beyond gender to an androgynous interchange" (123). Nonetheless, this mighty deity, according to Harding, is usually "anti-social." The rebellious, anti-conformist, yet ideal love is exemplified in *Eromeni Tis*, since the exceptional and transgender nature of the female lovers' union leads them to exile, which arguably institutes their own utopic land.

Carol Schreier Rupprecht, a professor of Comparative Literature at Hamilton University, has focused on the function of dreams and archetypal theory. Rupprecht's essay *Women's Dreams: Mind and Body* begins by reviewing dream theory and stresses how the study of dreams can provide an interdisciplinary mode of discourse, essential to archetypal theory. The isomorphic relation between body and mind is common to both sexes in the same way that the unconscious is equally accessible by both parties. Furthermore, an understanding of this holism is necessary for feminist thought since only a holistic view can take account of women's experience. Rupprecht suggests that nonsexist environments for dream research need to be established, since, historically, research has been gender biased and gender-conscious. Finally, Rupprecht proposes a feminist archetypal approach to dreams. According

to her view, the Jungian analysis of dreams manifests itself as a rounded and symbolic approach away from the molded gender discourse of dreams as sexual repressions manifesting in the unconscious.

French Feminist Critique

French Feminism is a branch theory of post-structuralism and feminist thought on what Cixous named *L'Écriture Feminine*. Prominent writers of post-structuralist feminist thought in the 1980s-1990s, include Luce Irigaray, Julia Kristeva, Sarah Kofman, Catherine Clement, and Helene Cixous, among others. The theorists demonstrated what is known as *gynocriticism* proposing that gender is a distinct literary tradition and (sub)culture that needs to be autonomously studied in philosophical and literary studies under the scope of women's writing. The theorists, being primarily interested in the female body, focused their attention on the relationship between the maternal and the feminine. Challenging what essentially constitutes or has been historically defined as womanhood, they have exploited feminine subjectivity, contrasting the perception of the feminine according to rigid masculine norms relative to the female identity at the personal and social level.

The critique of Freud's fascination with the Father figure, as well as Lacan's phallocentrism, drives them to question whether language eventually converts women into neutralized subjects. Unlike Beauvoir, they are theoretically and volatily sympathetic to the split of subjectivity. As confirmed by psychoanalytic theory, the notion that "I am not I" suggests that it is self-division rather than self-identity that is the central feature of human existence. This principle establishes the basis of their theory since the subject is not a unitary starting point. Like Beauvoir, they ask whether the constructions of femininity and of subjectivity are well-matched, commensurable, and reconcilable, suggesting that they are essentially at odds.

Luce Irigaray

Irigaray describes her process as progressing in three stages: "first, deconstructing the masculine subject; second, exploring the possibility of a feminine subject; and third, construing an intersubjectivity that respects sexual difference" (Irigaray and Guynn 96). Sexual dissimilarity, in her view, is not a scheme of control to be overcome but a cultural

progression and exercise to be attained and advanced; the real interrelationship of control and relegation that describes Western policy, society, history, literature, language, and law exemplifies for Irigaray the supremacy of sexual irrelevance, the brotherly instruction of equal brothers/citizens that is negligent of the self-division of nature and its sexual diversity. Irigaray's works implicate Freud in this ethos of sexual indifference and characterize his work and dreams of self-identity and self-mastery as an indication of male metaphysics.

Sexual differences, in Irigaray's reading of Freud, "are thus subsumed under or derived from the problematics of sameness" (Irigaray and Guynn 26) and exaggerated by the fiction of auto-genesis—namely one's own origin—as well as by the principle of self-mastery that is not endangered by any real difference. Freud's interpretation of sexuality assumes that the sexual subject is male and that there exist no females, only mothers or those destined to become mothers. Ultimately, the significance of being a woman is entirely included in the connotation of motherhood. The spiritual pre-history of the little girl is apprehended by the notion that "the little girl is a little man" (Freud 1968 [1933], 118). As little girls diverge from little boys when they stop being little men, they are estimated to be attractive visual objects reflecting men's desires, allowing men to represent themselves and shore up their self-image with an affectionate reflection. Irigaray sees in this explanation a masculine fascination for women's desire to be directed toward men. By presenting themselves as an alter ego, women are expected to deliver the mirror that supports men's projects, nurtures and nourishes their identities, and energizes their drive for mastery.

Julia Kristeva

Kristeva's association to feminist thought is vague, although her focus on questions pertaining to language, femininity, and the maternal body has made her work open to feminist interpretations. In her essay "Women's Time," she categorizes the feminist movement into three distinct phases or generations, each with its own attitude and image of justice. The first generation is Universalist in value and seeks to give women space within history and the social contract; this generation takes egalitarianism as its duty and relates women's identification with the prevailing values of rationality. According to Kristeva, Beauvoir belongs to this group, as she pursues and competes for universal subjectivity. The second generation is combative, rejecting the idea of integration to values taken to be masculine; this generation insists on the feminine difference. While Kristeva does not mention Irigaray, it seems clear that Kristeva would place her in this second generation and in a school which

recognizes feminine specificity. In Kristeva's view, the first generation is so dedicated to universal equality that it refutes bodily differences, while the second generation is so devoted to difference that it declines to participate in a narrative that is considered masculine. The third generation monitors neither the path of a fixed identity nor the path of neutralizing differences in the context of universality. Instead, it embraces uncertainty and non-identity, respecting both the significance of assimilation and the inevitability of sexual differences. The third generation recognizes that women, as embodied beings, enter the social contract and community with others.

Kristeva believes that there is no subjectivity and no sociality without the tension between an assumed symbolic agreement and the splitting of subjectivity. As a consequence, the type of feminism that she suggests does not abandon this strain by standing outside history as the second generation does or by denying women's bodies and desires as the first generation. Taking seriously the inflexibility of sexual differences and the ferocious ruptures within a split identity, Kristeva promotes feminist support for alienation; such provision should not pretend to merge the rupture between body and law, i.e., what Lacan calls *castration*, and should decline the comfort of identity. Kristeva provides as an example the bodily experience of pregnancy, i.e., an experience of being fragmented or of being two in one, as a manifestation of the uncertainty and the alterity of identity.

Kristeva accepts Freud's insight that "the Thetic break, or the prohibitory break of the Oedipus complex that founded law and sociality, is violent and murderous" (*Revolution* 70). The ability for exemplification transforms our perceptual universe since no bodily imminence is possible, but all experiences are facilitated by signifiatory practices and filtered through the ego's association. Although this experience is felt by the child as a loss to be mourned, it is, Kristeva claims, a skill of the self that can steer and use language. With words and memories accessible, the child can recompense for the loss of supposed objects such as learning to endure a mother's absence. According to Kristeva's view, "the structural violence of language's irruption as the murder of soma, the transformation of the body, the capitulation of drives" (Kristeva *Revolution* 75), is preceded by a loving father who enables the initial individuation of the infant from the mother. Although symbolic violence is vital to the preservation of social order, the ability of language, according to Kristeva, is initially expressed by love not by law. Unlike Irigaray, who wants to retrieve the pre-Oedipal period in order to retrieve female lineages, Kristeva wants only to redescribe it in order to reconsider its importance for individuation and creative self-transformation. She takes infantile

matricide (separation from the mother) to be a required circumstance of subjectivity and not a remainder of patriarchal violence.

In her essay “Powers of Horror: An Essay on Abjection,” the abject is defined as neither inside nor outside, neither subject nor object, neither self nor other, i.e., as owning a disconcerting identity that responds to the unpredictability of limits, boundaries, and confines. Kristeva offers examples of bodily fluids, sweat, blood, pus, and milk, as non-objects that are expelled in the progression of ego-formation. These non-objects also contain the mother's body; indeed, the maternal body is an advantaged site of abjection, as it must be rejected in order for individuation and separation to take place so that one can distinguish self from other and begin a dual (imagined) relationship out of the homogeneous maternal space. The abject can then also be well-thought-out as a suppressed response because abjection occurs not only prior to the secondary symbolic exclusion of the incest taboo or Oedipal Complex but also before the formation of any identity.

The abject is disturbing, revolting, but also captivating; it is strange but familiar. The process of abjection is not merely a symptom of phobia or borderline disorder, but an essential and even habitual suffering in any subject's transition to identification with the father and attainment to language. It is the most ancient form of pessimism, elimination, or dismissal which purposes by fortifying the boundaries of self, carving out a space, and signaling a division, out of which the ego can emerge. Kristeva calls it the fierce effort “to release the hold of *maternal* entity” (Kristeva 1982, 13) or rather what would have been the mother, since this course creates a discrepancy between the maternal body and the infant, making possible infant narcissism. The abject reveals the instability of the subject/object split, the brittleness of identity, and the need to establish oneself against the threat of, and desire for, closure.

Susan Rowland

The aim, as Susan Rowland states in *C.G. Jung and Literary Theory* (9-38), is to employ theories such as post-structuralism, postmodernism, feminism, new historicism, or post-colonialism in a postmodern era in which Freudian and Marxist narratives are discussed and revisited.

Jungian writings, according to Rowland, have been accused of comprising “a powerful misogynistic drive to collapse women into animas.” Such theoretical hysteria

significantly threatens to appropriate the feminine rather than to allow the Other a voice. The presentation of the feminine as the Other is Rowland's main theoretical aspiration.

In *C. G. Jung and Literary Theory*, Rowland employs two key literary tropes as her basic principles of analysis: romance and hysteria. Romance, as Rowland employs it, becomes a metaphor for Jung's primary mode of relationship to the Other. Jungian romance is both literal and metaphorical. The core Jungian process of individuation is built upon an erotic encounter with the Other; the Other can be another person, in sexual or platonic modes, the Other gender in the unconscious, or yet another image representing Otherness. The Jungian Other exists in a state of romance that requires the sacrifice of the ego's tendency to subordinate and control. Such a potent Other can be a valuable contribution to literary theories which recognize the textual subordination of marginalized groups (Rowland *C.G. Jung* 188-189).

Rowland observes that romance can also be a trap or a possible response to fear as well as a courtship leading to psychological transformation. The idea that the romantic environment can provide an opportunity for inner transformation can in fact be detected in the novels that this thesis examines. Through the encounter with the Other, not only romance is possible, but more importantly, inner reconciliation and unification are achieved.

In terms of the Jungian definition of hysteria, Rowland uses the term in two ways. First, hysteria is historically considered a psychiatric diagnosis applied to women patients from a rather patriarchal point of view. Hysteria can thus be constructed as a patriarchal judgment that labels in a derogatory way women's access to Otherness, i.e., to the unconscious or spiritual or creative fantasy. In oppressive, gender-competitive structures, defining femininity as Other is the normal modus of masculine defense. Because women cannot be trusted, their protests against their exclusion as Other are taken as pathological.

The second meaning implies that hysteria is a mode of reading. It is the "failure to find a coherent subjective position" (Rowland *C.G. Jung* 135). A hysterical mode of reading is one whereby the reader chooses to hold in mind a literal-metaphorical range of possible meanings. The opposite of the hysterical manner is the reading 'murder' in which the reader disfigures the text to form a lucid reasonable account that represses different expressions of Otherness. The flexibility of Jung's theory and its tendency to deconstruct itself is what makes it hysterical in the sense of having no "fixed subjective position."

Rowland, like Pratt, thinks that the emphasis Jung placed on the personal facilitates feminist and postmodern association with his psychology. The "personal myth" questions notions of authority and is aware of "the impossibility of producing a single unchanging

authoritative version of the mind" (Rowland *Jung* 73). This theoretical supposition has more to offer to theory as literature and feminist thought than the outright anima-animus dichotomy. Especially from a feminist and postmodern point of view, the personal myth proposed by Jung offers daring explorations into the concept of subjectivity and the imagery arising from the unconscious that opens the door to new understandings.

Rowland suggests that Jung's "grand theory" offers more depth and possibilities to the discussion of subjectivity. She interprets Jungian "goddess feminism" as a reading mode that regards mythological narratives of goddesses as the only satisfactory means of expression and empowerment for the long subordinated female psyche (Rowland 24).

Another interesting idea that Rowland proposes, is that gender, which is multifaceted and unstable, is better represented by the term feminisms rather than feminism, which considers gender as one. In considering the personal myth, Jung would probably embrace the first term which allows for the desired subjectivity and plurality in interpretation. Rowland appreciates Jung's deviation from the culturally known and acceptable paths of research and theory construction, promoting what she terms "gender confusion." Deeply rooted in the myth of the personal, Rowland builds a psychology open to unconventional definitions of masculine and feminine, unconscious and conscious. According to her, Hillman successfully challenged traditional Jungian scholarship (grand theory) and broke with Jung's restricted notions of opposites. With his "radical Anima theory" which frees women from their traditional Jungian role as carriers of the males' anima, he gives equal access to both men and women.

Rowland also explores in her rich body of work the theory behind what she calls "Jung's phallic anima." The term is coined by Rowland drawing a parallel between Jung and Judith Butler. She argues that the beliefs about the body are just as much constructed by the languages of gender, race, power, medicine, science, and philosophy as the treacherously mutable terms, of feminine and masculine. She compares Butler's view with what Jung discussed about the body in a letter to Henry A. Murray in 1935:

I am chiefly concerned with the psyche itself, therefore I am leaving out body and spirit. Philosophy and theology know all about spirit. Physiology and medicine know all about the body, but I'm a humble psychologist whose particular *métier* is to investigate the peculiar nature of the reality of the psyche. Body and spirit are to me mere aspects of the reality of the psyche. Psychic experience is the only immediate experience. Body is as metaphysical as spirit. (Adler 200)

Referencing this statement, Rowland suggests that:

Like the post moderns Jung did not regard the body as a self-explanatory source of meaning. The Jungian body is neither a governing nor a founding principle. Indeed, Jung referred to the body as metaphysical because it cannot be known unmediated through the active and creative psyche. Therefore, to regard the body as a ground for knowledge would be an act of faith that can never be proven; hence the body as metaphysical. (*Jung* 134)

Undoubtedly, Jung emphasized oppositions in the psychic unions of individuation. However, unlike the psychoanalytic tradition that Butler draws upon, Jungian subjectivity is not predicated upon a lack, such as castration anxiety in its relation to the other. Instead, the Jungian psyche is structured upon multiple, goal-directed unions. Wooed by the unconscious toward a perfect union, the ego develops closer intimacy with the deconstructive unconscious. Gender, based on a pure anatomical opposition, inevitably breaks down (Rowland *Jung* 143-144).

Nonetheless, literature provides an ideal canvas, a brochure of archetypal manifestations that in fact enables the Jungian researcher to draw conclusions. The ideas and conclusions produced are not merely concerned with the literary work but also inform Jungian criticism in its psychoanalytic presentation. Therefore, Rowland strongly argues in favor of a syzygy of interdisciplinary approaches in literary theory and Jungian criticism in order for our understanding to develop and be enriched.

L'écriture Féminine

Female rites of passage, as discussed in the previous chapter, present major differences from male initiation rites. They focus on the female body as corpus and on the domestic sphere as topos. Similarly, female stories, *l'écriture féminine*, adopt these cultural differentiations and present them as unique narratives that accurately depict the reality of womanhood in specific cultural environments. From a feminist perspective, female voices have been historically neglected, underestimated, or even silenced in order for the male journey to seize the greater space of what constitutes the heroic Quest.

Estes wonders in the introduction of the *Hero's Journey*, how did it happen that young girls lost their stories (Campbell xxiii-lxv). According to her, modernity played an important role in the deterioration of female storytelling, since the transition "from river to the sink" alienated the female individual from the outer sphere. Confined in the domestic realm, stories became thoughts, dreams, and repulsions. The river was the gathering place... if there is no gathering place for women to meet, there are no stories to be created. Therefore, in order for female collectivity to prosper, alternative psychic rivers must be formed as connecting webs.

However, when the woman becomes a narrator, the new status of authorship makes her a threat that must be ostracized. Therefore, the construction of the Monomyth by a female writer plays *a priori* a very significant role in its overall tone and structure but also outcome. In its essence, the gender of the voice narrating the quest is more important than the female character or the heroine the story is centered on. This happens because the narrating voice is the very heroine the quest is about, even if the narrative is not admitted as an autobiographical account.

In Kristeva's work, there is an interesting parallelism to the rite of passage discourse. Kristeva speaks of the individual entering into the Symbolic. This transition suggests that the new person begins to use language and signs that everyone recognizes as a replacement for sounds that have meaning solely to the individual creating them. Thus, while the pre-symbolic era refers to the individual prior to the rites of initiation, the successfully initiated individual enters the symbolic era. It is interesting to note that the female self-actualization is in reality a route from silence to the ability to express the semiotic or symbolic; the other option is to remain mute. From a feminist perspective, the already established muteness continues to exist as the female develops; the conscious desire to preserve silence is a female strategy for survival and protection against male authority.

The female is often obliged to use the father's "sign system", i.e., the language of the patriarch or of law. In order to function in society, the young female must use the language that everyone else uses, but in doing so, she accepts that the words spoken will never be her own. According to Lacanian psychoanalysis, the representational is everything related with the law of the father, including language. To use language is to use a male system—and that signifies that in using language, women are always making a settlement of their own authenticity.

As a general rule, most men and women select less daring conducts, but these pursuers are protected by the hereditary symbolic benefits or rites of passage. Booker has openly supported the idea that modern myth is in fact a tale about individuals' failures. Therefore, Campbell's observation that modern literature is devoted to the observation of the broken figurations that abound before, around, and within us proves to be a thought-provoking statement.

Chapter 6

The Heroines' Separation from Home:

Abandoning the Kore Persona

6.1 The Heroines as Exemplary Travelers Towards Individuation

“Individuation means becoming a single, homogeneous being, and, in so far as ‘individuality’ embraces our innermost, last, and incomparable uniqueness, it also implies becoming one’s own self. We could therefore translate individuation as... ‘self-realization.’”

—C. Jung *Two Essays*

Carl Jung argued that an individual’s appropriate goal is wholeness, not perfection. Perfection, in particular, is a state of being that, from a psychoanalytic point of view, cannot be achieved in reality. Perfection defined as the ideal super objective—aside from basic social, ethical, and humanitarian goals—cannot be generally or holistically attained. The mundane search for the ideal version, i.e., the Platonian prototype, is primarily due to the highly subjective view of the analyzed subject’s narrative. The final reference point or the ideal Self can be described more accurately as a unique matrix or continuum of ideal selves. The displayed states of being—as the correlation between Self and Archetype—consist of a constant dynamic discourse of synthesis and prosthesis. Only a subjective and relative filter can be attached to the conservation of the ideal. In the case of the Quest to adulthood, the search for the ideal translates as the final destination/state of the heroine’s journey.

The ideal Self, what the subject really is, or the ultimate presentation of the character is likewise open to interpretation. The process eventually gets narrowed down to the particular components of each narrative. In other words, the frame or the system to which the idea is constructed and related, determines the ideal prospect. Under this scope, defining what progress is seems like a myopic task. The notion of progress can translate to what Aristotle defines as the pursuit of happiness, or *sophrosyne*, and the exercise of virtue as the specific process one must follow to attain the human desirable state. However, what eudaimonia, bliss, or the will to power mean (Aristotle, Campbell, and Nietzsche’s ideas retrospectively) remains an undiscovered mystery but, most importantly, a personal discovery that in itself

may constitute the Quest. The Quest thus becomes another quest about finding the purpose of questing.

The purpose of questing besides the element of discovery is also directly related to the Jungian interpretation of knowledge and specifically to the psychoanalytic process of self-realization. Realizing who one really is and gaining psychic and spiritual knowledge as a consequence produces a state of pure wisdom and serenity. This state, resembling *theosis*, becomes the ultimate Elixir: the valuable trophy one has gained and brought back home. From a Jungian perspective, the Elixir is an existential reward, a state of grace and tranquility claimed through the Self's *flânerie* across life's crossroads. This state of being translates to a mystic and larger-than-life spiritual wholeness, which transcends time, gender, culture, and all other schisms. The union of oppositional forces through acceptance, allowance, and expression ultimately unveils what lies hidden in the depths of the human psyche. Jung borrowed the term *enantiodromia* from his mentor, the ancient Greek philosopher Heraclitus. He argued that "the emergence of the unconscious opposite in the course of time indicates that the way up and the way down are the same" (Jung *Psychological* 426). Opposites are fundamental to Jungian thought: one hundred nineteen pairs are listed in the index of *Peruse*, volume 20 of Jung's Collected Works. The journey or this task of unifying polarities is not an easy one. As Jung claimed, the unconscious, fluid, and unstable nature of the process is profoundly difficult to grasp:

I must emphasize, however, that the grand plan on which the unconscious life of the psyche is constructed is so inaccessible to our understanding that we can never know what evil may not be necessary in order to produce good by enantiodromia, and what good may very possibly lead to evil. (*Archetypes* par. 397)

Hence, it is not surprising that the heroines studied in this thesis struggle profoundly during the realization phase. Nonetheless, to verify whether or not the heroines have absolutely attained a definable state of wholeness is not the purpose of this thesis. The heroines—as mentioned previously—have been chosen as remarkable examples of subjects undergoing the process of questing. Therefore, it is the wandering between the hues of the Self's opposites that becomes the main point of interest. Bliss, as Campbell believed, is a mindset for the journey, not the result of the destination. The psychic awakening the subject experiences, as well as the persistent urge to quest for gnosis' sake, are characteristics that designate the heroines as exemplary travelers.

The female heroines are not epitomes of perfection or examples of the desired sublime Jungian state. The genre of realism, the autobiographical elements, as well as the highly subjective focus of the narrative reveal the darker shades of the personal journey. The subjective tone makes the narrative an authentic expression or testimony rather than an objective mythos or epic story. The journey is not planned or premeditated; it is an inevitable outcome of a psychic, spiritual, and developmental process. The heroines are submerged consciously and/or unconsciously in the fluid state of adulthood and modernity, for the two perform as synonyms for the purpose of this thesis.

As young women in the Mid-War Greek era, the heroines are not actively seeking the call to adventure. They do pursue change but not to the extent of a tragic peripeteia, which requires *a priori* major conflict between their human self and the greater forces that dominate their world. The journey is non-linear and at times invisible; for the majority of cases, self-reflectiveness translates to passivity and immobility. The journey is delicate, subtle, and internal, excluding mythic actions or courageous acts of slaying the Hydra. The heroines constantly second guess their path and their own transformation along its way: they retreat, hide, and fail more often than sail through the turbulent seas. Furthermore, the possibility of failure by not completing the journey is high or at times certain: death waits around the corner disguised as patriarchy's gaze.

Finally, the abrupt ending and, in most cases, the open circular ending suggests and supports the Jungian theory of wholeness as an ongoing inquiry that can only be attained and evaluated in a lifetime-long narrative. The feminine quest resembles a circle motif, which repeats itself to eternity extending beyond the individual experience to the collective consciousness. It is not a coincidence that for Jung the circle is a universal symbol that reflects the whole psyche of the human being. According to Louis Lagana, Marija Gimbuta, a renowned archaeologist, attributed the symbol of the circle to "regenerative characteristics": "it [the circle] was associated with the body and procreative organs of the Goddess" (436-40). The pattern of the ongoing quest, which demands a three-dimensional reflection in terms of space, time and purpose as opposed to a conformist, one-dimensional description, is by definition *feminine*.

Birth, death, and rebirth—all key stages of the quest—are presented in the female quest as different prospects. While the pattern is universal, the individual is responsible to color the stages of her journey in light or dark. Moreover, the tint is not permanent; the shade may eventually fade, or the whiteness of reality can suddenly become grim. In psychoanalytic terminology, this means that the longed state of euphoria (or even mania) can be lost in a

glimpse. It manifests itself as a profound and exaggerative upbeat state which may only last temporarily. The state or vision of bliss does not get engulfed in the psyche that experienced its effect. The state of perfection can only be pseudo-acclaimed, as in dreams, fantasies, or visions. The fact that the subject once experienced wholeness does not mean they assumed its principles for life. The individual has to constantly work towards the blissful state, which every time is met anew, presented in a more grandiose and divine display. The state of flux, unpredictability, and liberation sets the tone and prescribes the interpretative lens of describing the archetypal quest.

Nevertheless, wholeness or the end of the journey is not an assessable state. As mentioned above, the subjective experience cannot be described in words apt to universal and timeless efficacy. Although this thesis is based on the idea of commonalities, following the Jungian and Campbellian universalistic stream of thought, the end point of the individuation process is certainly not a single or definable setting. However, in the same way that each narrative is unique but demonstrates similarities in motives or patterns of basic plotlines, a Jungian perspective defines wholeness as the ideal state but differentiates and pluralizes the journey's paths by the individual's dynamic choices.

The ideal state of wholeness magnifies, under different possible interpretations, the alchemy of the identity's consistency; different archetypes, egos, and personae influence and define the journey, as well as the end point of wholeness for each individual case. Examining the journey through Jungian lenses is a basic constructive method of categorizing the process in stages. The interpretative field expands not just to a specific system alone but to all systems of all times to what is rooted in all humanity. The notion of *transcending* as means of achieving a state beyond ordinariness immediately indicates the relative and subjective nature of such tasks. Transcending becomes the epitome of the profound deconstructive praxis, which derives from the wisdom's ownership. The systematization of the individuation process is at the same time open to questioning. The heroine in the end may achieve a state of heightened wisdom and profound awareness, but its subjective expression is not exclusive. The universal stages, including prevalent archetypal expressions, are evident; even though the journey is profoundly personal and unique to each female heroine.

The weight of performing towards objective perfection is hence lifted by the uniqueness of the ego and personal unconscious. Additionally, the presence of a collective unconscious accepts and legitimizes polarities as unquestionable, necessary, and needed human expressions. All archetypes have *a priori* positive and negative manifestations. Possession of dualities is not a neither/nor discourse based on exclusion. Polarities facilitate

and dictate an alchemic fusion through which the subject reassembles its known and newly discovered bits so as to become whole. The adaptation of both shades—light and dark—is equally needed in order to achieve psychic balance. Wholeness, therefore, categorically integrates the imperfect. It is only through the acceptance of the non-perfect self, that the journey to individuality begins. Therefore, it is not coincidental, as we have seen in Chapter 3, that Jung named the first step of the individuation process the integration of the Shadow.

The Call of the Heroines' Awakening

For the integration of the Shadow, the female subject must undergo a painful process of unmasking its superficially presented ego or persona in order to first realize what she is not. The initial step of the journey becomes dark and challenging straight from the separation stage; the female heroine must accept early on that the discoveries she is about to make will unavoidably manifest as unsettling. The attachment to what once was is no longer an option. Psychoanalytical theory advocates that attachment occurs primarily in early experiences (nurture). The attachment theory in particular claims that both nature and nurture play a significant role in what is considered a safe haven for an individual. In earlier stages of development, the infant gets attached to its caregiver—usually the mother—while later on, through the process of *evolutionary adaptedness*, the individual transmits such an instinctive urge to a third party (Schore). John Bowlby's work and Ainsworth's study on the styles of attachment—secure, resistant, avoidant, and later on, disorganized—indicate that the early interaction with the mother is decisive for the separation anxiety the infant will eventually experience as an adult.¹⁶⁰ Nonetheless, developmental psychology underlines the significance of the innate need for attachment. A problematic bond will eventually affect the development and mental functioning of the individual. Jungian psychoanalysis justifies the separation distress as a separation from our caregiver using the mother/child analogy. Separation or the pain of detachment from the nurturing source is real and traumatic. In Jung's words, "Events bound up with powerful impressions can never pass off, without leaving some trace on sensitive people" (Aron par. 399). However, it is a necessary process in order to lead the subject forward to the discovery of its own individuation, since, from a Jungian Perspective,

¹⁶⁰ For a thorough explanation on Bowlby and Ainsworth, see Bretherton, "The Origins of Attachment Theory: John Bowlby and Mary Ainsworth."

“every psychic advance of man arises from the suffering of the soul” (Jung *Psychology and Religion* 3-33).

As a result, the starting point or the separation stage of the individuation journey, as in all journeys and monomythic structures, is not that of a pleasurable voyage towards a blissful experience. The journey resembles the process of laboring through which the new atom produced is completely strange. The new Self/Child translates from ontological to topological vocabulary as the destination (topos). The new topos as analyzed in *The Discourse of Politics in Action* becomes the topos of constructing a hero (Zagar). This new spatial reality is a landscape unexplored and liquid as modernity itself; it is unfamiliar and intense as the first encounter of a parent with their offspring. The immediate confrontation of the unknown is manifested perpetually in the early individuation process of all subjects.

Since the heroines of this thesis stand on the threshold of the familiar, immersed in the unknown, the examined novels perform as powerful examples of a female, modern Odyssey. Ithaca is not their home; returning to the known state translates as a failure to detach from the source of primary nurture. Ithaca is the new topos, or as argued, the utopic inner homeland; home as topos may be exile. By the end of the novels, one can hardly argue that the heroines are standing in proximity of the ideal version of themselves. In a symbolic sense, they do not personify where womanhood must stand to promote excellence and progress.

However, the realization of the distance between the current coordinates to the ideal landmarks where women aspire to stand is apocalyptic; being aware of the *apostasis* or, in Jungian terms, the stages of the internal journey are as significant as the actual mission of questing or transforming. The young heroines have been prescribed by the status quo a path that undoubtedly leads to a dead end. The patriarchal-ordered journey of the young heroine is a circular orbit around her own axis. The heroines gratefully accept to only quest around their own self, although their psyche craves a greater opportunity of adventure. The narrow and limiting pathway of woman's individuation is presented by patriarchy as the only road available. Therefore, a good amount of courage is needed for the heroine to realize and accept that the road given is far from ideal. In Jungian terms, the analogy dictates that women have to discard their current persona as it is hindering their individuation process. Moreover, a decisive and daring leap toward the unknown is needed, since the horizon of the journey appears foggy and mysterious. The initiation process is similar to a downward spiral, a terrifying descent to Hades. This excavation in Jungian terms translates to the integration of the Shadow and assimilation of the animus. Both processes are to be done through dark and painful procedures, but eventually, they are the only way out of the repressive norm or the

dimness of the domestic cave. Finally, the most unsettling and heartbreaking realization is that home, where all heroes long to return to, is for women the same place they most urgently need to escape from. The quest for an unmapped, unexplored land is the path that eventually will lead to a newly discovered Self. The unheard life, the realization of a state of affairs that differs vastly from the past social reality, leads to transcendental growth and potential wholeness.

For all the above reasons, it would be quite ambitious to argue that the young heroines are seeking a romantic chase for perfection during their individuation process. By unmasking hidden or dark repressions manifested as archetypal forms, the first step towards an actualized self occurs. More specifically, what is to be analyzed is an internal journey of finding hidden female consciousness within the Self. The descent although *a priori* implies and foreshadows negative outcomes and shadowy discoveries, is only to be viewed as a fruitful and valuable process that produces and promotes wisdom and maturity.

The notion of an internal down-bound chase is not an accidental choice of words: time is a true enemy in the female quest, even more than patriarchy itself. This is because time has been profoundly distorted by the status quo. Patriarchy principally modifies time to be perceived as a mechanical and teleological medium; time is a technical unit of measurement. The romanticized idea of eternity is undermined since actions are perceived as calculative means based on cost and benefit calculations. Women's plethoric nature and rich perception challenge the static and one-sided approach of time. As Rita Felski claims in *Telling Time in Feminist Theory*, women represent multiple and unique measures of time defined by their own nature:

She stands for the behind and beyond, for the sublime mystery of temporary otherness; she is the token of a far-distant past as well as the future that exceeds our grasp. She is the New Woman, the primeval goddess, the postmodern cyborg, the new traditionalist; she is the symbol of flux and continuity; of the archaic and the new. (21-28)

Time knits together the personal and the social. The ability to unify the subjective and the objective as well as the personal narrative with the universal pattern of history is principally a woman's ability to grasp the sagacious view of the world. The woman resists segmenting time in units and as Felski claims, she is "more creative to her metaphors" (21-28) by viewing feminism as an eternal and symbolic struggle. Time is seen as redemption or as Felski states "a hopeful orientation to the future" (21-28). The anticipative prospect of unraveling the future is closely tied to the Jungian idea of transforming past inscriptions into

future possibilities. Since a woman unifies time, her larger mission is to symbolically elevate her personal journey to an archetypal example of living for she embodies what has been done and what can be done in the future. Against patriarchy's tight interpretative frame of time, the heroine has to disregard the favored route and travel the road less traveled.

In addition, in the dawn of modernity, fluidity is to be accepted and adopted as the norm. The female path to individuation is not the masculine, stiff, teleological structure but a novel, fluid, and polysemous line of opportunities, modernist in essence. Zygmunt Bauman coined the term *liquidity* to describe modernity as a liquid state in which:

there are no permanent bonds, and any that we take up for time must be tied loosely so that they can be untied again, as quickly and as effortlessly as possible, when circumstances change- as they surely will in our liquid modern society, over and over again (vii).

The liquidity that best describes modern time, as well as the critical judgment of past models as inadequate, generates another race against the clock. The opportunity for change needs to be grasped before the chance or momentum vanishes. The heroine seeking change needs to capture and study what is not to be repeated before it gets passed down to the next generation. Old, molded facts have no place in the new modern state of affairs. If history is to repeat itself, then some ideas and practices should not be repeated, but before destroying them, one has to be able to recognize and analyze them early on. Reinhart Koselleck describes progress as the deviation of the horizon of expectation from the space to experience.¹⁶¹ Realizing that the status quo is not an everlasting censure and that other possibilities exist constitutes a major call of awakening at both the personal and collective levels.

The heroines thus acquire the role of social archaeologists; they aim through their stories to preserve mummified visions of destructive thought and action and present them as hurdles that delay social evolution. By narrating in a personal tone their own experiences as women in Mid-War society, the heroines display, dissect, and analyze which turns of their journey need to be avoided. The mere act of writing and confessing how naive, romantic, or victimized they were becomes a powerful call for action. Although politics and feminism are not in the foreground of their personal writings, it is not ambitious to argue that, if not entirely consciously, the heroines desire to warn the generations of women to come of the

¹⁶¹ For more see Pickering, "Experience as Horizon: Koselleck, Expectation and Historical Time;" and Zammito, "Koselleck's Philosophy of Historical Time(s) and the Practice of History."

dark turns and shadowy paths of their mutual quest. In *To Talanto tis Smaros* it is the weight of the heroine's shame as a woman found at the mercy of men that leads her to suicide: "What sorrow, my God! How could she start over again?...The world was empty..empty...chaos!"¹⁶² (170) Therefore dependency on men is seen as the ultimate destruction and condemnation for a young woman. Similarly in *Levantinismoi* after the arranged marriage Dora admits that "When a woman wants something, she can perform miracles"¹⁶³ (272) hinting to her ability to manage the obstacles of married life. In *Ginekes* hinting again to the dependent relationship of a married woman to her husband Kazantzaki wishes to show that divorce is an option for the woman that respects herself: "At least I can live alone. I can imagine myself in a room where I'll return to at night without someone expecting me to cook dinner on the stove."¹⁶⁴ (10) In *Xepartheni* Katina openly admits: "Life for a woman who wishes work isn't yet easy in Greece."¹⁶⁵ (27) The heroine speaks of the prejudice and obstacles a woman faces in her work place, representing the minority of women who decided at that time to exit from the domestic sphere. Dora in *I Eromeni Tis* vividly describes the prospect of her ordinary and compromised life: "It was impossible for me to settle at my work. I saw the village and the factory and the household, everything as small, small, tiny and my little self as a black dot in an entire book page." (206)"¹⁶⁶ This altruistic cry of despair and hope engraved in their personal stories is the reason why the examination of women's shadows is of primary importance.

Understanding the Status Quo: the Courage to Narrate

The journey of individuation is primarily that of profound understanding, interpreting, and questioning the status quo before it is to be altered or fought against. Time as a result is not presented as an active present but instead as a reflective, rich in symbolism past of self-criticism. The journey becomes self-centered, ego-referential, and ultimately a journey of reflective nature. Thinking critically of the journey itself in the form of a recalling or

¹⁶² «Τι θλίψη Θεε μου!...Πώς μπορούσε να ξαναρχίση;(...)Τι άδειος που ήταν ο κόσμος...άδειος...χάος!...» (Δάφνη σ.170)

¹⁶³ «Μα η γυναίκα όταν θέλει κατορθώνει θαύματα...»(Βόλτου σ.272)

¹⁶⁴ «Εγώ τουλάχιστον μπορώ να φανταστώ τον εαυτό μου σε μια κάμαρα κάπου όπου τα βράδυα να γυρνάω χωρίς να με περιμένει κανείς να ετοιμάζω το βραδυνό μου στο καμινέτο». (Καζαντζάκη σ.10)

¹⁶⁵ « Η ζωή για μια γυναίκα που εργάζεται δεν ειν'ακόμα εύκολη στην Ελλάδα» (Νάκου σ. 27)

¹⁶⁶ «Ηταν αδύνατο να ξαναησυχάζα στη δουλειά μου. Το'βλεπα το χωριό και το εργοστάσιο και το σπιτικό όλα μικρά μικρά τοσοδούτσικα και τον εαυτούλη μου σα μαύρη τελίτσα σε μια ολάκερη σελίδα βιβλίου.» (Ρωζέττη σ.206)

mémoire elevates the mere act of writing to the healing act of psychotherapy. Through a highly personal confession and by reliving the traumatic personal narrative, the wise woman realizes the universal impact of her personal story. The process of presenting womanhood as experienced, when sketched out in a dramatic form, is a guide that foreshadows what needs to be avoided, adopted, or fought by the imagined community of female generations to come. Sharing the tragic account should not be seen as a dramatic effort to raise pity and fear against the indisputable Gods or powers of patriarchy. Vocalizing the personal account is not an act of begging for emotional responses and sentiments of sympathy against female victimization. The courage to narrate and color one's journey in dark colors by introducing failure and profound doubt as motives, underlines the profound difficulty of mapping the journey of womanhood in a patriarchal setting. The narrative accounts play the role of strategic plans of action prompted by example and experience.

The journey that is narrated does not provide a concrete pathway of what needs to be done. The story is instead a witness's testimonial of the authentic inner experience. More importantly, the written realizations become moments of epiphany for genuine expression seeking freedom to manifest. The first-person narrator is able to articulate what seems non-ideal, what perfection is not, or what is unacceptable to a young woman's own human position and overall dignity. The failures or the dark holes of the journey need to be addressed and then paradoxically used as passages to a process of integration and acceptance.

Through writing, sharing their personal confessions, and reflecting on their own judgments and the self-referential nature of their thoughts, the heroines achieve a higher sense of awareness. This omniscient stance of the retrospective recollection allows them to keep a distance from the known and undesirable reality. The heroines achieve this level of mindfulness by observing and internally questioning the world around them. The road to critical thinking for the female subject is gained through an emphasis on the personal context and on the experienced event, which can now be translated into a fact. According to recent writings, female subjects feel alienated in a logos-centered environment due to a lack of personal involvement and experience in the accumulation of knowledge (Browne et al. 168). This view corresponds to the Jungian theory of self-realization as a personal and empirical process of obtaining wholeness. Empathy, according to the same study, is also one of the primary means by which women comprehend the world around them. Women prefer less critical modes of thought and lean towards what the authors name a "connected knowing". The connected thought process "is more suited to women since connected knowers are not aloof; unlike separate (male) knowers they attempt to get behind the other person's eyes"

(Browne et al. 227). The penetrating gaze of the caring woman places the center of attention on the neglected Other. The woman's glance curiously persists on the victimized and silenced subject. Having been that Other for most of her life, the self-realized female subject rightfully can speak of the shared path in an authentic and recognizable voice.

The Role of the Other and Integration of the Shadow

As presented in Chapter 3, the Other is a major theme in Jungian psychoanalysis. For the purpose of this thesis, the Other will be addressed as the main component of the initiation phase, namely that of the Shadow integration. The Shadow represents the unknown Other or the undiscovered Self. The path to wholeness of the Self, lies according to the Jungian individuation process, in encountering and integrating the elements of the psyche that for too long have been repressed and denied—the elements that constitute what is called the *unconscious shadow side*. In the same way that the shadow is met in another person in life as an autonomous figure or as a projection of one's repressed desires, the shadow exists within the human psyche as the Other possible variation of the Self. This polarization or schism extends beyond a gender-related discourse; the Other from a Jungian perspective underlines the potential of inclusiveness and abundance of possibilities. In *Postmodern Gender: Masculine, Feminine and the Other*, Christopher Hauke emphasizes the postmodern tendency of multiplicity: “contra-sexuality becomes contra-psychological in that the unconscious ‘other’ is embraced as personifying the richness and potential of becoming oneself, rather than being discarded as ‘abject’”.

The subject, especially during transitory phases, denies and represses the secretive urges that are considered immoral by society. The fear of abandonment or rejection intensifies in the transition phase during which the delicate subject lingers alone in space. During that moment of pause and disconnection from the known past, the individual realizes for the first time their autonomy; this instant performs as the Lacanian mirror stage of the ideal-I identification. At the same time, in this critical moment, the dependable nature of the child longs for security and a sense of belonging. During the transition from the inner to the outer sphere, the need to form a concrete social identity is robust. *Social belonging* has been

always considered necessary or a hierarchical need for an individual's prosperity.¹⁶⁷ The shadow integration is thus a quest for social homogeneity since the intense and entrancing nature of the vulnerable exposure drives the individual to momentarily avoid or delay the blending or immersion into the social melting pot.

The heroine's darker inclinations are expressed spontaneously and unconsciously. The unrehearsed nature of the produced behavior is ridiculed or met with punishment. The conscious act of digging into hidden tendencies becomes a shameful act that the subject—especially the inherently stigmatized female—desires to avoid. A 'proper' young girl in Mid-War society would naturally desire to repress a deviant sensual expression. The quest to reveal or expose her eroticism would only produce shame and guilt. Novelty gives the impression of a revolution; the liberated individual is seen as a threatening unit who betrays the mass and battles the so-called mainstream *modus vivendi*.

Nonetheless, the animalistic origin of the Shadow, sprung by the restless psyche, pleads for crudity and impulsiveness. The expression of authentic, unpremeditated energy is the preferable psychic exhibition of its forceful manifestation. However, society orders a certain, narrow presentation of the Self, which needs to be a measured costume of its ideal version of being. The Shadow, on the other hand, urges the individual to present themselves impulsively and to also relate to Others in a less sophisticated way. Carl Jung was completely understanding of this particular schism between social and individual inclinations, but he claimed that, through denial, the esoteric cosmos becomes richer and more demanding:

By not being aware of having a shadow, you declare a part of your personality to be non-existent. Then it enters the kingdom of the non-existent, which swells up and takes on enormous proportions...If you get rid of qualities you don't like by denying them, you become more and more unaware of what you are, you declare yourself more and more non-existent, and your devils will grow fatter and fatter. (*Dream*)

Nevertheless, given that no moral code is ideal—as the entire notion of the ideal is under question—adapting the status quo without resistance or critical thought can prove detrimental. Women in particular, by muting their expressive urges, do not repress—as they intend—destructive elements of their personality. The silencing of the Shadow urges women

¹⁶⁷ Apart from Maslow, who underlined the importance of belongingness and affiliation, inclusion in the social collectivity is emphasized in the works of Durkheim, Pareto, Weber, Mead, Park, Parsons, Merton, and Shils. In the famous Baumeister and Leary review "The Need to Belong; Desire for Interpersonal Attachments as a Fundamental Human Motivation" the authors claim that forming human bonds, or the need to belong, is a strong and "pervasive motivation."

to kill and bury positive and life-promoting characteristics. The Shadow within, as Anthony Stevens points out, needs to be confronted or symbolically brought under bright light since the ultimate outcome of its expression can only lead to an affirmative effect: “however painful the process may be, it is necessary to persevere (the Shadow) because much Self potential and instinctive energy is locked away in the Shadow and therefore unavailable to the total personality” (67).

The dark, hostile or unacceptable side is considered in Jungian psychoanalysis as the key to unlocking potential and psychic growth. Jung called the Shadow a “sparring partner” because it serves as the opponent within us who uncovers our imperfections and improves our talents. The Shadow is, according to Jung’s alchemic parables, ninety percent pure gold. This metaphor underlines Jung’s point that much of what we have excluded in our own nature can be a great advantage to humanity if appropriately advanced and assimilated. Jung asserts in his writings that the integration of the Shadow leads to self-sufficiency. “[T]his integration [of the shadow] ... leads to disobedience and disgust, but also to self-reliance, without which individuation is unthinkable” (par 292).

Given the above analysis, the first step of the individuation process described in this Chapter is to analyze how the Mid-War Greek heroines perceive and are perceived by their social environment. Before the appearance of the Shadow, the reader becomes aware of the subject’s normality and the heroines’ behavior and interaction with their surroundings. The heroines are so engulfed in the realms of patriarchy that by simply highlighting the persona traits, the second interpretative layer, namely that of patriarchy, is instantly revealed. The analysis of the individual expands into an interpretation of the entire social system. Patriarchy as a universal persona or as an archetypal force of the collective unconscious is revealed.

Each persona is displayed vividly at the beginning of each novel. Before the crisis or the initiation phase that sparks the syzygy of the polarities and the Shadow integration, the persona remains intact. Moreover, the sociocultural pressure to display the exploitive mask is obvious in the flashbacks the heroines have to their childhood or to earlier stages of their quest. Adulthood and unveiling or unmasking the unknown become highly correlated.

The second step of the process analyzed in the following chapter highlights the crucial moments in which the Shadow emerges from the depths of the personal unconscious, the ways it manifests itself through archetypal modes, and the female heroines’ reactions to its presence. It will be shown that the Shadow is manifested not just in the heroines’ own behavior but also in the archetypal presence of the male Other and the Other Self.

The integration of the animus and the syzygy of the male qualities in the female archetypal anima is the third step of the individuation course. This union is the equivalent of the initiation process in the Campbellian Monomyth; since all possibilities appear when unified, the whole subject is ready to expand its horizons. Moreover, the anima archetype is ultimately presented as a blissful experience contrary to the excessively anima-centered persona the heroines displayed prior to the syzygy.

Finally, the last step, analyzed in Chapter 8, focuses on the Elixir's donation to the wounded motherland.

6.2 The Kore/Maiden Archetype in Mid-War Greek Novel Writing

The female heroines of the present thesis were initially unable to accept as normal and comprehend the origins of their urges. Confidence, sexuality, ambition, creativity, and competitiveness in women were often scorned and considered threats to the principled social norm. Being vigorous and whole as a woman was considered an audacious act of rebellion. In order to survive and protect their homeostasis in society, women would consciously repress the elements of their personality into their Shadow to seem tame, obedient, predictable—perhaps even likable—but at the cost of the vitality and psychological authenticity of their being.¹⁶⁸

The female heroines as seen in the following analysis were unable to recognize that dark forces could exist within their Victorian Self exhibition. Even the more outspoken, politically active, or liberal women were unconsciously suppressing their natural urges or their archetypal dark inclinations. When basic instincts would appear, the female heroine, influenced by a patriarchal society, would often mistake these urges as signs of severe neurosis, madness, or disease. The Freudian hysteria theory as a permanent doctrine shaped the Western world's perception of womanhood as well as their own embodied experience of womanhood. The belief that womanhood and sexuality were adversary forces deeply distorted the view women had for their own selves. Instead of being in tune and acting in accordance with their own nature and mode of being, women adopted the patriarchal logos as the orthodox norm. Women perceived their own identity as a collection of fragile, fragmented, and uninteresting personae; their possible performance was in accordance with a

¹⁶⁸ On the influence of history, cultural memory, social stereotypes, and personal narrative on literature, see Αναγνωστοπούλου, *Αναπαραστάσεις του γυναικείου στη λογοτεχνία*.

one-sided role compatible with a specific setting. Any adventurous turn or plot twist in their life's narrative would bring about madness, punishment, or death.

The heroines are questioning and pushing away the urges of the Shadow coming to consciousness. The new possibilities are considered strange, dark, and dangerous. The female heroines write in first-person accounts their surprising responses to witnessing their instincts unwillingly floating on the surface of their perfect personas. However, they are unaware that this process of recording their "embarrassment or estrangement" from their persona is guiding them one step closer to a major change. Their conscious act of writing about the undesired psychic forces that come to the surface is an unconscious acknowledgment of their own Shadow self.

Before even doubting or denying the presence of such instincts, the first step of their quest is to observe and comment on reality; by highlighting the performed and adopted Self, the female heroines provide a description of their persona. They also present a clear picture of the structure or system, which can be defined as their social reality/normality. The definition and analysis of the patriarchal frame and the ideal woman as depicted by the social norm form the basis of the 'abnormalities' that are identified in each individual case. The social framework, as depicted through the female persona, becomes the starting point of the plot, i.e., the home of the journey or simply of what constitutes normality. The personal narrative becomes effortlessly political. Through the layout of personal narratives, the reader is able to draw general conclusions about the overall social frame. From a Jungian perspective, the analysis of the social environment, as displayed in the hero's persona, performs as the opposite of what the Self or the subjective ideal is. One can thus draw conclusions about the individual's psychic potential through a careful examination of how the subject performs within this particular social setting. The antithesis or the juxtaposition of being and what appears to be (φαίνεσθαι/εἶναι) is the interpretative key that allows the Jungian critic to dive deep into the psychoanalytic analysis and resolve the mystery of the presentation of the Self.

Departure: The Kore Persona

In the novels under study, the heroines are using their persona as their ordinary attire to face normality. Exhibition of the persona constitutes home for the heroines of the novels and the first phase of their quest. Although called a phase, the described reality demonstrates a timeless state of being, permanent up to the point when the initiation starts. During this

phase, there is no movement or change but instead, the repetition of old-fashioned behaviors, interests, and even emotional and psychological processes. This chapter aims to describe what normality comprises for the heroines and their behavioral modes under that normal frame. In an analytical or hermeneutical process, it is critical to describe the terms or general frame in order to be able to detect the deviance or rupture when it later occurs. In Jungian psychoanalytic terms, the heroines' reality is the adaptation of the persona. In Campbellian terms, as determined by the mythic quest narrative, the persona, who is ordered by the dominant power, describes home or normality.

The word persona was used in Ancient Greek and Roman theatre to signify a mask (προσωπείο) worn by an actor. In an analogous manner, in Jungian psychology, the persona represents the social mask that each person wears in their interaction with others in society. The persona, in short, represents the personality that the individual attempts to portray to others. Nonetheless, there is always a component of performative behavior attached to the existence of the persona. The display of a socially acceptable persona that the female heroines adopt in the novels is a manifestation of self-protection and defense in a threatening and hostile social environment.

The act of performing an identity directly echoes Goffman's groundbreaking ideas as met in his famous work *The Presentation of Self in Everyday Life*. In his socio-anthropological analysis of performing identities in daily social interactions, Goffman observes that the majority is engaged in practices that are selected to avoid stigmatization. Due to its theatrical connotations, Goffman's approach is known as *dramaturgical analysis* or *identity analysis*. Goffman depicts the strong association between the manners of associations people assume in their daily life and theatrical performances as common interpretative parallels.¹⁶⁹

In social interactions, as in theatrical performance, there is a front *topos* where the performers (individuals) behave as if they act on stage in front of an audience (Goffman 106,119,121). That place in time is where the preferred, desired or familiar aspect of the ego is exhibited. As a result, positive impressions and general applause are won. The front stage on which an actor performs displays the manner or style in which the role is performed. His

¹⁶⁹ "A 'performance' may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants. Taking a particular participant and his performance as a basic point of reference, we may refer to those who contribute the other performances as the audience, observers, or co-participants...When an individual or performer plays the same part to the same audience on different occasions, a social relationship is likely to arise" (Goffman 15-16)

overall appearance reveals the overall aesthetic presence of the individual. Players often collaborate in teams and create ties of partnership based on their common determination to perform the same or similar roles.

In the novels studied in this thesis, it is noticeable that all female heroines perform in principle the same persona when on the social stage. This similarity is justified by the fact that the setting and the audience remain eternally the same: patriarchy and the male gaze. The persona they display at the beginning of the novels, which they have a hard time dispatching throughout the narrative, is that of the Kore/Maiden Persona.

The persona of the Kore—not the positive manifestations of the Kore archetype—is considered the “neutral mask” that the female heroines adopt in their daily interactions. The younger the heroine or the more dependent she is on the patriarchal surrounding, the more apparent that persona is. Furthermore, the fact that the mask is generally adopted by all heroines—for it seems imprinted on the female infant from the moment she enters society—reveals society’s preferences regarding the ideal performance of womanhood.

The performance of the typical persona of the Kore provides useful information to the audience that watches and expects a specific presentation. A persona representation is not useful if there is nobody to gaze at its demonstration. The same fundamental philosophical question is raised in post-modern theatrical criticism when one asks if theatre exists without a spectator.¹⁷⁰ Jean Paul Sartre’s “Philosophy of the Gaze,” as presented in *Being and Nothingness*, shows how the individual’s gaze is replaced by a vaster perception of spectating dynamics. The individual gaze is removed from the individuals’ consciousness and placed in the interpersonal space of meeting gazes. The individual ultimately *is* because they are a construction of the other person’s gaze. Moreover, Sartre defines the Other as someone who can see what the subject sees. The established relationship is therefore reduced to the possibility of being seen by someone. The Other possesses the ability to gaze and hence the Self-awareness of an individual is actually the cognizance of having someone gazing at them. The ego is ultimately constructed by the gaze of others. Traditional theories of vision are based on this exact distinction between the subject of vision and the passive object. Lacan’s theorization of the mirror stage emphasizes how vision is a means to separate illusion from reality through the power of the first as a catalyst. Vision, in any theory, becomes a fundamental splitting mean that draws the boundaries of one’s individuality and subjectivity.

¹⁷⁰ “Theatre is a communal experience rather than a solely individual experience” (Marsden 297)

The persona, unlike the authentic representation of the Self, is not appreciated, admired, or desired if there is nobody to spectate and judge its display. The Persona calls for invisible, distant watchers that are safely spectating the object from a distance. The authentic self however demands fair eye-to-eye gazing which balances out the tension created by the powerful and intrusive examining gaze. Patriarchy performs like the protagonist in Sartre's *Erostratus*, who admits enjoying looking at the passengers passing by from his 6th floor window. The protagonist feels that the act of spectating gives him an advantage over other people. However, this sense of superiority is a merely circumstantial advantage. As the protagonist claims, he has positioned himself above other humans and ponders over them (Sarte *Erostratus* 41). Patriarchy, like an audience in a proscenium theatre, is not positioned on the same terrain but placed above and/or beyond the front topos.

Consequently, the viewer has much more power over the performer when they mechanically execute their given script. The voyeuristic or even hedonistic nature of viewing the performance is a constant variable in the heroines' normality. They constantly and consciously perform in order to please a male audience. However, while in theatre the performance is a conscious mimesis with a specific duration, the presentation of the persona in daily life is an unconsciously dictated way of living and being. Therefore, the fakeness attached to the presentation of a persona is a traumatic, confusing, and possibly dangerous practice that only serves the eye of the spectator for the benefit of the spectating authority.

An additional danger lies in the over-identification with the persona. The role can be carried on in the backstage areas of the performers' lives when normally, one would instantly get rid of it. One would assume that during private moments or in the heroine's secret thoughts the persona would disappear; this is not the case for the female Kore. The Kore-performer has become a spectator and critic of her own play. The esteem enhancement the heroine gains by being consistent with her persona's adaptation—even when nobody else is watching—becomes an addictive practice. The repetitive performance of the act becomes a false practice of her own Self's authenticity. As Goffman states:

...the performer may be taken in by his own act, convinced at the moment that the impression of reality which he fosters is the one and only reality. In such cases we have a sense in which the performer comes to be his own audience; he comes to be performer and observer of the same show... (176)

The heroine's internal audience, which watches as the embossed eyes of other people—the patriarchal spectator/male gaze—is programmed to expect the Ego to keep the show going.

The preserved attachment performs as a rehearsal that makes the heroine certain of the credibility of her role. The truthfulness of her presentation guarantees that her status remains unchanged. This process is often unconscious but is fully justified: if the heroine forgets to pretend—even when alone—she may forget to do so in the presence of others. This minor slip can have grave consequences and become a life-or-death matter. The male audience is a prejudiced critic longing to tear the performer's effort apart. The male-favored persona acts, therefore, as a shield against the ego's negative criticism and unwanted Shadow urges. The performed behavior more importantly becomes a buffer against unwanted social scrutiny.

In the backstage region, where the actors prepare for or set aside their performance, the female heroines deliberately choose not to abandon their masks. In this symbolic heterotopic space, the heroines are most vulnerable to slipping and acting authentically. In these moments of serenity, the Shadow appears as a deep thought, fantasy, or dream.

Typically, however, during the initial phase of the journey, home, or what constitutes normality, is to be found at the front stage. Symbolically, what this implies is that the whole being of the heroine is determined by her social identity or persona, excluding any possibility of an authentic, deeper, or personal fusion of psychic qualities. The presented manner and appearance are that of an excessively portrayed femininity. Besides being female in gender, the heroines are not *just* young maidens; as feminist criticism would imply, the reductionist and misogynistic approach to womanhood with its specific fixed traits is certainly not an authentic description of the heroines' nature. During the Mid-War era, the heroines embodied the stereotypical, conservative, and limiting inscriptions of the past century. To maintain their social status, gained through the reproduction of old stereotypical motives, the heroines preserved what was passed down to them as an imposed presentation, which eventually made up their normality.

Interestingly, the heroines of the novels examined—due to their personalities and unique dramatic circumstances—do not all share similar qualities with the personae they perform. The heroines are young, adventurous, and eager to live life at its fullest. The performed Kore archetype is the exact opposite manifestation of the multisided, boundless Self they wish to express in their narratives.

The Novel's Heroines: Struggling with the Kore/Maiden Archetype

The novel heroines are thus not depictions of one-sided, obedient and passive maidens. They are forced to behave as silent observers; in reality, however, they are far from being submissive and lifeless.

Katina in *I Xepartheni* is not a married woman bound to the internal sphere of her own household. She is a working single mother acquainted with her Lover archetype. As a single woman, she is not ashamed to follow her anima-spirited path which seeks love and freedom of expression. However, being an unmarried mother, in a specific social frame drives her to pretend that she is uninterested in romantic or erotic immersions. Working in the corrupted environment of journalism is a choice that derives from her need to survive. The career path the heroine follows is not a result of personal ambition, aspiration, or desire. Her atypical status as a single, unmarried mother urges her to work in an environment she detests. It should be remembered that Mid-War society stigmatized unmarried women and even more so single mothers. Katina has no other choice but to obey the male-structured work environment which reflects at a micro level the ideology of the patriarchal Greek society. Left free to express her own desires, Katina would not have hidden the existence of her non-marital love affair, the presence of a child, and her utter despise for her working environment.

In *Levantinismoi*, Dora is a born adventurer. She is a curious explorer admiring and longing for the Eastern *modus vivendi* despite her Western European upbringing. She longs for romantic love and, at the same time, seeks social action and *peripeteia*. However, her strict uncle, who was the reason her fiancée abandoned her, has different plans for her. The intrusion of male dominance into her personal life ruins her hopes for freedom and independence.

In *I Eromeni Tis*, Dora is not an uneducated, heterosexual, or a role model for a future wife. She wishes to combine her career as a scientist, a rather radical ambition, along with her nonconforming romantic adventures. Patriarchal society raises obstacles and constrains her progressive choices.

In Smaro's case, in *To Talanto tis Smaros*, the artistic archetype is so prominent in her soul that pushes the young heroine away from a conventional marriage setting that would abolish her yearnings for artistic fulfillment. The pursuit of an acting career combined with a passionate authentic love life is an overly ambitious plan.

Finally, in Galatia Kazantzaki's *Ginekes*, the plethora of female heroines create a polyphonic synthesis of voices and personae. Most of the sisters/heroines face obstacles raised by the antithesis of their Self's legitimacy to the social imperative according to their age and gender requirements. In *Ginekes*, each sister performs as the alter ego of the other; as

a consequence, the canvas displays a more complicated amalgamation of female reality. In each case, however, the need to obtain and adopt a persona of a prearranged and restrictive identity is necessary for social acceptance. All heroines have to carefully sketch out and rehearse their personae before entering the stage and at the same time are obliged to craft strategies to disguise their true nature.

Over-identification with the Persona of Preferred Archetypes

As a result of the urgent need to adopt a social mask, the heroines over-identify with their persona. Similar to what actors often do with demanding theatrical roles, the heroines cannot distinguish their performed behavior from the genuine one. The part is carried on after the performance is over in the secret, personal moments of the individual's life. However, although the persona displays socially desirable characteristics, repressed individual desires eventually get exposed. The act of repressing these urges makes their nature potentially as harmful and threatening to their own Self as an auto-immune disease. The refusal to liberate the mask's grip on the performer's face produces darker tendencies. There is a very thin line separating the persona display and the dark shadow archetype. The Jungian split between the persona (the mask of the psyche) and the Shadow (as a counter-persona) is, from a theoretical viewpoint, similar to the discourse between presence and quintessence, deception and authenticity.

The relationship between Persona and Shadow is therefore a reciprocal one. The shadow, according to Jung, is not just composed of undesirable qualities. In the process of over-identifying with the persona, the individual often throw-out social mannerisms not because they are actually destructive, but because they are unsuitable for the standard social manner of being. However, when assimilating the Shadow into consciousness, one can be exposed to positive qualities and creative drives that bring about an enhanced aura of liveliness. By liberating the persona and striving for authenticity, there is a good chance the manifestation of the Shadow archetype will perform to the individual's benefit. Acceptance of the urges as an imperative part of being and channeling their manifestation towards a possible positive outcome promotes the maturation process.

The novel heroines often over-identify with their Persona or with a specific archetype as a reaction to their experienced oppression. For example, in *Ginekes*, Dimitra and Fani over-identify with the conservative wife persona which can translate to the Jungian archetype of the Evil Queen. Nonetheless, they are superficially perceived as role models, since this

facade is seemingly suitable for married women in the Mid-War setting. In the same novel, Nina, the communist sister, over-identifies with the archetype of the Rebel or Amazon advocating her communist ideas at all costs. Her rigidity and absolute mindset may be aiming for a better cause than the selfish reasoning of her sisters; however, her inability to merge a variety of archetypes in the manifestation of the Self leads her to social isolation and stigma. The shadowy context in these cases is resulting from the absolute approach of the Self as the only unique expression. From a Jungian perspective, plurality and polyphony are the super objectives of the transformational process. A stiff attachment to one single archetype, even one closer to the authentic Self, is detrimental to the overall growth of the multi-sided person.

The young heroine often overacts the persona of her own preferred archetype. This process is a result of the repression her genuine Self has undergone. In order to protest or go against the norm, some heroines adopt a polar opposite archetype than that of the Kore archetype (homosexual, lover, artist, queen); however, due to their unexpressed psychic anger, the archetype's manifestation is often displayed as extreme and absolute. The authentic archetype appears as an inflexible and extreme Self, which the heroines wish to avoid in their Kore performance. For example, for Nina in *Ginekes*, to be a rebel is a deviation from the norm. However, she often becomes critical and bitter vis-à-vis any other life prospect that another woman might choose to embody. This rigid approach is a result of her performing a Communist/feminist Persona as perceived and structured by society. In other words, even though Nina may not actually reflect what society aspires a woman to be, she cannot escape society's expectations: she will eventually perform what society stereotypically believes a communist woman to be. In order to protest against the given norm, the rebellious Kore associates herself with the other end of the spectrum, as a reaction to the expected behavior.

The Jungian approach invites the individual to explore the middle ground through trials and errors. Although Nina's path is idealized and undoubtedly admirable, the heroine narrates in detail how her extreme faith has led her to exile both literally and psychologically. Another example of over-identification with the persona can be found in *I Eromeni Tis*. Dora, after facing multiple internal struggles in order to accept her homosexuality, adopts the stereotypical behavior of a lesbian woman of the time. Dora, possessed by her Lover archetype, underestimates and denounces all men by generalizing their behavior as patriarchal and oppressive. Dora is a feminist who desires equality and freedom of expression. At the same time, however, in order to internally satisfy patriarchy's criticism, she performs the role of a woman who is repelled by all men. Similarly, in *Smaro's case in To Talanto tis Smaros*, the heroine over-performs the Artist archetype. In order to react to her

fiancée's opposition, Smaro dives wholeheartedly, yet guilelessly, into the supposed artistic lifestyle. The element of pretense is still noticeable. Smaro tries to convince herself she is an artist—or what the status quo defines as an artist—at all costs. Her desire leads her to obsessive and self-destructive behavior. Smaro does not search for her own authentic expression of the Artist's archetype as it manifests in her inner Self. Influenced by the male artists around her, who see her as easy prey, Smaro acquires their male version of the Artist Persona. Ultimately, the stereotypical behavior presented is identical to the prejudiced description that Mid-War society held for artists.

Consequently, when the extremity is adopted—justifiably from a psychoanalytic standpoint in the above cases—the archetype can easily slide to its stereotypical status. Distinguishing their selves from society, even when conscious efforts are made, is not an easy task for the heroines. The efforts they make to stand out as unique entities are not always successful. Their uniqueness needs to be gradually unraveled and exposed in time and space as their own life experience, as a personal Quest free of restraints. The frustration derives from the fact that the audience never leaves the woman's psychic auditorium since it permanently resides in her as her internal watch. The social gaze dictates how the heroine should perform as a persona but also as any other possible archetypal variant.

Since patriarchy is the main producer and provider of language, the words and definitions used to describe the Artist, the Lover, or the Explorer are constructs of the dominant social system. The encoding of the male worldview is an idea that Miranda Fricker thoroughly examines in her essay *Epistemic Injustice: Power and Ethics of Knowing* as a *hermeneutical injustice*. The injustice originates when “some significant area of one's social experience [is] obscured from collective understanding ...” (Fricker 155). According to this idea, marginalized individuals are prohibited from generating concepts, terms, and other representational resources that could be used in order to theorize and appreciate their own experiences (Saul). The heroines, during their individuation process, not only have to find who they truly are, but need to reinvent language and to interpret all possibilities in a manner that serves them equally as members of society and as individuals who strive to express their own experiences.

The young heroines, trapped in constant social supervision, are thus led to compromise and accept their fate as one with unalterable traits. The persona performs as an unwritten social contract between women and society. This agreement guarantees that when the persona is properly performed, the heroines will be able to survive in the social frame as valued members of society and not as outcasts. As Jung writes:

Fundamentally the Persona is nothing real: it is a compromise between the individual and society as to what a man should appear to be. He takes a name, earns a title, represents an office, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality, a product of compromise, in making which others often have a greater share than he. The Persona is a semblance, a two-dimensional reality. (*Persona* par. 245f)

On the other hand, human beings are social animals and have always been members of larger social groups. The act of performing or possessing a persona does not have to always be detrimental as long as the individual acknowledges its usage for particular reasons under specific circumstances. The act of consciously performing a persona to obtain a goal differentiates the moral outcome of the persona adoption. Adopting a persona to consciously convey a desired degree of femininity may reflect a female strategy to blend in. However, even as a strategic move, the fact that the Self is concealed or confined remains problematic and limiting since the subject unconsciously performs what she is taught and ordered as proper.

The individuation journey demands awareness of one's actions and consequences. Acknowledging the persona adoption is thus a sign of maturity and potential wisdom. Authenticity remains a long-term super objective; however, the first step towards its attainment is the desired state of self-awareness and close observation of one's actions. Overseeing the purpose of the persona often leads to its inflation or over-identification. The individual mistakenly perceives their persona as the authentic version of their Self. In the progression of the individuation development, one must come to the understanding that the persona is not the entirety of their being, but rather a minor section of a much larger personality. Such awareness is attained by plunging into the unconscious and excavating from its depth the evocative substances demonstrated by the assemblage of archetypes. To sum up, the personae's presence allows the heroines to adapt to the world around them and peacefully blend into the strict social frame. However, over-identifying with the mask, in order to either convince the audience of the performance's credibility or to oppose the imposed proper persona leads to a single version of selfhood instead of a rich and complex amalgamation of possible selves.

The adoption of a welcoming social mask is a vital process of preparation for adulthood. The outer sphere demands different modes of behavior that are less intimate and more universal. A solid ego communicates with the outside world through a flexible persona.

Flexibility is a major requirements for the passage to adulthood. The individual has to create an appropriate social mask but also avoid sabotaging his/her authenticity.

For Jung people should extend beyond what is socially expected from them. As he claims, “the danger is that [people] become identical with their personas—the professor with his textbook, the tenor with his voice” (*Memories* 416). The effect produced is “the shallow, brittle, conformist kind of personality which is all persona, unreasonably apprehensive about what people think: an unreflecting state of mind in which people are utterly unconscious of any distinction between their ego and the world” (Stevens 43).

Over-identification with the persona is a process that presupposes that the subject takes into serious consideration what other people think. As the heroines separate from the familiar gaze of the nurturer to the strange stare of society, they develop novel behaviors that promise their survival in the new setting. As a needed shield, the persona becomes the aspect of the personality that makes this transition from the inner to the outer sphere smoother.

All novels provide the reader with examples of female subjects that struggle with, but also over-identify with, their persona. The attachment to the persona is the course of action the heroines are forced to execute in order to maintain an adequate social status in Mid-War society. Wearing a mask is an imperative performance since it guarantees the heroines’ survival. The persona adoption is not a matter of adding social status or credits to the already existing one. The Kore Persona—as the only option available—signals that the heroine has a status, that she exists and functions in society in the same manner that a body signals the corporeal subsistence of a human being. By abandoning or disintegrating the persona, the entire presence of these women is threatened.

The female, limitless Self is an unwanted prospect that society considers malicious. For this reason, the close examination of the heroine’s persona permits the revelation of what the social standard is. Moreover, the persona’s ruptures bring to the surface the Self or subjective presentation of each female heroine. Ultimately, when the persona remains intact, society’s ideal is manifested; when the Persona collapses, the individual’s authenticity is exposed.

The female persona incorporates the traits the patriarchal system favors the most. At the beginning of the novels, before the Shadow emerges, it is clear to the reader that a double behavioral pattern prevails. These women act differently in front of other people, as opposed to when they are left alone, off the spotlight. Society expects women to be fragile, helpless, and dependent on the Male Order. This dependency on the masculine presence urges the heroines to perform as if they are watched exclusively by a male audience. Hence, the

Persona that the heroines display is in reality a pure presentation of patriarchy's vision of womanhood. As Laura Mulvey suggests, passivity is entwined to the feminine display:

Woman, then, stands in patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of a woman still tied to her place as the bearer of meaning, not maker of meaning. (15)

The next section of this chapter will examine the conducts the Kore-persona adopts and employs in order to achieve an acceptable representation of the Kore/Maiden archetype that is performed under patriarchy's surveillance.

6.3 Characteristics and Attributes of the Kore Persona

The Kore persona is often called the Social archetype or the Conformity archetype. Jung himself wished to differentiate the Kore persona from other archetypes. Eric Berne echoes this view as he stated that "the archetypes are the magic figures in a life script and the persona is the style the script is played in" (56). The idea of conformity or compliance with the social standards or rules of conduct is fundamental to the manner the heroines present and think of themselves. The archetypes are used as the models or figures but the modes of expressing them in relation to the social circumstance manifest as the persona.

Furthermore, in Jungian analysis, the relation between persona and patriarchy has been analyzed as an interchangeable dynamic between the individual and society. Women had to be confined to the narrow world of the domestic sphere ever since civilization and organized industrialization took over the West. The sense of enclosure manifested through the act of concealing the genuine Self, reminds the action of wearing a mask. One cannot breathe through the physical features found in the original self but only through the given worn medium. In social reality, this mechanical support translates to the persona display, which allows a performed behavior to be considered normal. The element of pretense, as we have seen, adds instantly hyperbole to the presentation of an archetype. The *Self*, in this case, is a fabricated mode accompanied by a sense of theatricality, which is needed to convince the male audience of its verisimilitude to their own ideal of femininity.

The Kore archetype is *a priori* to be a given identity to any woman. As a fundamental archetype, it cannot be denied, since all women come to the world as offspring, as products of a union. Besides its imprinted and fixed nature, the archetype of the Kore, when in balance,

does not require a deliberate demonstration of specific characteristics; when the archetype is presented authentically, it manifests as an effortless representation of one's reality. However, the alchemic proportions of the archetype are often out of measure. In such cases, one can notice imbalances or exaggerations, particularly towards the dark side of the archetype's manifestation.

The heroines of this thesis initially perform their Kore archetype in excess. Therefore, their persona is primarily dark: a negative presentation of their Ego. *Dark* or *shadow* in the context of the following analysis implies a non-genuine behavior, a synonym of a patriarchal or male-oriented performance. Since the heroines perform the desired Kore identity as directed by the status quo, their performance becomes alienated from their true nature as women.

As examined in the next chapter, when the shadow eventually appears, the heroines' impulses can be considered—from a patriarchal point of view—malevolent; ironically, these disturbing shadowy urges are the forces that move women closer to the illuminative version of themselves as wise individuals. What society considers dark or suspicious, actually symbolizes the source of light for these women.

The basic archetype manifested in the Personae of women heroines is that of the Kore and the Mother as its double reflection. The Kore archetype, as presented in the cases studied, extends and merges with the Lover, the Sage, and Queen/ Huntress archetype. All archetypes are genuinely found in the women's psyche. However, due to social pressure, their display is performed in an exaggerated or darker manner that does not pay justice to the composed expression of Self the heroines could possibly demonstrate. Particularly the Kore persona, as a requirement of the female social identity, makes it challenging for the heroine to detach or reject its use since, without it, an existential crisis is possible. The heroine stands perplexed on the verge of adulthood; divided between ego and society, she wonders who she really is; the lines are blurred between society's desire and her own unbiased will. Caught in that ongoing trap, when faced with a challenge, the heroine has to finally address the challenging dilemma: perform as she has been taught to or act spontaneously and truthfully listening to her own authentic calling or Quest. In the novels of this thesis, when the exposition takes place—as a narration of the protagonist's present or past given by a flashback—the heroines choose the first option. They remain loyal to the social norm and refuse to challenge further their arranged and conventional life prospects.

The Kore archetype is manifested in the novels through specific characteristics that the heroines demonstrate. The Kore archetype as the representation of the young maiden

displays unique traits of character, age, and appearance that all together correspond to the Jungian archetype. The main characteristics are presented as themes, roles, or identities, which all heroines describe, encounter, and embody. These traits are the following: depictions of youth (e.g., attachment to the child state), innocence (virginity, whiteness, deification, erotic abstinence), fixation on beauty/appearance, helplessness (need for protection from a male figure or powerful mother), and passivity (immunity to experienced social injustice). Each role or theme is not progressively and exclusively experienced; the various characteristics appear as a simultaneous and interchangeable fusion throughout the narration depicting the heroine's reality.

Youth

The identity of a woman as the Kore/offspring of a particular social system is instantly clear in Galatia Kazantzaki's novel *Ginekes*. Kazantzaki masterfully invents a framework of given roles from the novel's opening. The characters introduced are presented in a theatrical manner as a list of roles that the female heroines ought to perform. The use of irony is not to be overlooked; the reader is immediately drawn into a world of appearance as opposed to a world of reality. The sense of a theatrical performance is present, even before the plot unravels. The list of characters functions as stage directions indicating how female identities have to be perceived and interpreted throughout the plot. The strict framework given by the writer intentionally adopts society's vision of categorizing the Kores based on the sum of their basic identity characteristics. The opening of the novel establishes a table of roles:

- Sofia 41 years old, seamstress
- Aimy 38 years old, intellectual
- Dimitra 38 years old, middlebrow
- Fani 30 years old, bourgeois
- Anna 26 years old, consumptive
- Nina 24 years old, communist
- Kaiti 22 years old, demi-mondaine. (Kazantzaki)¹⁷¹

¹⁷¹ Σοφία 41 ετών, ράφτρα,
 Αίμυ 38 ετών, διανοούμενη
 Δήμητρα 38 ετών, μικροαστή
 Φανή 30 ετών, μεγαλοαστή
 Άννα 26 ετών, φυματική

It is noteworthy that the identities presented are given; the roles are strictly determined with traits that characterize the performance of each individual virtually unalterable. Next to the heroines' name, Kazantzaki has added the age and the 'occupation' of each woman. The heroines' identity from society's point of view is given in one single, short phrase that reduces their whole Self and its expanding possibilities to a couple of words. From a feminist point of view, such treatment can be considered as diminishing or misogynistic; an oversimplification hostile to the female nature since the reductionism applied excludes a rich identity potential for women. However, Kazantzaki purposely borrows the voice of patriarchy to organize the introductory taxonomy so as to point out the exact opposite potential in her novel. The heroines ultimately are much more complex and anti-conformist than what the initial list suggests.

Undeniably, in Mid-War Greek society the identity of women was socially constructed based on a few parameters. Age was an important factor since the age of a woman directly determines the persona the woman has to adopt. The age stigma urges women to behave like their age dictates at each given phase of their journey. Age thus becomes a major determinant of the archetypal expression of the heroines' identity. Society often becomes harsh and prejudiced against women who are not acting as their age dictates. Modern feminist critique has focused on age as a critical component that influences the social dynamics of women's representation. In *Feminism, Aging and the Life Course Perspective*, Rebecca Ultz points out how age relations structure the opportunities and constraints that people accumulate throughout their life course (705-16). Calasanti defines "age relations" as an unequal system based on age that privileges youth at the expense of the aged. In classic feminism, race, class, and gender are the chief forming principles of power; age is seldom hypothesized as an additional master status that also delivers rewards and shortcomings. The author demands a change in how feminist intellectuals approach the theme of inequalities by indicating how and why age matters (1).

In *Ginekes*, the (fear of) deviation from the norm is one of the major recurring motifs. The norm is a rigid structure created by opaque classification boxes as Kazantzaki's indices. The heroines however escape the given arrangement as they dare to embrace fluidity and challenge their assumed identity. Sofia, for instance, the oldest sister, dares to fall in love.

This is a decision which affects tremendously her psychological state as well as her social status. One can effortlessly assume that age impacts the heroines' persona since society considers age a rigid feature, which actually cannot be altered. Challenging this fact at a larger scale indicates a provocation of Logos or masculine order. Describing the subject with a specific number assumes that their mode of behavior will be in accordance with that age range and any aberration will be unexpected and uncontrolled. Interestingly, the young heroines are equally terrified by the prospect of aging. Getting old before accomplishing the required goals assumed by their persona is a dreadful prospect. Moreover, the selection of the specific identity/role that Kazantzaki adds next to the age of the heroine is worth noticing; the identity of the heroine seems to be predetermined by her actual occupation or her political and/or social background.

Women are categorized and judged stereotypically by age, occupation, and social (marital, financial, political, moral) status. These are the typical characteristics or identities with which most women were introduced in society. The female rites of passage are void of deeper symbolism and richer meaning. Thus, Sofia has an acceptable job for Mid-War society. Aimy, who is unemployed, is an intellectual, espousing romantic ideas soaked in Eros. Dimitra and Fani are presented as ideal housewives. Lastly, Anna is a sick woman, Nina a communist, and Kaiti a prostitute. The rapid degradation of the former three identities can only spark skepticism as society perceives illness, communism, and prostitution as sequential negative identities that younger, modern women are prone to adopt.

Kazantzaki's role description is apocalyptic for the anagnosis of this thesis' novels. Although not categorized to such an analytical extent, the life narrative of the Kores presented in the novels are dictated by their age, social background, occupation, political views, and marital status. These very same factors are the key traits of the Kore Persona performed and displayed to fit patriarchy's vision of ideal womanhood.

Purity, Innocence, and Sociopolitical Background

In *Archetypes of the Collective Unconscious*, Carl Jung speaks of the Kore as an image of feminine innocence. It is apparent from the study of female heroines into the verge of adulthood, that the Kore archetype is *a priori* existent in young women. Feminine innocence or purity is a quality that is found imprinted on all women as they come to the world from a psychic archetypal view as Kores or as maidens. The description of purity is justified, since the archetype is yet unwritten by the Ego. From an evolutionary perspective,

the Kore archetype performs as an equivalent to the tabula rasa state of mind. The Kore as a generalized trait “belong[s] to the structure of the unconscious and in particular to that of the collective unconscious” (Jung *Archetypes* par. 314). Thus, the Kore is part of the impersonal psyche, common to all people. In other words, the Kore image speaks to “the supraordinate personality or self” (Jung *Archetypes* par. 314), because it extends beyond personal, unique characteristics and is considered a universally inherited inscription. As the persona reveals a lot about the society it is found in, the Kore archetype, when manifested, portrays “the wholeness” of the unconscious psyche. Through the analysis of the Kore archetype, one can interpret humanity’s view of femininity and extract universal truths about the representation of young women.

Similarly to the introduction of *Ginekes*, where age and the social status are declared from the beginning, in *To Talanto tis Smaros*, the identity of the heroine as that of a daughter is assumed straightaway: “...Smaro Doridou, ‘daughter of a prominent family,’ educated, who has been exposed to the outer realm, travelling at times with her father, younger, in other lands.” (Dafni 6).¹⁷²

Being “the daughter of a good family” (Dafni 6) indicates the significance of a respectable family status. The socioeconomic background of the maiden plays a vital role for an elevated and successful persona performance. The naturally heightened status of the maiden is justified and reinforced when she is a descendant of a proper and respectable family environment. Moreover, Smaro is presented as well educated and cosmopolitan. Cosmopolitanism in maidens is an essential feature, as it displays a family’s financial ability to travel, which immediately places them high in the social hierarchy. Any individual, and especially a young woman, exposed to multicultural settings sends an indirect signal to the prospective male suitor that her financial background is sufficient to support not only global travelling but also a satisfactory dowry. Cosmopolitanism is a motif apparent in *Levantinismoi* as well, since Dora, an upper-class daughter with European upbringing, has been raised in different upper-class settings. This special trait provides the Kore with a unique upbringing and grants her a comprehensive interpretation of the world derived from the multicultural circumstances she has been exposed to.

Like Dora, Smaro gained a multiethnic exposure due to her travelling with her father. The presence of a parent protector/father figure is a representative example of how dependent

¹⁷² “...η Σμαρώ Δωρίδου, «κόρη οικογενείας», μορφωμένη και που είχε βγη και λιγάκι παρά έξω, ταξιδεύοντας κάποτε με τον πατέρα της, μικρή και σε άλλους τόπους” (Dafni 6).

the young heroine is on her surrounding male authoritarian. Each heroine is symbolically carrying with her the shadow of her Father. The father figure establishes the identity of the girl; by accompanying her, he verifies that his Kore is pure and innocent, as well as helpless. The father presence reassures and prolongs the child-like state, hindering the daughter's passage to adulthood. Until another male takes the Kore's hand to guide her as a guard or nurturer in disguise, the father, as the status quo representative, maps the Kore's voyage. The passage to adulthood for a maiden in a patriarchal setting is perceived as a transfer of property from one generation of men to another. The entire journey is reduced to a bureaucratic contract between the guardians of the helpless maiden. The female individual is diminished to a passive observer who belongs to every male surrounding her, while her own self is incapable of exposure and safe adventures.

Alain de Botton in *The Art Of Travel* suggests that travelling with a companion can resolute to complex psychic dynamics which eventually mirror social and status relations:

It seemed an advantage to be traveling alone. Our responses to the world are crucially molded by the company we keep, for we temper our curiosity to fit in with the expectations of others...Being closely observed by a companion can also inhibit our observation of others; then, too, we may become caught up in adjusting ourselves to the companion's questions and remarks, or feel the need to make ourselves seem more normal than is good for our curiosity.

The image of young maidens travelling in unknown places or symbolically wandering through life under the supervision of their fathers or husbands demonstrates the lack of freedom and independence they face throughout their life journey. Any genuine response to external, social, or environmental shocks is diminished and altered through the gaze of the male companion which dominates the scene more than the new or exciting experience itself. To the self-conscious woman, the constant presence of a male figure limits her own personal growth. In terms of perception and reaction to the new, the Kore is forced to limit her impulses to those of an immature child. Patriarchy's gaze is dominant because the Kores tend to view the unfamiliar world through the settled filter of reality.

Expected Interests and Preoccupations

Women are similarly expected to stay away from the serious or male oriented topics of discussion. In *A Room of One's Own*, Virginia Woolf describes the social attitude towards a woman's interests:

...it is obvious that the values of women differ, very often from the values which have been made by the other sex; naturally this is so. Yet it is the masculine values that prevail. Speaking crudely, football and sport are 'Important'; the worship of fashion, the buying of clothes 'trivial.' ... Wars are more important than female thoughts in a drawing-room (Woolf 65,66).

In *To Talanto tis Smaros*, there is an instance where Smaro and her friend Vivoula discuss Smaro's decision to skip marriage and focus instead on her career as an artist. Smaro confesses that she would also not wish to get married but instead dedicate her efforts to pursue her dreams. The omniscient narrator then intervenes as a commentator, abruptly interrupting the dialogue. He states in an applauding manner that, fortunately, the young girls changed the topic of discussion and instead of career paths and life choices started talking about fashion: "And after a brief moment of silence the two girls spoke of fashion, hats and gowns. And they were right to do so/ it's just as well that they did, as that same night, Filippos started to be himself again" (Dafni 29).¹⁷³ Such a comment from the narrator highlights what were considered appropriate themes and topics for young women to discuss. The so called feminine subject matters would not burden them or force them to use their critical thought and intellect as serious life decisions would require. Through the use of delicate irony, Aimilia Dafni hints that young women were taught to analyze specific matters they could effortlessly solve and deal with. Women were blissfully ignorant of the serious issues that men were responsible to manage and resolve. Being women, they had to remain drenched in their feminine and innocent world of looks and fashion. Their obliviousness however, as Dafni admits, performs as their salvation: a young, unaware woman is less likely to get hurt or betrayed by her important Other. Ignorance is bliss to patriarchy as to all totalitarian systems. An attachment to child-like and meaningless interests often performs as an armor against society's brutality. This bitter realization foreshadows the ending of the novel, in which Smaro abruptly moves from *agnoia* to gnosis: the heroine realizes and experiences the agony in addressing these deeper, existential subjects.

Physical Appearance and Attire

Purity and innocence, as basic maiden characteristics, are depicted in the physical presence of the female heroines. The presentation of the Kore reflects and radiates femininity

¹⁷³ "Κι'όστερ'από μια μικρή σιωπή, τα δύο κορίτσια μίλησαν για μόδες, για καπέλλα και για φουστάνια. Κι'έκαναν πολύ καλά, γιατί το ίδιο εκείνο βράδι ο Φίλλιπος...άρχισε να ξαναβρίσκει τον εαυτό του και το περιβάλλον του..." (Dafni 29).

from the first instance she enters the social stage. Physical appearance or aesthetics may seem to be a superficial criterion, but in the context of the era, the garment worn indicated the individual's social stance. The collection of physical attributes and features similarly depicted the person's personality behind the attire. As Simone De Beauvoir claims, there is much more than meets the eye in the phenomenology of being: "to be present in the world implies strictly that there exists a body which is at once a material thing in the world and a point of view towards the world" (39). For Susan B. Anthony, a pioneer of the suffrage movement, this same observation is the reason why appearance is a trigger to the ongoing phenomenon of social and gender injustice. She states: "I can see no business avocation, in which woman, in her present dress, *can possibly* earn *equal wages* with man" (Sherr 194). The fascination on appearance is an additional indication of the prominence of politics of perception.

The presentation of the outer Self by the Kore becomes a repeated pattern to confirm her persona's significance. The heroines, like stage actors, perform their personae by acting out the stereotypical traits of the innocent, pure, eros-centered women and thus gain male credibility and trust. The way they look and, more importantly, the manners in which their looks are viewed and interpreted by patriarchy should not be underestimated. In the context of Mid-War society, signaling in terms of feminine aesthetics was important. Femininity had to be projected by all possible means. The male spectator had to be certain that the woman behind the façade was what the Kore persona suggested. A detailed and well-studied aesthetic construction had to convince the audience of the individual's value, depth, and esteem. The presentation of the Self, in Goffman's words, was thus not to be neglected or undermined; in fact, for the heroines of the novels, it was the first step towards social acceptance leading to an improved future. The aura of the Kore was manifested primarily by the gear of her Persona: an appearance embellished with an abundance of whiteness, coverings of youth, and decorative details of fragility and innocence.

Women, as a result, paid extensive care to the costume that would further validate the desired Kore traits. Not only did the Kore have to dress in a specific way; she had to show diligence in the act of dressing up. Thus, fashion is a recurring motif in the novels as a subject of interest of all typical young women. Concern with fashion performs as an opportunity for the heroine to introduce herself as a genuine Kore. The dance soirees and the dinner gatherings as described in *Levantinismoi* are typical examples of such a prospect. During these gatherings, Dora and all other women could display their preferences and demonstrate their interest in fashion. Moreover, a delicate and attractive appearance was an indicator of good taste and high aesthetics.

Dora thus describes in detail how particularly important this aspect is as an esteem enhancement for her femininity. The fact that the heroine describes at length and in multiple passages the appearance of other women denotes the significance of this trait:

The décolletes, evening gowns, smoking jackets, frocks and the occasional serious scientists' riding coats were among the first to appear. Coiffes and styles to satisfy all tastes—from the latest Parisian to the most ornate embroidered dresses—paraded around the room like peacocks. Every single lady certain of her own superiority over the rest. (Voltou 51)¹⁷⁴

All powdered up, with tacky make up and heavy jewelry wearing gowns befitting a ball. Their hats filled with feathers and plumes. In short, they all seemed to be dressed for some grand soiree. They settled themselves around the room and didn't make a sound. What was it they were after? Was it to show us all how rich they are? The first row of statues, the ones that looked like standing Buddhas whose corsets were so tight that the rigid and small platform created around their chest made it difficult for them to bend down in self fascination, had suddenly come to life. Graceless, bulging masses, bodies ridged and wooden like the chairs they sat in, that never worked a day in their lives. The only thing that mattered in their primal and indolent lives were their riches and class. (Voltou 112-3)¹⁷⁵

According to Dora, dressing in an exaggerated manner was mistakenly perceived by most women as an enhancer of social status. The Kore was caught in a constant effort to impress by over-accessorizing her appearance to attract the male gaze. The Kore archetype on display was reinforced by a visual anima excess. The spectacle was often disproportionate in its manifestation of femininity, and hence, it blurred the lines between normality and exaggeration of the archetype exhibition. Such social pressure was the cause of an archetype being diminished to a stereotypical display. Women did not naturally behave in the

¹⁷⁴ «Από νωρίς φάνηκαν επάνω ντεκολτέδες, επίσημες τουαλέτες, σμόκιν, φράκα και μερικές αυστηρές ρεντεκότες επιστημόνων. Χτενίσματα, ντυσίματα λογίων λογίων. Επιθεώρηση γούστων. Από το παριζινικό ντερνιέ κρι, ως το βαρύ φορτωμένο από κεντήματα σαμλίδικο φόρεμα παρελάσανε σαν παγώνια. Η κάθε ντάμα βέβαιη της επιτυχίας της. Το μάντευε κανείς από την όψη της.» (Βόλτου 51)

¹⁷⁵ «Όπως ήρθανε στρωθήκανε.... Πουδραρισμένες, βαμένες μέχρι αφιλοκαλίας, με βαρειά κοσμήματα, φορούσανε τουαλέτες που αρμώζανε για χοροεσπερίδα. Στα καπέλλα τους είχανε εγρέττες, κι' άλλα σπάνια φτερά! Κοντολογής, είσανε ντυμένες για επίσημη υποδοχή... Δεν βγάλαν λέξη από το στόμα τους. Τι γυρευανε τέλος; Να μας εκθέσουνε τα πλούτη τους;.. Τα πρώτα αγάλματα που στέκουνταν σα Βούδες με τη διαφορά, που από το σφίξιμο του κορσέ τους, το μικρό πάτωμα που σχημάτιζε το στήθος τους, τις εμπόδιζε να αφεθούνε στο μακάριο ενατένισμα του ομφαλού τους, είχανε διαμίας εμψυχωθεί.... Αχαροι σαρκωτικοί όγκοι, τα κορμιά τους είχανε γίνει από την αεργία, σαν τα ξύλα των καρεκλών τους. Διάγανε ζωόδικο βίο παραδομένες στη νωχέλεια, κι ως μόνη απασχόληση—το λούσο και την κυρατσιά.» (Βόλτου 112-3)

stereotypical manner; they were forced to do so when the male audience guided each of their move. The archetype was innate to their feminine nature whereas the stereotype was a consequence of the persona manifestation, ordered by the social gaze.

The female protagonists in the novels seem to detest the hyperbole found in the female aesthetics that surround them as they intuitively comprehend the lack of authenticity in such efforts of impressing the Other. The heroines thus become observers and critics of women who overact or overidentify with their Persona. However, they are paying equal attention to their exterior looks and place high priority on appearance, as they sense that this is a pass to social status as future wives but also as objects of desire and admiration. Especially Smaro and Kaiti in *Ginekes* and Dora in *Levantinismoi*, who are the youngest heroines, repetitively express their interest in dressing up and display their femininity.

Dora in *Levantinismoi* describes the daily habit of dressing up in such detail and attentiveness that this seemingly unimportant routine is elevated to a sacred ritual. Dressing up is a time-consuming act that requires strategic thinking and vigilant planning. The choice of the outfit is a process that resembles the construction of a social identity:

...my vanity kept me company while I was getting ready. I opened the closet door, and after long deliberation, I chose a light blue—clair de lune—mousseline dress... blue socks and silver shoes. My hair took me a while. I tried making it as voluminous as possible around my temple, I put a velvet ribbon with flowers around my forehead and red on my cheeks so as to accentuate the dark circles that naturally framed my eyes. (Voltou 116)¹⁷⁶

Journeys are made wretched by travel trunks! The minute one arrives someplace, whether/no matter if one is tired, or sleepy, one is compelled to change, to wash, to comb one's hair. You need this thing and that thing and sometimes everything and you unpack it all till what you need is found. And when it's time to leave, it begins again. Laying everything back out and putting it all back in the trunk again. All that locking and unlocking. It's enough to ruin everything. And women. Women with their endless pieces of fabric and array of things. It's like they travel with their entire dowry. The dresses, the scarves, the shawls, the folding, the

¹⁷⁶ «...άρχισα να ετοιμάζουμε σιγανά με φιλαρέσκεια. Άνοιξα το ντουλάπι, κ'επειτα από μακρυνή σύσκεψη, διάλεξα ένα θαλασσί—κλερ ντε λιν—μουςσελίν φόρεμα. ... Μπλου κάλτσες κι'ασημένα σκαρπίνια. Το κτένισμα μου πήρε κάμποση ώρα. Έφερα τα μαλλιά όσο μπορούσα πιο φουντωτά στους κροτάφους μου, κι'έβαλα στο μέτωπο μου ένα βελούδο με λουλουδάκια, και λίγο κόκκινο στα μάγουλα μου για να φαίνονται περισσότερο, οι μάυροι γύροι που σχηματίζονταν φυσικά, κάτω από τα μάτια μου. (Βόλτου 116)

unfolding, the refolding, the care to avoid a tear or crease. It's enough to drive one mad. (Voltou 189)¹⁷⁷

In *Levantinismoi*, there is a plethora of descriptive passages observing, commenting and describing the outfits of other women. Nonetheless, the above fixation on appearance does not necessarily reproduce the stereotype of the thoughtless maiden. On the contrary, the fascination with costume emphasizes how the status quo had forced women to embody superficiality as their main survival mechanism. The maidens' obsession with attire is therefore understandable, logical, and indicative of an entire system of appreciation which blurs the lines between appearance and identity. More than a conventional concern for a woman, the focus on the outer shield is considered a status indicator or rather a clue of appropriateness and pride. To the male voyeur, the greater the interest a woman displays towards attire, the lesser her interest in politics or intellectual endeavors. Confined in her household, the future wife was expected to be restricted in her own feminine sphere, that of a discrete and voiceless figure.

Besides reading and writing, which are then narrowed down to specific genres and styles appropriate to women, fashion becomes the ultimate time slayer. The time the heroines consume to reflect on which costume to wear is suggestive of their assumed role of director of their own social performance. However, the presentation is not genuine as women behave and construct their identity under the prism of patriarchy's perceptions and preferences. Romantic and poetic images of the Kore on display in the novels are often described from the male characters' point of view. This is particularly obvious in *To Talanto tis Smaros* where the fluid narrative voice changes person and angle, when Smaro comes on stage:

As she stood under her red umbrella with the big tassels, she herself looked like a flower ... she wore a black skirt, black silk gloves that rose up to/ covered her elbows and a deep red taffeta top with short sleeves and a wide collar that unfolded up to her shoulders and gave her an air of grace. The spring light glistened on the red silk and trickled down her breast, moved along the crease of her sleeve and shone on her collar, flickering playfully among all the shades of red and from time to time it trembled with such pleasure that shortly after it died

¹⁷⁷ Η κατάρα των ταξιδιών είναι τα μπαούλα! Μόλις φθάσεις κάπου, μα κουρασμένος είσαι, μα νυσταγμένος, πρέπει αμέσως ν'αλλάξεις, να πλυθείς, να χτενισθείς. Χρειάζεσαι τούτο εκείνο, ταχεις όλα ανάγκη και τα βγάζεις αράδα ως να βρείς κείνο που θές. Φεύγεις! Άλλη σκοτούρα! Προετοιμασίες παντοιής λογής' ξαναβάλτα μέσα. Κλειδώματα, ξεκλειδώματα! Χαλούνε όλο το γούστο σου!...Αμ, κ'οι γυναίκες με τ'ατέλειωτα κουρελόπανα τους—σωστό προικιό--! Έχουνε διπλό μπελά! Ως να τοποθετηθούνε οι νταντελίτσες, οι μπατιστίτσες, οι σεμιζετίτσες, (Κύριος οίδε, που σταματά αυτή η παράταξη από 'ιτσες) μη ζαροθούνε, μη ξεσχισθούνε γανιάξεις κυριολεκτικώς. (Βόλτου 189)

blissfully (blissfully died out). Caught between the black glove and the red sleeve was a thin bracelet of milky white flesh ... if you were to pull on her sleeve to see her shoulder, it's rounded paleness would be too white. (Dafni 20)¹⁷⁸

Louka's point of view becomes the filter through which the reader constructs Smaro's image of femininity. The description, reflecting a male's perspective, becomes an erotic visualization. The male is daydreaming and fabricates a vision of what he considers the ideal performance of femininity. Descriptions like the one above point out how, in Mid-War society, the persona of the Kore was a socially constructed and male-fabricated fantasy. The image had to evoke specific feelings and confirm male perceptions of the expected traits and characteristics of the Kore.

As described in *Beauty, Bathing and Being a Victorian Era Woman*, Caitlin Luetger-Schlewitt explains how the Victorian standard of beauty worshipped pale skin as an indication of superiority (24). White skin was a sign of purity, virtue, youth, but most importantly, class. A fair almost sickly complexion would show that the woman passed most of her time indoors. This fact suggested she did not need to work outdoors in activities that would tan her skin. The young woman, by elegantly holding her red umbrella and thus keeping in the shade, protected her paleness, which made her look like a spring flower.

The Kore as a Flower Image

The image of the flower is a recurrent motif that accompanies the Kore archetype. Carl Jung saw flowers as symbols of the archetypal Self—the Lotus in the East and the Rose as the Western equivalent—that symbolize transformation, enfoldment, purity, and fertility.¹⁷⁹ According to Freudian theory as seen in *Introductory Lectures in Psychoanalysis*, blossoms and flowers represented the female genitals or a woman's virginity. Flowers were eternally seen as embodiments of female sexual symbolism. A deflowered woman was a

¹⁷⁸ “Καθώς κρατούσε ανοιχτή την κόκκινη ομπρέλλα της με τις μεγάλες φούντες, έμοιαζε κι' αυτή σαν ανοιξιιάτικο λουλούδι ... Φορούσε μαύρη φούστα, μαύρα μεταξωτά γάντια ως τον αγκώνα κι' ένα βαθυκόκκινο, ταφταδένιο πανωφοράκι, απλόχωρο, με κοντά μανίκια και με πλατύ γιακά, που έφτανε ως τους ώμους και της έδινε μια αρχοντιά!.. Το ανοιξιιάτικο φώς σπιθοβολούσε απάνω στο κόκκινο μετάξι, γλυστρούσε στο στήθος, στο τσάκισμα του μανικιού, άστραφτε ξαγνιασμένο στην τραχηλιά, παιχνιδίζε με όλες τις αποχρώσεις του κόκκινου, από το πιο βαθύ, ως το πιο ανοιχτό και πότε-πότε ανατρίχιαζε ηδονικά και ξεγνυχούσε ευτυχισμένο. Από το μαύρο γάντι ως το κόκκινο μανίκι φαινόταν λίγη λευκή σάρκα, σα γαλατένιο βραχιολάκι ... ύστερα να ν της τραβήξει και το πανωφοράκι και να δη τον ώμο της...το άσπρο του στρογγύλεμα...θάταν πολύ άσπρο.” (Δάφνη 20)

¹⁷⁹ See Arens, “C. G. Jung and Some Far Eastern Parallels.” for more information on the mystic symbols in Jung's body of work

woman stripped of her shield or dignity. In mythology, Persephone, as the fundamental representation of the virgin Kore archetype, was the goddess of spring and the underworld as the wife of Hades. Hades kidnapped her while she was collecting flowers; the female was engaged in an act of utter innocence which became the trigger that lured the male to her deflowerment. The symbolic perception of the woman as a flower or as a woman surrounded by flowers intrigues the male impostor who translates the act of flower picking and the overall unpolluted presentation of the female as a mating sign. In its crude and egotistical display, the masculine urge to possess strips down any form of anima-driven romanticism. The win of the trophy wife manifests as a hunt or chase—the term journey is purposefully avoided—aiming at establishing or expanding authority and ownership.

The woman who resembles a flower can only be kind-hearted, innocent, and young. The man fantasizes about the woman as clay in his hands; the obedient child can become shaped and transformed into the submissive woman he desires. The Kore and her untainted personality is—from a male perspective—a *tabula rasa*, an unwritten page. The colors—red, black, and white—blend in the image of the Kore. White as the predominant color, infused with bright light, verifies the maiden's purity. The light revealing her chest becomes in the eyes of the male a vision of the color red, i.e., the color of lust and passion. Finally, the white and red colors are wrapped in a black wrapping, indicating the antithesis of what the Kore seems to be and what she really is or can be under the mystery of blackness. The Kore archetype has a dark potency as it still symbolizes “the unknown girl” or the unexplored land. The man has to get past the dark cloud of her appearance to penetrate the whiteness of Smaro's existence.

The fixation with the color white and the Kore/Persephone archetype is also present in Dora's fantasy in *I Eromeni Tis*. Dora confesses in her diary that on the Holy Friday of Easter she experienced a sacred, divine, and mystic feeling. This elevated sensation was sparked by her pure love for Lisa. The intense manifestation of love took control of her corporeality and then disembodied her as if God resided inside her soul and sent her a sign of His divine presence, unique to her own psyche: “...it was her love that overwhelmed and annihilated her, it is this God that every human being feels to be reigned by differently...” (Rosetti 34).¹⁸⁰ Lisa becomes the Divine figure, the goddess image inspired by visualizations of angels, diverse gods, and elevated symbols.

¹⁸⁰ “...ήταν η αγάπη της που την κυρίευε ολόκληρη και την εξαύλωνε, είναι αυτός ο Θεός που τον αισθάνεται κάθε άνθρωπος διαφορετικά να βασιλεύει μέσα του...” (Ρωζέττη 34)

Kore as the Archetype of the Divine

The description above is echoing the influence of the Victorian era on the early 20th-century social perceptions, right before the New Woman became the ultimate role model of the female emancipation and suffrage movement. Eastern and Western symbols of love and purity are all merged in the description that elevates Lisa into a supernatural being. This love confession or hymn to her lover's beauty is an apocalyptic description of the love object as a white supernatural being. Like in Patmore's description, the ideal wife is not an earthy being but a fetishized woman who cannot exist in reality (Ansthruther 72). Sappho's odes¹⁸¹ that Dora Rosetti seems familiar with often elevate Eros into a divine feeling that fate cannot escape from. The erotic whiteness is described as a dazing, irresistible state which universally and eternally echoes the purest sensual expression of beauty. Even though the love declaration derives from a woman, the sense of divine love is similar and, according to Dora, superior to that originating from a male lover/admirer towards the ideal female object of awe. From a feminist perspective, one can argue that the male logos has pierced language and shaped female eroticism. As the female heroines fall in love without anything restraining them from expressing their true pathos, they adopt the male gaze and logos and deprive themselves of the right to admire and worship their love object in their own words.

Women, as the purest and essential representation of beauty, are closer to the archetype of the Divine. Both Jung and Campbell draw this parallelism and proclaimed that women are the ultimate destination: "Woman, in the picture language of mythology, represents the totality of what can be known. The hero is the one who comes to know" (Campbell 116). In Jung's words: "You are quite right; with the dogma of the assumption, the unconscious 'wells into the Church' since woman is (the unconscious) representative on Earth" (Jung *Letters* 230-32).

Dora describes her lover as a divine figure worshipping her purity. As a lover she is fixated on the Kores' image; as a woman lover, she demonstrates an excessive anima-centered reaction to her visualization. The white aura surrounding the romantic Kore prevails and sets a common tone for her love declarations. The Kore as an object of adoration is

¹⁸¹ "And then we speak of Sappho and all the lesbian literature that I literally binge on" (Και ύστερα μιλάμε για τη Σαπφώ και όλη τη λεσβιακή ανθολογία που την κατατρώγω κυριολεκτικά) (Rosetti 121).

elevated to a Christian deity, a universal archetypal figure saturated by the color white as seen in the passage described below:

My white angel, you entered my white chamber bathed in sunlight and in white! Standing on the balcony with the light aethereal curtains on its door. You laid your body on my bed on its white sheets. The room with its door, its walls and marbles already white was made whiter still by your radiance. You filled the room with your radiant whiteness, that made the white door, walls and marbles whiter than they were before still. Your eyes travelled across the white pieces of paper laid on the desk and straight into my eyes, to the depths of my soul, made pure and full of love for you. But the whitest and most beautiful of (all the) things in and around this room is your white silhouette. The perfume of your aethereal white dress keeps my mind in the purest of states and with these white flowers I will cover your sweet face my love. (Rosetti 34-35)¹⁸²

The archetype of the Kore as the ultimate image of purity residing in the collective unconscious does not make any kind of discrimination as to whom it will appear. Dora, a woman in love with Lisa, is sharing the same erotic fantasy a man would experience. The archetype is not a vision specific to the male gender; it manifests equally and intensely to both male and female lovers/viewers. Eros, on the one hand, is constructed by language and symbols created by patriarchy, but, in its essential and archetypal essence, it demonstrates universal and timeless psychic reactions. The archetype of the Kore is thus experienced, sensed, and viewed by all as the same definitive expression of purity. The young heroine is a white angel, surrounded by bright light, reflecting the sun's radiance. Her transformative powers can alter the natural or conscious environment; in her presence, the entire setting becomes white, a new canvas on which a novel narrative can be drawn. The Kore transmits transparency to her surroundings, directing the light to the source of Eros. The white flowers once again verify the flower/Kore association as an inseparable double motif.

The female heroines project and adopt the archetype's divine traits as the path to adulthood for a woman is viewed as predetermined: the female innocent child is raised to

¹⁸² «Λευκέ μου άγγελε!.. ήρθες τόσο ηλιόλουστη και λευκή μες στην ολόλευκη κάμαρά μου! Στάθηκες στο μπαλκόνι που 'χε τις λεπτές και αιθέριες κουρτίνες στη λευκή του μπαλκονόπορτα. Ακούμπησες το λυγερό σου σώμα στο κρεβάτι που 'χει ολόλευκά σεντόνια και λευκά φρεσκοβαμμένα σίδερα... Εγέμισες με μία διάχυτη λευκότη όλο το δωμάτιο που 'χε από τα πριν την πόρτα και τους τοίχους και τα μάρμαρα λευκά. Και πάνω στο γραφείο πέσαν τα βλέμματα σου στα λευκά χαρτιά και ύστερα στα μάτια ως τα βάθη της ψυχής μου, αγνής, ολοκάθαρης γεμάτης από αγάπη για Σένα. Μα το πιο λευκό και το πιο όμορφο δω γύρω και το δω μέσα είναι η λευκή σου σιλουέτα..Το λευκό αιθέριο φόρεμα σου με κρατά με τ'άρωμα του στην πιο αγνή ατμόσφαιρα...Και με τα λευκά αυτά τριαντάφυλλα θα σκεπάσω το μελαχρινό και γλυκό πρόσωπο σου, ω λατρευτή μου!» (Ρωζέττη 34-35)

become the same innocent child, yet in a woman's body. By maintaining the Kore/child persona throughout the individuation journey, the male Other assumes the role of the child's protector. The powerless Kore evokes the need to be lifted and carried away in a chariot similar to the one Hades used to abduct Persephone. The description below from *To Talantis Smaros* manifests how delicate and fragile the vision of the young Kore is:

She arrives engulfed/wrapped in a rose scented mist: the mousseline that drapes around her composed of not one, not two but three gulps of fabric, swallows/hides the beaded tassels of her belt ... Her entire body line is curved, playful. Her jet-black hair, curling sharply around her ear covers it almost entirely, but for its little reddened tip that pokes out like a fresh, sweet rosebud. Her large ebony eyes, ruby lips and the thin bejeweled gold bracelet, tightly squeezing her naked arm are her three most prominent features. (Dafni 35)¹⁸³

Smaro is transported to the scene by a rose vapor/cloud like a vision inspired by Victorian-era romantic poetry. The act of being transported on the scene resembles the theatrical device of *deus ex machina* encountered in ancient Greek theatre. The actors performing the Gods were carried on stage in impressive mechanical constructions in order to make a dramatic appearance or intervention. Similarly, the love object appears to the male voyeur as a heavenly image, an apocalyptic and ecstatic intervention. The image of the godlike woman ready to evaporate in a single touch signifies her fragility as a vulnerable entity. Moreover, her ephemeral beauty highlights the recurrent theme of youth. The addition of the color red on the Kore's lips, cheeks, and neck complements the visualization with a vigilant hint of lust. However, the sensual suggestion does not hinder the overall pure picture of the Kore; the brittleness and frailty of youth deeply move the male viewer who ends his description with the exclamation that "her youth is so beautiful!" (Dafni). In the hierarchy of the Kore's positive attributes, youth is ranked first as the most worthy and favorable characteristic the young woman can possess. The image of the Divine Child in its purest manifestation adds an additional layer of admiration to the creator and receiver of the female fantasy. The depicted

¹⁸³ «Δεν έρχεται- ένας ρόδινος ατμός τηνε φέρνει: η μουσελίνα που πέφτει γύρω της- ένας, δύο , τρεις μεγάλοι φαρμαπαλλάδες, που μες στον αχνό τους χάνονται τα χάντρινα κρόσσια της χαμηλής ζώνης... Και όλη ή γραμμή του κορμιού κυματιστή, παιχνιδιάρα μονοκοντυλιά. Τα μαύρα-μαύρα μαλλιά, με μια απότομη καμπύλη σκεπάζουν λίγο το μάγουλο και όλο το αυτί, που μόλις ξεμυτίζει με την πορφυρή, σαρκωμένη ακρούλα του σαμπουμπούκι τριανταφυλλιάς που γλυκοσκάζει. Τρία είναι τα χτυπητά σημάδια απάνω της: τα μεγάλα μαυράδια των ματιών, τα κόκκινα χείλια και το ρουμπινί πετράδι με το λεπτόχρυσο κύκλο που σφίγγει ψηλα το γυμνό της μπράτσο... Θέε μουχ τι ωραία που είναι η νιότη της!» (Δάφνη 35)

ignorant woman/child is in need of protection, worship, and guidance from her male counterpart.

Exotic Mystery, Spirituality, and Sexuality

Another manifestation of the Kore persona is when her presence is perceived as an embodiment of exotic mystery. When the Kore is presented as an eastern goddess in the eyes of her lover, she becomes a mystifying entity. The Kore image extends beyond the universal representation of western and specifically Victorian beauty. Besides the Virgin Mary archetype or the Angel in the House model, she becomes a representative of orientalism. Lisa in Dora's thoughts is directly compared to the archetypal image of the goddess Astarte: Oh Astarte ... my sweet goddess ... I long for you to come to me, so that your other worldly body may fill my room with exotic scents... (Rosetti 121)¹⁸⁴ Astarte was a goddess honored in the Eastern Mediterranean area before being renamed by the Greeks. Variants of the name "Astarte" can be found in the Phoenician, Hebrew, Egyptian, and Etruscan languages. A goddess of fertility and sexuality, Astarte eventually evolved into the Greek Aphrodite as the goddess of eroticism. In her earlier representation, Astarte also acted as a warrior goddess and eventually was renowned as Artemis. The dual nature of the Lover archetype is particularly present in *I Eromeni Tis* where both lovers fuse war and harmony in their relationship's manners of conduct. The Kore, therefore, becomes on the one hand a Victorian model of submission and purity and on the other hides a dark potential that can manifest itself as a creative and/or destructive force. As a Jungian archetype, Astarte, or the Dea Seria, shares the same qualities as the goddess Aphrodite and is fundamentally the psyche voiced as anima or anima mundi. Her spirited sexuality, as the driving force of creation, is unpredictable and obliges her surroundings to surrender to her deity.

Jung underlined the connection of love and religion, as the individual who is in love worships the divine nature of the loved one having irresistibly surrendered to the unknown force: "Just as nobody but the believer who surrenders himself wholly to God can partake of divine grace, so love reveals its highest mysteries and its wonder only to those who are capable of unqualified devotion and loyalty of feeling" (11). Jung further wrote: "Spirituality and sexuality are not your qualities, not things you possess and encompass. Rather they

¹⁸⁴ "Ω Αστάρτη μου! Γλυκιά μου θεά...σε καρτερώ...να ρθεις με την απόκοσμη σιλουέτα σου να γεμίσεις το δωμάτιο ξωτικά αρώματα" (Πωζέττη 121).

possess and encompass you, since they are powerful daimons, manifestations of the Gods and hence reach beyond you, existing in themselves” (*Red Book* 529).

Spirituality and sexuality are perceived as universal archetypal forces that exist as autonomous energies or, as Jung claims, “manifestations in themselves.” Both qualities move the universe into the realm of constant reproduction and physical and spiritual renewal. The erotic object, representing the constant renewal of energies, is given spiritual qualities that resemble the fleeting soul. The divine figure, therefore, seems ready to abandon the conscious world. Smaro, for example, is compared to a winged creature or bird, which is another image and symbol of divine delicateness and transient presence: “And as she walked down the street, her hat feather flickering, her mousseline collar waving and her skirt flapping in the wind, she looked as if she were about to fly away” (Dafni 123).¹⁸⁵ The archetype of the Kore is hence described in rich imagery dominated by the color white inspired by the *Angel in the House* which as seen in the book by Coventry Patmore is the ideal version of Victorian women. An abundance of light is shed, seeking attention and protection from the male spectator, who desires to capture and cage the spotted graceful spirit before it flies away or vanishes.

The implicit notion of purity is also established by the total abstinence of the subject from all erotic involvements and interactions. The object is not active; the young woman as a lover passively stands on her pedestal awaiting the rituals of appreciation from her devotees. The distance created by the act of worship is not just an obstruction to the lover who consequently views the appreciated woman as a fetish; the woman has to maintain that distance establishing her role as an icon of reverence. On the one hand, the woman, perceived as a totem or symbol, grants herself some form of respect and appreciation; from a feminist point of view, however, she prolongs her passive, static, and voiceless stance. The woman as a statue is perceived as an honor to some but also hubris to others. It is not a coincidence that all heroines resist engaging in flirtatious adventures despite their natural inclination to do so. They consciously refuse to participate in excessive conversations with males. Besides the social stigma of an immoral woman, this practice promotes the image of the Kore as an unstained soul.

¹⁸⁵ “Και στο δρόμο καθώς περπατούσε κι’έτρεμε το φτερό του καπέλλου της και σάλευε κυματιστά η μουσελίνα της τραχηλιάς της κι’ανεμίζονταν το διπλανό φυλλαράκι της φούστας της έμοιαζε σα ναθελε να πετάξει” (Δάφνη 123).

The dichotomy observed between what the heroine desires and what she ought to perform is visibly addressed in *I Xepartheni*. Katina, as an unmarried mother, admits she lives “like a nun” (Nakou 24).¹⁸⁶ The religious characterization of her role is indicative of the devotion and ethical stance she has to adopt. Although she would long to have someone by her side to care for, she diminishes her natural urges and silences her instincts as she seeks acceptance, companionship, and safety in her partner’s presence. Moreover, once she became a mother, she admits that her erotic urges have decreased in the hierarchy of her needs. As she states, “[a]fter all, I am the kind of woman who looks more for a friend in their lover...” (Nakou 25).¹⁸⁷ The need to find a male counterpart to support and understand her complicated life status and the existential threshold is prevailing. The Kore is in need of a confessor as a guide, instead of an active presence that would initiate sexual intercourse. Since Katina did not follow the common practice of the Kore’s conveyance from father to husband, she experiences a double abandonment. Both her male protectors have betrayed her loyalty and devotion; however, she justifies them both for different reasons. Nonetheless, the anima/erotic urges appear to the surface as fantasies that the innocent Kore cannot—but should—escape from.

Interestingly, as described below, the imposition of passion to the pure soul occurs when the Kore is alone and isolated from her social environment. However, as will be explained in detail in the next chapter, the erotic urge is forceful and sometimes comes to the surface despite the authoritarian, imposed censorship of the Kore’s consciousness. This rupture to the Kore persona is equivalent to the Shadow’s presence, which paradoxically promotes the self-individuation process. Purity, therefore, is a constructed normality for the heroine but is not to be perceived as a wholly authentic experience. The Kore has a darker and hidden side—darker from society’s viewpoint—which expresses her need for independence and freedom.

The fixation on spotlessness creates an asphyxiating environment in which the woman is fated to reside in. Under the tight social constraints, the Kore is caught in a vicious cycle of self-consciousness. In the novels under study, there are very few moments depicting the restless or unpremeditated behavior by the Kores’. Although young in both body and spirit, the Kore cannot genuinely experience the anticipated sense of freedom, since she is chained

¹⁸⁶ «ζω σαν καλόγρια» (Νάκου 24).

¹⁸⁷ «Ύστερα είμαι από το είδος των γυναικών που ποθούνε στον εραστή να βρουν ένα φίλο περισσότερο» (Νάκου 25).

to society's commitments and expectations. The persona has become her second skin, while her conscious choice to preserve it indicates the amount of fear and manipulation the female collective consciousness has historically suffered from. An inappropriate social impression can cause psychological and social upheavals in different individuals. As seen in the heroines' cases, their potential for a smoother transition to adulthood would have been facilitated by a lesser degree of self-consciousness driven by the fear of prejudice and social isolation.

Fear of Stigmatization

In *Conceptualizing Stigma*, Link and Phelan view stigma as something that can only occur when power is exercised, thus highlighting the political dimension of the stigmatization process. More specifically, Link and Phelan adopt the term, as coined by Jones and Goffman, to produce a new definition of stigma. Seen as a "mark" (attribute) that links a person to undesirable characteristics (stereotypes) with the addition of "discrimination" as a possible manifestation, stigmatization "is entirely contingent on access to social, economic and political power that allows the identification of differentness, the construction of stereotypes" etc. (Link and Phelan 365, 367). Stigma, or the fear of stigma, is, therefore, a possibility raised by unjust sociopolitical dynamics which explain women's fear of revolting against an entire political structure of dominance. Consequently, the Kore keeps performing her role by concealing her true identity in constant anguish, fearful of the possibility that her true identity may be revealed. From a Jungian perspective, stigma can be considered a social shadow projection, which hinders the individual's ability to further explore the archetypes within.

Moreover, the Kore's obsession to represent authentically her purity leads to unexpressed psychic energy. The unexpressed energy of the soul is to be differentiated from the Freudian definition of *neurosis* caused by psychic trauma or defense, libido's repression, or sexual trauma (Sletvold 460-475). To Jung, the cause of neurotic behavior is rooted in the inability of the self-regulating psyche to allow long significant unresolved tensions or disunities within the Self: "Any incompatibility of character can cause dissociation, and too great a split between the thinking and the feeling function, for instance, is already a slight neurosis. When you are not quite at one with yourself you are approaching a neurotic condition" (*Tavistock* par. 383). Jung considered an outbreak of neurosis as purposeful and an opportunity to become conscious of who we are, as opposed to who we think we are. As the repressed urges remain unfulfilled, guilt and embarrassment are created. In *Ginekes*, Aimi expresses this fear

to her older sister Sofia who has unexpectedly fallen in love. Sofia, in a *mise en abyme* form, narrates to a friend of hers what Sofia advised her concerning her erotic awakening. Sofia is experiencing profound guilt since she is an older woman in her 40s who has saved her virginity solely for her husband. Aimi is pointing out that she will experience an extreme sense of guilt in the future if she does not succumb to her genuine desires, in the same way that Jung saw darker challenges or shadow urges as opportunities. “Only the weak are content for the choices they made out of cowardice. The strong are inconsolable. Tis better to regret sleeping with someone than regretting never having dared to” (Kazantzaki 78).¹⁸⁸ The intellectual sister summons the leap of social consciousness. If Sofia were to silence her calling, this will appear later on as an unresolved psychic frustration. Another example of this duel between the persona’s properness and threatening eroticism can be found in *I Xepartheni*. Katina consciously controls her tendency to explore the Lover manifestation in her Kore persona. In private moments, when the Shadow urges appear, she quiets down her voice or pleads for eroticism by internally replicating patriarchy’s command. The importance of such a conditioned pattern— desire/repression of desire—lies in the Kore persona being a socially constructed effort to present specific traits and conceal others. Simultaneously, any authentic archetypal expression which resides in the personal and collective unconscious is shuttered as forbidden or immoral.

The above destructive pattern is vividly described when Katina longs for male companionship. At that moment, the fascination with the Kore persona breaks down momentarily to expose the authentic Kore’s need for eroticism. However, the next day, Katina is reminded not to abandon her persona since proper norms forbid such thoughts and instinctive tendencies. In the passage below, the darker, erotic atmosphere is evoked by the time and place the Shadow appears. The weather is described as gloomy and threatening; the unprotected Kore is left alone without the physical or symbolic presence of a male figure (or social authority) to restrain her fantasy. The night shadow, like a haunting ghost, invites the persona to forget properness and admit a darker and hidden exhibition of eroticism: “When the rain taps at my window and I am alone in bed, my body craves a man and a man’s caresses. But the next morning, I always wake up detesting myself and the man that I

¹⁸⁸ «μόνο οι αδύνατοι χαρακτήρες μένουν ευχαριστημένοι από κείνα που από δειλία δεν έκαναν. Οι δυνατοί δεν παρηγορούνται ποτέ. Καλό είναι να βρεθείς μετανιωμένος που πήγες με αυτό τον άνθρωπο παρά να μετανιώσεις που δεν πήγες» (Καζαντζάκη 78).

happened to imagine next to me” (Nakou 24).¹⁸⁹ The Kore’s reaction to a possible erotic urge is indicative of the way the Kore has been raised to consider Eros an improper act. The Kore can eventually overcome the shame and guilt as her individuation journey moves forward. However, when the persona is strongly attached to the socially shaped Ego—mistaken for the Self—the recurrence of guilt is expected as a logical consequence. Self-consciousness is a motif prevalent in the female literature of the era since the heroines live in constant awareness of their self-appreciation by others. A moment like the one described above is indicative of the dichotomy that takes place in the heroine’s psyche. The Kore’s response to the moment of shadow epiphany is repulse, judgment, and guilt. Guilt is a common, natural feeling for women living in a patriarchal environment even though they have not performed anything bad. The burden of the Christian fall of Eve is carried and deposited in the female collective unconscious. Guilt is generated by the smallest act that deviates from the norm despite natural and good intentions.

Smaro in *To Talanto tis Smaros* experiences the same sense of guilt. She even compares her need to respond to the male’s calling to a criminal deed. For example, when she initiates a romantic encounter with Philipos, her future husband, she behaves like a fearful child who has executed a terribly wrong deed: “The one time she threw him a rose, she instantly ran away and hid in her bed with a blanket over her head... it felt like she had committed a crime... of course her father was still alive” (Dafni 27).¹⁹⁰

After Philipos’s mother breaks their marriage, Smaro moves on with her life. Nikos raises intense fantasies to her shadow self. A fantasy according to Jungian dream analysis and psychotherapy is a complex of ideas or imaginative activity expressing the flow of psychic energy. Specifically, according to Jung:

A fantasy needs to be understood both causally and purposively. Causally interpreted, it seems like a symptom of a physiological state, the outcome of antecedent events. Purposively interpreted, it seems like a symbol, seeking to characterize a definite goal with the help of the material at hand or trace out a line of future psychological development. (*Definitions* par. 720)

¹⁸⁹ «Τις νύχτες του χειμώνα, όταν η βροχή χτυπάει το τζάμι του παραθύρου και είμαι μοναχή στο κρεβάτι, το κορμί μου ποθεί τον άντρα και τα χάρδια του. Όμως την άλλη μέρα σιχαίνομαι τον εαυτό μου και προπαντός τον άντρα που τυχαίνει να ονειρευτώ πως ήτανε κοντά μου» (Νάκου 24).

¹⁹⁰ “Μια φορά του πέταξε κι’εκείνη ένα τριαντάφυλλο, κ’ύστερα έτρεξε χώθηκε στο κρεβάτι της, κουκουλώθηκε από το κεφάλι ... της φάνηκε πως έκανε έγκλημα...ζούσε ακόμα ο πατέρας της” (Δάφνη 27).

The significance of the fantasy complex leads to the Jungian method of active imagination as a way for the individual to experience and interpret the essence of their fantasies. In the case of the young heroines, fantasies are what Jung would name passive ideas that derive from the realm of the unconscious and manifest as forceful urges that demand confrontation. Passive fantasies, from a Jungian standpoint, do not require criticism but understanding. Hence, through the description of the heroines' fantasies, the reader is able to understand the break of the persona's social mask, or the unconscious urge the Kore experiences. A fantasy indicates a deeper desire but also reflects an inner battle; the implementation of polar opposites, in Jungian analysis, is an imperative interpretative tool. In desiring Eros, the heroine in reality experiences Logos. By seeking her authentic anima, she is captured in an animus-centered world wrapped in a pseudo-anima garment.

Nonetheless, during the separation phase, i.e., when the shadow has not yet been yet encountered, the Kore returns to a state of denial which translates into the reaffirmation of the persona. While the Kore initially visualizes her fantasy as a wishful state, she soon puts a stop to her fantasy, by pretending she is uninterested or ignorant of the person whom she desires.

How she wished she could dig her fingers into Niko's hair and kiss his eyes.. just that. Nothing more than that... No! I mustn't, I mustn't, because there is always what comes after, and what will happen then? It's better to appear indifferent, yes, completely indifferent. (Dafni 28)¹⁹¹

The Kore is expected to show no interest in love or passionate deeds. Her indifference does not result from the female's lack of enthusiasm about her male suitor; it is an expected reaction emanating from her inexperienced and innocent nature. The Kore has not been taught by anyone how to behave in an erotic circumstance. Naivety and ignorance are distinguishing traits of purity. The possibility that the archetype of the Kore may possess its own erotic manifestation is out of the question; for patriarchy, the male is the initiator who sparks the union, while the woman passively accepts the offer. The calling should not originate from the feminine psyche, since that would make the woman a dangerous initiator. These are properties encountered in the Witch or the Fatal Siren archetypes. The Maiden in particular who is destined to "die in marriage"—literally and/or symbolically—by definition cannot be the initiator of a romantic relationship. The Kore would not desire to signal a

¹⁹¹ Να μπορούσε έτσι να χώσει τα δάχτυλα της μες στα σκαλώτα μαλλιά του Νίκου και ναν του φιλήσει τα μάτια...Αυτό μόνο...τίποτ'άλλο... Όχι! Δεν πρέπει, δεν πρέπει...γιατί ύστερα...τι θα γείνη ύστερα;... Καλύτερα να φαίνομαι αδιάφορη, εντελώς αδιάφορη." (Δάφνη 28)

loosely moral disposition or lose any expression of her seemingly eternal innocence. However, innocence translates into ignorance. Obliviousness was the predominant trait that Victorian male suitors demanded from their future wives. The Mid-War patriarchy, nurtured by the conservative Victorian ideals, supposed that young women on the verge of adulthood should not only be but appear as innocent. As Felicia Appel states in the introduction of her study *Victorian Ideals: The Influence of Society's Ideals on Victorian Relationships*, women should “give the outward impression of being innocent” (par. 3). Charles Petrie, states in his article, “Victorian Women Expected to be Idle and Ignorant,” that men expected women to act as objects of subordination by exhibiting characteristics, which from a Jungian perspective, describe the Kore:

White muslin, typical of virginal purity, clothes many a heroine, with delicate shades of blue and pink next in popularity. The stamp of masculine approval was placed upon ignorance of the world, meekness, lack of opinions, general helplessness and weakness; in short, recognition of female inferiority to the male. (Petrie 184)

The intense sense of guilt and shame that results from the constant reminder of their inferior nature makes the maiden question her identity. One's identity is regularly questioned as a common practice by any individual on the verge of adulthood. This is even more so for the Kore who experiences the split between what society expects from her status and what she genuinely feels or ideally aspires to be. As seen in Smaro's case, the heroine wonders why she is urged to perform differently than what her social persona indicates generating a sense of profound existential confusion in the heroine's psyche. The depiction of patriarchy's ideal woman is detected in the passage below, where Smaro describes the confusion of expected identities:

Dear God, what was she made of? Pure silver or dirt, trodden on by thousands? Come on Smaro don't torture yourself. That's how man is. And now you sit and believe the novels with their heroines, that tell you that women's thought is like the blossom of a lily and you get, jealous you couldn't be a Laura or a Beatrice. But these women existed in the poet's

imagination and you of all people know how deceiving the mind can be. But you are here, flesh and blood: you see, you feel and hear all that life is trying to tell you. (Dafni 45)¹⁹²

Laura and Beatrice, the ideal romantic heroines found in the literature of Petrarch and Dante, are lyrical symbols of fineness and renaissance role models to the young maidens. The above passage exemplifies the manifestation of the Shadow to the ignorant maiden. The separation phase from home is consequently ignited. Before this moment of profound realization, Smaro was expected to embody the ideal persona of the romantic heroines mentioned. She was raised to behave like the heroines of the romantic novels: her thoughts had to be delicate and pure as a lily flower. The association of the lily flower with the Virgin Mary archetype follows the thematic continuity of purity and beauty as basic motifs of the Kore persona. Smaro has to behave like the Virgin Mary archetype and not like the impulsive, destructive, and erotic nature found in the archetypal manifestations of Eve or Helen. These two female archetypes were considered premature in the individuation process and excessively anima centered. Although the heroine's natural urges were pushing her to explore the land of Eros and art, she is expected to remain loyal to her sacred nature sewed in her Kore manifestation.

The Virgin Mary (Panagia) archetype corresponding closely to the Kore model is also apparent in the following passage in *I Eromeni Tis*. Once more a divine, larger-than-life sense is associated with the romantic experience by using the prism of a ceremonial Christian filter. This kind of worship is dissimilar to the oriental one which is barbarous, exotic, and physical. In the patriarchal setting, the absence of the body's worship and admiration elevates or reduces the act of love into a spiritual union, platonic in its expression, thus heightening its cleanliness. The Kore is not expected to concentrate on the physical aspect of eroticism. In the perilous moments when this possibility is raised, the erotic deed or scared union has to resemble the sanctified act of adoration of the female directed to the male icon. The journey hence converts into a pilgrimage leading to the submission and crucifixion of the female lover. As depicted in the novels, the love union leads to the sacrifice of the woman's purity which is discarded later, as the male lover abandons her.

¹⁹² «Από τι λοιπόν ήταν πλασμένη Θέε μου; Από καθαρό ασήμι, ή από το χλιοπατημένο χώμα του δρόμου;.. Μη βασανίζεσαι Σμαρώ. Έτσι είναι ο άνθρωπος. Κάθεσαι τώρα κι'εσύ και πιστεύεις τα μυθιστορήματα με τις ηρωίδες τους, που μας λένε πως η σκέψη τους είναι σαν το άνοιγμα του κρίνου και ώρες-ώρες ζηλεύεις που δεν είσαι και συ μια Λαούρα ή μια Βεατρίκη. Μα αυτές έζησαν στη φαντασία των ποιητών και θα ξέρης, χωρίς άλλο, πόσο η φαντασία μας ξεγελά. Εσύ όμως ζής μες στη σάρκα σου: βλέπεις, αισθάνεσαι και ακούς όλα τα μηνύματα που σου στέλνει η ζωή.» (Δάφνη 45)

On the other hand, love can manifest as a restoring act if the Kore finds herself for a single moment isolated from male society. In the case of Dora and Lisa, whose union is by definition a female discourse of worship, the absence of a male performs as a healing, liberating, and sacred instance. Through the act of mutual adoration, the Kore's feminine nature is restored. The Kore becomes an authentic Woman/Lover:

When her lips touched my forehead, I started to believe there was a god. When my weak hands wrapped themselves around her waist and started traveling along the satin of her dress, I knew I was cured... every spoonful of medicine she brought me was like Holy Communion. My Lisa had made herself one with the divine. (Rosseti 175)¹⁹³

Use of Language and Feminine Expression

The textual references to 19th-century French literature and Christianity, further verify the feminine experience of romance. The erotic experience as presented in symbolic dimensions excludes physicality as possible means of exploration. Dora in *I Eromeni Tis* uses poetry as her native and authentic language to honor love. The language of symbols—for it grasps and reflects the schism which the Kore physically undergoes—becomes the ideal mean of authentic expression. Poetry to the Kore in love symbolizes home, a non-place where she returns to each time the feeling of love overflows her contained existence; the excess anima cannot be expressed as an identity hence it translates into poetry. Therefore, the romantic side of the Kore in love is embraced as a hidden totem the heroine revisits when she privately desires to express her love in acceptable forms and means. Poetry becomes an acceptable substitute, synecdoche, or a fetish for the act of love. The woman unable to experience love finds a substitute to project her psychic energy through poetry which acts as a verbal stimulation. Not incidentally, Sigmund Freud's concept of the fetish also takes as its starting point the phenomenon of substitution. In his most direct address to the topic, in his 1927 essay entitled *Fetishism*, he argues that a fetish is a special form of penis substitute (161-6). Ironically, in the case of Dora in *I Eromeni Tis*, what the woman longs for is the erotic union but not with the original symbol of lust. Lacan and Granoff's approach to the significance of absence and displacement describes more accurately the need for a woman to substitute the erotic object with the available image or means of communication (272). Dora

¹⁹³ «όταν ακούμπησαν τα χείλη της το μέτωπό μου άρχισα να πιστεύω πως υπάρχει Παναγία... όταν τα αδύναμα χέρια τύλιξαν τη μέση της και ύστερα γλίστρησαν πάνω σε όλο το μετάξι του φορέματος της πείστηκα πως είχα γιάνει κιόλας ...το κάθε κουταλάκι του φαρμάκου που μου έφερνε στο στόμα ήταν η Αγία Μετάληψη για μένα... Πως συνδέθηκε με το θεión η Λίζα μου!» (Πωζέττη 175)

has replaced the forbidden erotic deed with the act of reading poetry. Poetry ultimately becomes a passage to the world of fantasy in which the ego is liberated and free to wonder without any social limitations. During the days of romanticism and exploration of female nature, Dora's thoughts were filled with all the verses of Verlaine (Rosseti 19).¹⁹⁴

Verlaine in his poems notably evokes a sense of deep melancholia. Love as a passive, introspective, and depressing state reflects the Kore's understanding of Eros. Dora's encounter with Eros, through her illicit affair with Lisa, is hence viewed through a filter that introduces stereotypical assumptions of unrequited, doomed involvement. The introduction to adult femininity and sexual awakening is prompted by poetry, not through the naturalistic or physical progression granted by physical proximity. Moreover, the specific genre which influences the Kore is symbolically challenging the limits of reality and fantasy, thus introducing the idea of the utopian or impossible. Finally, the specific genre of poetry is thematically centered on suffering and longing, foreshadowing or intensifying the fact that Eros necessarily provokes painful emotional uproars.

The Rape/Trauma Pursuit

The heroines were not only familiar with the romantic poets of classic French literature. They were identifying the words and themes of the decadent movement with their daily experiences and principal encounters with the world of their emotions. This typical interest is an indication of how Mid-War feminine visual imagery and erotic imagination were constructed and nourished by a specific source of romantic love ideals. The cosmos of joyful fairytale endings and kinships had become the super-objective of the heroines' lives. The expected outcome the romantic Kore dreamt of is not what her mundane normality could produce or guarantee. The profound influence of poetry and romantic thought in the perception of the world was a basic characteristic that constructed the Kore's anticipation of Love.

Consequently, it is not a surprise that a distinctive presentation of the Kore archetype is that of an easily moved young girl. The act of crying that suggests an empathetic and sensitive nature confirms the stereotypical notion of feminine fragility. Dora in *I Eromeni Tis* claims that when Lisa started ignoring her, her friends noticed that she behaved as

¹⁹⁴ «Κι είχα όλους του στίχους του Βερλαίν κείνη τη μέρα στο μυαλό μου» (Πωζέττη 19).

a“romantic” (Rosseti 19).¹⁹⁵ In this case, feminine behavior becomes a synonym for the stereotypical depiction of weakness and fragility found in female psychology. Dora adopts society’s reasoning and language by interpreting its prejudiced projection of feebleness as a “woman’s behavior.” Dora describes how love transformed her into a hypersensitive woman, crying on every single occasion. Before her relationship with Lisa, this obvious emotional delicateness did not constitute her normality. Her emotional state got feminized after she fell in love; she hadn’t cried since her childhood as she admits (Rosseti 19).¹⁹⁶ Love, especially when forbidden, fills the Kore’s aura with excess sensitivity and unexpressed tension.

Eros as a deep anima expression, when capturing unintentionally the Kore, as directed by fate, causes suffering and trauma. The overdose of grave emotional responses directly recalls and echoes the Rape Trauma archetype. Annis Pratt in *Archetypal Patterns in Women’s Fiction* analyzes in depth the motifs of common female representation in women’s literature from a Jungian perspective. In the section entitled *Patterns of Pain*, Pratt detects the recurrence of the Rape Trauma archetype as the assault the young heroine or mythic figure faces in the patriarchic world of enclosure and atrophy. As it happens with Daphne, Syrinx, and Arethusa, when women seek erotic freedom, they forcefully meet the opposition of patriarchy. The feminine Eros is discouraged, and rape is preferred as a substitute. Rape, as Pratt defines it, involves “the violation of the self in its psychological and physical integrity” (26). In the novels under study, the former symbolic occurrence of rape is predominant since the heroines’ whole life experiences are marked and intruded on by social expectations that form their destiny. The influence of the pursuit narrative, which is frequently met in Gothic novels of the late 18th and early 19th century, has thematically impacted the women’s novels of the early 20th century. Like the former, they picture “men as agents to be feared of and the chase as a hardship to be endured”. As a leitmotif, the chase is one side of the Rape/Trauma archetype. The other side is the effect its reproduction has on the female subject. Narrated from a woman’s point of view, the novels describe a self-imposed psychological stance, which presents the quest for true chivalry as a mundane and devastating prospect for the victimized female heroines. Unsurprisingly, suicide, enclosure, and madness are sub motifs of the greater Rape Trauma pursuit.

Consequently, the amorous union produces violent connotations and foreshadows a turbulent future for the young heroine. Love cannot be an elevated state of joy; it can be

¹⁹⁵ Μ’είπαν δυο-τρεις «ρομαντική» (Ρωζέττη 19).

¹⁹⁶ «ποτέ ως τότε από τα πιο τρυφερά παιδικά της χρόνια δεν είδε στα μάτια της ένα δάκρυ» (Ρωζέττη 19).

idealized or fantasized as such, but in reality, the actual dynamics and real circumstances forbid such an outcome. The essential part, which is missing and prohibits the anticipated harmonious effect, is that womanhood is not authentically expressed as multifaceted energy. The anima is not equally prevalent in the sacred marriage so that the male and the female sides could co-exist in balance. The one-sided presence of the Kore persona constitutes an inescapable and melancholic reality of an individual destined to be a passive receiver. Positioning the young individual in constant passivity blurs and disorients the individual's emotional responses. The frenzied, unexpressed, and lively psychic energy from within is hindered by the persona's unreceptive enchainment. This conflict is often resolved in frustration which seeks relief in crying. Crying is from a Jungian perspective a silent protest for inclusiveness as he says: "Everyone in the world is crying out for attention" (Jung *Practice* 16). The mother/infant analogy is the ideal parallel to this need for consideration since the infant cries to draw the mother's attention as its nurturer and provider of care. Hopeless and helpless, the adolescent woman has no parental figure to adequately seek comfort from or any sound male companionship to save her from the dead end she has reached. The Kore cries alone for emotional catharsis but also in hope that one of the above protectors will hear her plea. Since the Kore can adopt both a child and a wife role, precisely because she stands on the verge of both identities, she cries to demand attention from both directions. Physically and symbolically, nobody is there to receive the Kore's demand. The act of crying thus becomes an even more desperate and hopeless deed. In the novel *Ginekes*, Anna who performs as the ideal maiden archetype of the Victorian more than the Mid-War era, confesses to her sister Aimi how suddenly one day she started crying for no apparent reason: "A few days ago, something quite different happened. I cried. I sat and cried. Like something out of a book written by one of the romantics" (Kazantzaki 85).¹⁹⁷

The act of crying as a strange behavior exhibits a double meaning. On the one hand, it shows the attachment the young heroine has to her child-like helpless state. The Kore cannot express her despair coherently in words as her animus is concealed and repressed. In a seemingly unexpected manner, the heroine bursts into tears, confirming the constructed vision of the vulnerable and bewildered Kore as expected by patriarchy. On the other hand, the anima excess or the manifestation of the Kore persona denotes a sign of adulthood in the patriarchal society. As maidens approach marriage and motherhood, they dive deeper into

¹⁹⁷ «Προ ημερών ένοιωθα ένα άλλο αίσθημα. Έκλαιγα. Καθόμουν και έκλαιγα. Μια κατάσταση σαν εκείνη που περιγράφουν οι συγγραφείς της ρομαντικής εποχής» (Καζαντζάκη 85).

their emotional world, exposing their typical personae. Crying as an act that reveals fragility and empathy is a common practice or motif for what is considered authentic for some women and stereotypical for others. Usually, the confidant to whom the Kore expresses her agony and sorrow is another, usually older, woman, who has been through the same transitional stage. Such figures, known in Jungian and Campbell's theories as the Wise Old Woman archetype or Mentor figures, are depicted in the novels as the heroine's nannies in *Levantinismoi* and *I Xepartheni*. The caring nurturers who are not the mother figures of the heroines preserve the mother/child conditions, prolonging the innocent state of the Kore. In addition, the heroine may have a friend or family member who can be trusted as the helper as in *To Talanto tis Smaros*, *Ginekes*, and *I Eromeni Tis*. Last but not least, all novels address in an intimate, confessional tone the assumed ideal female reader, who seems to understand and recognize the events the heroine experiences.

The opposite version, namely that the Kore should not express her distress since this would be considered a rupture that would ruin her spotless presence, is also obvious in the novels. Anneta, Dora's nanny in *Levantinismoi*, urges the young heroine not to cry since, as a young maiden, the Kore needs to constantly embody perfection. Crying is thus not appropriate since the impeccable image of the content maiden will get stained. Moreover, as Anneta identifies with Dora's unhappiness, she cannot resist crying. In view of women's solidarity, crying becomes contagious. Seen as a superficial and childish act, crying is nonetheless indicative of the social pressure that women feel. More importantly, when left alone, without being able to articulate the cause of their distress, crying becomes an identity mark, i.e., a visible sign that if you cry you are probably a woman. "What is it my pet, my darling girl... please don't cry or I will start to cry as well! And tears flowed down her wrinkled cheeks" (Voltou 65).¹⁹⁸ The empathy and sensitivity Anneta demonstrates, indicate how common, familiar, and timeless such struggles are to women. The fact that Anneta understands and identifies with Dora's pain is firstly a result of the female compassionate nature. Secondly, Anneta sees in her daughter, her own Shadow self, i.e., the one she had to leave behind as a maiden. Dora's distress is taking her back to her own early memories and experiences as a young woman in society. Perhaps not identical in nature and circumstances, almost all women on the verge of adulthood face injustice, betrayal, and discrimination. The

¹⁹⁸ «Τι έχεις πουλάκι μου, κορίτσι μου...Μη κλαίς να ζήσεις και θα με πάρει κ'εμένα το παράπονο! Κ' άφθονα δάκρυα μούσκεψαν τα ζαρωμένα της μάγουλα» (Βόλτου 65).

transmissible state of compassion amongst women indicates the commonality and timelessness of such repeated depressive experiences.

Besides crying, the Kore seeks psychological support to appease her sorrow in resolution or regression. The act of withdrawing and seeking a safe haven in past memories is a normal reaction when a threat is present. Every past event seems effortless, particularly when the Kore is not the one who had to deal with the problem. In crossing the verge of adulthood, however, shifting from passivity to action is required; remaining unresponsive is no longer an option. Ironically, however, women on the verge of adulthood, move from one type of passivity to another. The difference is detected in the manner the Kore handles the threat without the buffer of the parental figure. In many cases, even as an adult, the Kore takes no action but passively accepts what is offered to her; her role evolves from being the daughter of her parents to becoming the wife of her husband. In both cases, the likelihood to participate or act in the outer sphere is equally discouraging.

Nonetheless, becoming an adult is associated with lost mindlessness. Dora in *Levantinismoi* compares her current life problems with what she once considered serious, only to realize that adulthood is a period in life where innocence is no longer an option: “How I miss the old days, when my governess would scold me and I would run to you and sit in your lap and listen to your wonderful stories. The age of innocence was greatly cherished for Dora since a simple tale could satisfy her innocent soul” (Voltou 65).¹⁹⁹

Identifying with The Damsel Princess

The need for security that the Kore archetype seeks is a need that the young heroine still longs to evoke. The need for a myth or a fairytale is pressing. The evoked reassurance and security is echoing the eternal archetype of the Damsel/Princess. The Damsel in Distress may be the first female archetypal appearance. The Damsel is considered defenseless and in need for rescue, specifically by a knight or prince. Once saved, she is attained in an exaggerated or rather heroic manner in the same way the Kore is abducted as a trophy. The Damsel must go through a course of authorization and self-awareness when introduced to the real world. While enclosure is no longer the case, a different kind of confinement, i.e., that of not being heard in society, needs to be addressed and accepted as the new status quo. The

¹⁹⁹ «...πόσο νοσταλγούσα τα παλιά μου χρόνια, όταν μ'αδικομάλωνε η ξένη οικοδασκάλα μου κ'έτρεχα σε σένα, και συ με κάθιζες στα γόνατα σου και μ'άρχιζες εκείνα τα όμορφα σου παραμύθια!» (Βόλτου 65).

illusion of the outer sphere as a space of potential freedom and social action is destroyed. The above bitter realization is causing the Damsel to mourn and become nostalgic for her prior confined condition or less often to revolt and express her disappointment towards the current state of affairs.

The Shadow side of the Damsel/Kore archetype echoes deep-rooted patriarchal ideas which present women as weak and helpless. The being who longed for the male for her salvation mourns anew for this form of passivity. As a result, the Kore withdraws into her memories, dreams, and fantasies. The Kore once again becomes isolated, cut off from the social realm of action even though she is being introduced as an adult member of the community. Although the young woman is promoted to a Damsel or Wife, the conditioning of the Kore archetype by patriarchy resides in an ever-lasting passivity that constitutes normality. Although both her milieu and the chief male figures change from the familial entourage and the father to that of the domestic space and the husband, the Kore/wife continues to disengage from the present time. As a Damsel waiting for her release, she visualizes an ideal future; as an ill-fated, dissatisfied wife, she regresses to her past seeking comfort and affection in her memories. For the Damsel in Distress, there is no particular interval that can promise bliss.

The Kore's attachment to the Child/Damsel state further underlines the importance of maintaining the impression of purity. The Kore constantly needs to be protected from and remain untouched by other males or any other murky activity. The Kore persona unconsciously seeks a protector to preserve and guarantee her status as an untouched sacred virgin. This guardian figure initially is the mother/father or the nanny. As protectors, they are responsible for maintaining the figurine-like presence of the Kore. The sense of cleanliness needs to be preserved not only in terms of aesthetics and emotional responses but also in the Kore's daily activities. Someone else besides the Kore needs to perform the ordinary and practical tasks of daily life. In the novels, this idea is noticeable in the manner in which the secondary characters speak of and behave towards the heroines. The heroines are placed on a pedestal, protected, and distanced from the household's routine. For instance, Smaro's mother, Mrs. Doridou, doesn't want Smaro to get blemished in any way that will make her daughter lose the image of a pleased and pleasing statuette:

"But Mrs. Doridou wouldn't let Smaro get her precious hands wet. She couldn't bear to see her long pretty fingers prune up, her white skin get blue and wrinkled and her pink almond

shaped nails ruined, only to be replaced by a filthy crooked and permanently black line.”
(Dafni 121)²⁰⁰

The above excerpt is taken from the final pages of the novel when, due to harsh financial circumstances caused by her marriage's failure, Smaro and her mother have to change their aristocratic *modus vivendi*. The absence of a male protector in the form of a father figure or husband has led these women to financial and social troubles. The symbolism presented is strong: the regularity and efficiency of the household are dependent on the presence of a man. The absence of a father or the problematic presence of a male leads to unpleasant outcomes for both the mother and the Kore. As the father is out of the picture, the mother takes on the role of preserving the stainless status of the daughter. The mother's determination to maintain the unblemished appearance of the Kore, in reality, constitutes her hectic effort to keep Smaro in the market as a wife candidate. The mother's struggle to keep her daughter's stance as patriarchy expects points out how exceptionally dramatic and agonizing the circumstances are in Smaro's household. Under the dramatic possibility of missing a proper marital opportunity, Mrs. Doridou accepts her own status declination. Downgrading herself from the role of the mother to that of the servant, she performs all household chores daily. This sacrifice emphasizes the importance placed on the Kore's image, not only for her personal prosperity but also for the family's name and legacy. Hence, it is not surprising that, in her mother's perception, Smaro is considered a princess whom she has to protect from all misfortunes at all costs:

These things of course have been known to happen even to princesses who live in the grandest of palaces, but she couldn't let it happen to Smaro, her precious diamond. Such sort of hardship is known to smudge a girl's reputation, and on occasion even ruin, yes ruin it. And Smaro was already twenty-three years old, even though she barely looked a day above nineteen. (Dafni 15)²⁰¹

²⁰⁰ «Μα η κ. Δωρίδου δεν άφηγε ποτέ τη Σμαρώ να βάλη τα χρυσόχερα της στα νερά. Δεν ήθελε ναν το δη κι'αυτό: τα ωραία μακρουλά δάχτυλα να ροζιάσουν, το διάφανο δέρμα να σουρώση μελανιάζοντας, και τα ρόδινα μυγδαλωτά νύχια να φαγωθούν και στη θέση τους να φανή μια ακανόνιστη, λερωμένη πάντα και κατáμαυρη γραμμή» (Δάφνη 121).

²⁰¹ «Και σε παλάτια, βέβαια, τυχαίνουν τέτοια πράματα, και βασιλοπούλες παθαίνουν τέτοιες ιστορίες...μα δεν ήθελε να το πάθει και η Σμαρώ της, το διαμάντι της, γιατί οι κακοτυχίες αυτές θολώνουν την υπόληψη των κοριτσιών, κι'ακόμα τα τσακίζουν τα κορίτσια, ναι, τα τσακίζουν, και η Σμαρώ είχε πατήση τα είκοσι τρία κι'ας φαινόταν δεκαεννιά-είκοσι.» (Δάφνη 15)

The comparison of Smaro to a princess is not coincidental. The daughter is an idealized version of beauty, a Divine Child that has kept its preciousness as a boon for the individuation journey of her male counterpart. The mother, as an older woman, is familiar with life's tragedies and has nothing left to achieve as a life's mission; she can only prove to society that her daughter is successfully settled in a proper marriage setting. The anticipated arrangement will aid her to maintain her own status as a successful mother.

Interestingly, the Kore, even under such urgent circumstances, is doomed to passivity and acceptance. Smaro's mother eradicates her daughter's chance to engage in the compulsory new actuality since action for the maiden is at all times considered inappropriate. The difference with Katina in *I Xepartheni*, who immediately acts by embracing the eccentric role of a working woman, is that, apart from being a Kore, Katina is primarily a single mother. The Mother/Nurturer archetype manifests stronger in her psyche compared to that of the Kore. Smaro is not considered a single, autonomous unit that can meet her own needs. The heroine is still the daughter of the Doridou family, who may have expressed her deviant desire to follow her dream as an artist, but at the same time, she preserves her status as a Damsel. The characteristic presence of the mother and/or nanny figure generally validates the attachment of the Kore to her past and her previous role as a helpless child.

Smaro, like Dora in *Levantinismoi*, awaits life's course to find her equilibrium. There is no action to be performed other than longing for the male rescuer to appear. Her future husband will lead her, as a savior, to the next stage of their common journey, which usually promotes the male's individuation journey. The separation from home in the case of these two heroines due to the dominant parental figure is not easily achieved. Dora does travel and gets exposure to eastern experiences during her travels, but her nanny is always by her side. Her mother, although a discrete figure, is occasionally burdening her soul with her unresolved individuation. Finally, her uncle who represents the only male dominant authority is secretly controlling and arranging her fate. Smaro seems to be a more independent individual. She revolts against the conservative marriage setting and gets involved in the arts.

However, her lovers and admirers representing the patriarchal gaze do not forgive her impulsiveness and rebellious spirit. Her constant failures force her to return to normality, to what is considered home. Smaro's mother, as seen in the above example, is always passively present. Mrs. Doridou faithfully supports her daughter's aspirations; she fulfills Smaro's needs while at the same time preserving her daughter's status. When separation from home turns out to be impossible or doomed, the Kore is psychologically condemned to a state of melancholia. At a deeper level, such feelings make the young Kore experience profound

solitude. Normality or home reflects a naturally produced state of ennui and deep loneliness for the Kores.

Ennui being a common feeling to all female Kores reveals the intensity of loneliness they experience in a social environment indifferent or even hostile to their own authentic expression. The act of writing by keeping a diary or exchanging letters, as well as the company of a female Other (nanny, sister, or lover), is a soothing escape from their mundane cosmos. The sense of being a stranger, a misfit to the patriarchal environment is intensified in their social interactions. The heroines are surrounded most of the time by strangers who are selfishly unaware of their troubles. The Kores in the novels exhibit a solitary presence, which, as an aberration to the male dominant norm, is becoming increasingly more introspective and isolated from society. Dora in *I Eromeni Tis* characteristically states that happiness is replaced by a recurring sense of emptiness: “(she) can’t focus her mind neither on study nor on play” how she can find no solace and feels deserted. She wishes “there was a soul who could understand her” and fill the void that her very existence seems to occupy” (Rosseti 12).²⁰² The pessimism and the dead end she has reached create an existential gap permanently residing in the depths of her soul. The need for communication is a desperate necessity common to all daughters. Initially, all Kores have the need to communicate with other female beings about their inner thoughts and problems. In *Ginekes*, the heroines’ stories/letters resemble episodes of a newsreel or series of life updates that are frequently communicated to one another. The constant exchange of news points out the habit of young Mid-War women to communicate by writing to their close ones their daily troubles. The exchange of letters or the diary entries the heroines use to unravel and narrate their stories function as psychotherapeutic procedures for the heroines. The auditors perform as alter ego figures, as wise mothers who listen to their children and console their troubled souls. However, in Mid-War society, women’s circle of trust was limited and secretive to the female entourage. The heroines could not publicly announce their struggles or share their agonies with their male counterparts. The heroines were consequently cautious as to whom they could share their agonies. Dora in *I Eromeni Tis* only confesses to her close friends her love for Lisa. Smaro confides only to her mother her deeper thoughts. Dora in *Levantinismoi* and Katina have their nannies as helpers/advisors, while in *Ginekes*, one sister has the other to

²⁰² “να προσγειώσει το μυαλό της ούτε στο διάβασμα ούτε στο γλέντι», πως δεν βρίσκει πουθενά παρηγοριά και αισθάνεται τόσο «έρημο τον εαυτό της». Εύχεται «να βρισκόταν μία ψυχή που να μπορούσε να την νιώσει» και «να γέμιζε το μεγάλο κενό που καταλαμβάνει το είναι της» (Ρωζέττη 12).

connect with. A very intimate circle of women is what truly constitutes home for the heroines. In reality, however, home is a patriarchal, supervised setting made up of women who experience the same existential agony in different narratives.

As discussed in Chapter 3, separation from the familiar setting corresponds to what Jung identifies in his psychoanalysis as the separation of the child from the mother. The mother is the nurturer and provider of love and care for the child. Although the mother may not be ideal, the child is attached to her on a deep, existential, and archetypal level. As we will see in the next chapter, all heroines eventually depart from home in their own distinctive ways. Nonetheless, the separation is undeniably a demanding task; splitting from what is known and moving away from a caregiver can lead to anxiety, melancholia, or even depression if the expected attachment to the husband or rarely to a higher mission does not seem to be an exciting prospect. Dora in *I Eromeni Tis* admits that her decision to depart was also intrigued by the dullness she felt at home (Rosseti 10).²⁰³

All life decisions and deeper urges are therefore reactions against the constant passive state the Kore persona finds herself in. Ennui is a feeling that the heroines experience intensely and permanently. To counterbalance the state of monotony they experience, the heroines unconsciously move towards the other extreme manifestation of their archetypal dual pole. This rapid shift is a spontaneous and unrehearsed reaction to oppression. The Shadow acts or the Shadow Self reacts in dramatic ways because normality drowns the heroines in inaction, hindering a smooth and gradual individuation process. The extreme situations the heroines experience as crisis points are possibly a result of a clumsy and impulsive separation from the confinement and the eternal state of monotony they are socially condemned in. As the Kore is about to become a mother or a wise woman, the creative urges that have remained repressed for too long manifest themselves as destructive tendencies. The archetype of the mother or the wise woman cannot be manifested by the Kores easily; unlike the persona, the archetype(s) the heroines will need to explore cannot be tailor-made by society. In order to move away from performance to authenticity, the journey has to become a matter of discovery not of imitation. Individuation becomes a personal quest that has to gradually mature in the individual's psyche as an authentic, unique experience.

6.4 From Maiden to Woman: Successive Adaptations

²⁰³ «Ένα αλλόκοτο συναίσθημα μας έφεραν τη μια κοντά στην άλλη. Κείνη αισθάνονταν πλήξη όλο κείνο το απόγευμα» (Ρωζέτη 10).

The developed version of the Kore is the Mother/Demeter archetype. Motherhood, as pointed out earlier, extends beyond mere procreative prospects to the generation to wisdom. The Kore archetype is from an existential perspective a divine child and potentially a wise woman enclosed in a maiden's body. The Kore will usually devote her early adulthood to assimilate and merge her two natures. However, when the Kore archetype is comprised by the heroine as her persona, i.e. society's favorable manifestations of femininity, the struggle becomes intense. The analogy reminds one of the fight between two mothers—the biological and the nurturer—for the custody of a child, as in the renowned play by Bertold Brecht, the *Caucasian Chalk Circle*. The heroine does not only have to integrate the Mother archetype through her journey of maturity, sacrifice, and (re)action; additionally, she also has to reject the social projection of the Kore archetype and find her authentic Kore traits in her personal unconscious vessel.

The presence of both Maiden and Mother archetypes and the struggle to integrate both is particularly obvious in Lilika Nakou's *I Xepartheni*. Both archetypes manifest as an inseparable dual identity. The female heroine is a Kore, the daughter of a mother and father, who, as secondary characters, are described in detail in the novel. Katina is also the mother of a son, Petros. Katina becomes the ultimate example of the presence of two conflicting but also complementary archetypes. The Kore and Mother coexist and at the same time fight one another for the Self's custody. On the one hand, feminine innocence, purity, and fairness are keeping Katina in a childlike state, where only a romantic view of the world is possible; the mother role, on the other hand, is forcing her practical, survival mode to get activated.

While Katina seems to remain attached to the Kore archetype and use it as her persona, the Mother archetype in her is equally seeking expression. The Kore archetype performs as her persona and the Mother archetype—though it may have socially acceptable expressions as the caring woman—remains her secret Shadow self since Katina is unmarried. The Kore archetype is her social role; by dispatching it, Katina risks severing even more her already troublesome standing in society. The biological and psychological promotion to a mother has been completed but the heroine is concealing its manifestation out of fear of being stigmatized. By clinging to the Kore persona, Katina gives the impression of the innocent daughter. Performing the Kore persona shows no sign of deviance, strangeness, and misconduct that may disrupt the status quo. However, the Mother archetype, as the stronger and basic archetype, cannot remain eternally unexpressed and hidden. The robust energy and creative force of motherhood, when confined, eventually appears as a destructive wave. Until

then, the coexistence of both archetypes is what the passage to adulthood consists of a constant struggle between polar opposite forces. For the heroines, the shift from one condition to another or the process of integrating multiple archetypes into a whole new adult self is a disorienting and secretive process. Society is opposed to a multitude of expressions with the maiden doomed to endure the ordered quest.

Katina performs her chosen persona like most female protagonists: she is receptive, compassionate, and a natural empathetic listener. However, the above positive traits manifest themselves in their exaggerated negative/shadow version. It is important to note that the Shadow presence of the Kore archetype is prominent because the chosen persona of the Kore is dictated by patriarchy. The persona does not allow for fluidity and adaptability of the archetype as a consequence of the psychic process. The persona only adapts to external environmental circumstances and remains distanced from the self. From the very beginning of the novel, Katina, stuck in her Kore state, demonstrates a lack of emotional autonomy. One notices how her generosity and empathy emanate from her codependent relationships, much like Demeter and Persephone. She relates to Others by introducing her Self and exposing episodes of her life in relation to others: she thus focuses her narratives on the interactions she has had with her employer, her son, her lover, and her parents.

Katina, as a result, introduces herself as the daughter or the product of a socially constructed frame. The social environment determines her identity as a woman more than her own understanding of herself. The fact that the episode which describes how her employer forces her to plagiarize stories is placed in the opening of the novel as the first piece of information shared about her life, indicates the amount of psychic tension and social pretense her story is loaded with. It is obvious straightaway that Katina is playing a role that others are watching, making her a receiving and not a proactive subject.

While Katina is a working young woman, in her working environment, she still behaves like a submissive Kore. The working environment at a micro level reflects society as a whole; in it, she remains excessively compliant lacking personal boundaries. Although embarrassed about the job her employer asks her to do, she executes what is asked of her as she needs to win her daily bread. Katina, stuck in the underworld, is obliged to work in an environment she detests until either her own self revolts or society changes. The quest for equality and ethos in society becomes parallel to her own individuation journey with both prospects able to change the dominant order. Katina, like all working women in Mid-War society, is not able to choose her ideal working environment or create her own ideal life. While the status quo is primarily to blame, her clinging to the Kore persona for too long

forces the young woman to eternally wait and obey. The passive state engrained into the presentation of the ideal woman prevents her from taking deliberate actions and making empowered decisions that will move her life's course forward. The mere fact that the heroine is working as a journalist is already exceeding what is expected from her as a woman. Demanding rightful treatment in the workplace as an employee is unheard of. While the apparent dead end deeply troubles Katina, her fear of impoverishment and death stimulates her survival instincts: "I am just doing it in order not to starve to death" she admits (Nakou 10).²⁰⁴ Katina pretends that she acts in accordance with her employer's decisions, although she risks her integrity and her own self-esteem by doing so. Mechanical action and everlasting endurance are predominant motifs of the Kore's daily life.

The notion of passive submission is present not only in the workplace, which is more vividly described in *I Xepartheni* but also in the heroine's personal relationships. All heroines from the beginning of their stories as maidens performing their ordered femininity are drawn to abusive relationships that further reinforce their codependent natures. Interestingly, although the Kore archetype has forced them to get involved in extremely unpleasant and dramatic situations with their partners, the heroines justify or pretend to comprehend the given reality as a given, non-negotiable state of affairs. Katina for instance justifies Michel, the man who abandoned her, by the submissive generalized statement "that's how men do" (Nakou 11).²⁰⁵ Katina interprets her abandonment without any sense of pride or selfishness. She casually explains that maybe her lover "got bored" and left her as a result. The heroine could sense that her French partner was unhappy in Greece, and she immediately justified his decision to leave the country. The outstanding degree of empathy Katina shows is unquestionably a typical maiden trait. However, the exaggerative generosity has to be equally attributed to her identity as a mother. The prevalence of the Mother archetype is evident when she advises Michel to return to his home and mother, stating naively that after their split his mother would happily wed him to a French young woman (Nakou 11-12).²⁰⁶ This surprising statement and the submissive fashion in which she speaks to her male lover as a mother, maiden, and lover at once indicate the complexity characterizing the synthesis and the effects of the different archetypes which manifest in her unconscious. The lack of Ego and the

²⁰⁴ «απλώς το κάνω για να μην ψοφήσω από την πείνα» (Νάκου 10).

²⁰⁵ «έτσι κάνουν οι άντρες» (Νάκου 11).

²⁰⁶ «η μητερούλα σου θα σε παντρέψει με καμιά χαριτωμένη Γαλλιδούλα» (Νάκου 11-12).

blurring of boundaries may produce admiring endurance, but the subject is ultimately led to submission and nihilism.

Katina justifies Michel as a consequence of her passivity associated with the Kore persona: she must accept whatever fate has to offer. Additionally, as a mother, she is the compassionate nurturer who unconditionally loves and understands the Other. From that superior stance, she empathizes with her mother-in-law, whose child is far away. As a lover, she shows no sign of jealousy or egotism, as she encourages Michel to marry another woman while she is the unmarried mother of his child. As a lover, the above response is rather unanticipated. However, as the Mother archetype prevails, Katina's reaction is best interpreted as a forgiving mother's response to injustice. Motherhood dictates the prism through which the heroine responds to the world. Since Michel grants her the scared chance of elevating her role to that of a Mother, he is free of all charges of unjust behavior. From patriarchy's point of view, which Katina unconsciously adopts, the ultimate life goal and only individuation journey possible for a young woman is that leading to motherhood. After this aspiration or end goal is complete, the male counterpart has no emotional or moral obligation towards the woman, especially if there is no prior marriage arrangement. In addition, Katina is already in a disadvantaged state which forbids exposing any form of protest, since she lost her virginity to a man while unmarried. As a weak, anima-prone Kore, she got carried away by her feminine impulsive side following, like Persephone, Hades in his chariot. Any spontaneous manifestation of love and passion is dangerous and threatening for the Order that should prevail in the Kore's life course. When the Kore deviates and runs off the given path that Patriarchy has prudently structured, shame, guilt, and regret appear to be the only possible rewards.

All female heroines that dare to experience Eros in its authentic and chaotic nature are eventually second-guessing their thoughtless choice to surrender. Their impulsiveness is criticized by their own persona as improper and dishonorable to their pure social display. Furthermore, if their unorthodox deed gets widely known or exposed to society, women are to be ostracized and treated as scapegoats. Katina declares bitterly that women's fate is—as society has taught them—to suffer: “men are who they are and women are made to suffer. Their life is made of woes” (Nakou 11).²⁰⁷ The idea that the man is “the way he is,” indicates

²⁰⁷ «ο άντρας είναι έτσι και η γυναίκα καμωμένη να υποφέρει. Τα βάσανα φτιάχνουν τη ζωή της γυναίκας» (Nάκου 11).

that for Katina none of his traits are alterable or expected to change at any given time. As a consequence, there is little chance of potential change in society as a whole. Women are made for suffering, and misery becomes their undisputable reality. A woman's entire life is made of episodes of torture and drama; ultimately, an individual who suffers or cries is most probably a woman. The observance the heroine expresses is not one that she necessarily applauds; the expression of such statements verifies that female heroines felt that they were reduced to reproducing ornaments that, as empty vessels, echoed patriarchy's absolute dogma. That gender inequality is an unchangeable reality does not express the heroine's viewpoint.

The immense pressure that the young woman undergoes, as well as her inability to revolt, forces the heroine to accept the given reality and consequently adopt male reasoning as a factual discourse. The expression of such dogmas is in reality a rupture of the patriarchal logos. The heroine seemingly adopts the male canon, but the wholehearted and unbiased manner she demonstrates secretly directs the attention of the reader to another possibility, namely that of protest and change. By stating that the unpleasant reality is an observed fact, which the woman has to willingly accept, Nakou, through the use of irony, masterfully summons the female reader to challenge the apparently non-negotiable state of affairs. The female destiny is to be constructed by the fundamental axioms of patriarchy or by the progressive ideas of feminism. The Kore persona usually clings to the first option and such a stance is initially presented as the norm in all novels. However, as the maiden matures and accesses the universe's wisdom through social experience and personal growth, the second option becomes no longer a utopian thought.

Another aspect of the Kore's reality that underlies her unproductive attachment to patriarchy is that of the expected solitude of her future life. The Maiden archetype does not allow the heroine to openly challenge the state of affairs that she is forced to accept. The constant experience of abuse and injustice further isolates the Kore from the outer sphere, enhancing her natural introspective tendencies. Moreover, the Kore has to pretend she is untouched by any traumatic past or present experience. The Kore in despair or pain is an troubling duplicate of patriarchy. In *Feminist Perspectives on the Body*, it is stated that "women's enmeshment in corporeality was also attributed to the colonized bodies and those attributed to lower class" (Lennon). Hence, any worry about the feminine body is decreasing the celestial imprint of the unharmed spirit. According to Beauvoir, when the girl enters puberty, her body becomes a source of horror and shame. "This new growth in her arm pits transforms her into a kind of animal or algae" (Beauvoir 333).

The phenomenology of the female body as animalistic or materialistic is intensified when the body is not fulfilling the conventional demands of patriarchy's gaze. The possible rumpling of the faultless face in public or in front of the male is diminishing the Kore's chances to marry and consequently prosper in life. This attentiveness and concealment affect all female archetypes performing under the patriarchy's shadow. The Kore needs to cover up her wounds before society commits a future carnage. The Kore thus keeps her trauma to herself, which expresses itself through writing. The urges of feminine creativity and forces of life, which are threatening to patriarchy due to being perceived as an expression of despair, are performed in the absolute secrecy of the inner sphere. Writing is an acceptable activity for the Kore to indulge in, since, by definition, it is a personal, confining, and solitary affair. Away from and unrestrained by the male gaze, the Kore in her writings lays out her deeper thoughts and aspirations in the limited personal space allocated to her. "Writing one's own memoirs is in and of itself ridiculous. But it can offer one some kind of respite, especially when one is sad"²⁰⁸

In writing their stories, all female heroines narrate in retrospect the major events that shaped their youth. Thinking back, as omniscient first-person narrators, the tone becomes melancholic and introspective. The difference lies—as I will thoroughly demonstrate in Chapter 7—in the purpose of the later pensiveness. The heroine/narrator is inspired by the already performed anima/animus syzygy. The conscious act of narration or writing is a purposeful, teleological process that aspires to change the status quo. Eventually, writing becomes the ultimate weapon, the key that unlocks the self-individuation journey and promotes social change. Prior to that phase of the individuation process, writing for the Kore is psychotherapeutic and liberating. The young Kore reading is a recurrent motif in Renaissance paintings. *La Liseuse*, as famously depicted in the 18th-century painting of Fragonard, represents the timeless and natural essence of femininity. In the Mid-War era this feminine, leisure activity, evolved into a less passive one namely that of writing. Progressing from being a receiver/reader—who only through empathy could cultivate a sense of belonging—to a creator/writer, the Kore shifts from passivity to action. Nonetheless, the activity is taking place in the limited territory of her household.

The collective sense of solitude and the general melancholia dictate the basic tone in all novels: In *I Xepartheni*, Katina deals with all obstacles by herself, while Dora, in

²⁰⁸ «το να γράψει κανείς την ιστορία της ζωής του, είναι καθ'εαυτό πράγμα πολύ κουντό. Όμως αυτό ξαλαφρώνει την καρδιά, όταν αυτή η καρδιά είναι πολύ θλιμμένη» (Νάκου 9)

Levantinismoi, has been isolated in the sanatorium for years. In *To Talanto tis Smaros*, the heroine's involvement in the arts estranges her from society. In *Ginekes*, disappointment and loneliness are recurring themes. In *I Eromeni Tis*, Dora is considered a social outcast.

Wearing the Kore facade is consequently bittersweet. The heroines naturally enjoy performing as their child state dictates. Memory becomes a retreat, a sanctuary that provides a soothing and protective fence separating the Self from the menacing universe. Returning to the familial nest is, therefore, an essential coping mechanism. Unseen, invisible in her personal subjective cosmos, the Kore is drenched in the dreamy state of infancy. Back in childhood living seems effortless. The Kores try to consciously reconstruct their past reality so as to avoid adult life's actuality. The unawareness or refusal of reality seems to the immature Kore a blissful state to which the heroines wish to return. Ignorance generates a less painful experience than knowledge. However, as ancient wisdom accurately suggests: "Real knowledge is to know the extent of one's ignorance." Confucius expresses what the heroine's journey essentially is about: the heroine is about to realize what she should no longer be. The Kore has no access yet to that collective knowledge deposit. Passing the thresholds will eventually reveal how destructive the Kore's attachment to the past is and what this idealization connotes both for society and culture.

Regression to the past indicates fear for the future. Naturally, the heroines are avoiding the unknown. Such agony is universal and apparent in all individuation journeys, male or female. The genre of bildungsroman has depicted precisely that uneasy quest. For the heroines, however, who are forcefully assuming the Kore role, distress is furthermore justified. The possible scenarios of their futures are laid out in Kazantzaki's introduction of the heroines. The Kore already knows the opportunities the future holds for her. Her future is constructed and dictated by patriarchy in accordance with her past and present realities. The Kore can become a working woman in an appropriate woman's job; she can moreover embrace the ideal role model of a housewife/mother. In a nonconformist frame, she can choose the doomed path of intellect or of an unconventional love (leading to sickness), or become a communist or prostitute. These four options, as presented and judged by the dominant norm, eradicate the Kore's psychological eudaimonia.

The heroines studied in this thesis, all of them being anti-heroic protagonists, are aware of their rebellious nature. Even though not manifested fully, the heroines collect hints throughout their individuation journey that signal their exceptional tendencies. They are also fully aware of the probable status quo in their life prospects. Aware that the collision is inevitable, they initially try to tame their shadowy urges and cling to their normality for as

long as they can. Prolonging the adolescent spirit, the heroines delay the dreaded moment of their conscious decision to leave home. Separation from home in itself is a terrifying prospect; the heroines experience excessive pressure since their choice is to depart from home and pursue an unconventional path that would grant a one-way leave.

Harmfulness and indifference are not imprinted on the woman's soul. The convention of marriage and the agony of climbing the social ladder transform the naturally kind spirit of a woman into that of a selfish marionette. When her environment demands her to behave so, the ordinary compassion which characterizes the Kore is easily replaced by unresponsiveness. A married upper-class woman, the future model of the Kore, promises limited character potential. By accepting the prescribed path, the heroines are hindering their potential to develop fully their personality to its empathetic anima manifestation. The authenticity of their path is not related to the circumstances their male entourage describes as the only possible, ideal life prospect. The premeditated life route may serve the heroine as long as she is content to perform according to the welcoming vessel of masculine projections. Most of the heroines, however, do not feel that the future path extending in front of them pays them justice. In this regard Jung says:

as long as a woman is content to be a femme á homme she has no feminine individuality. She is empty and merely glitters-a welcome vessel for masculine projections. Woman as a personality, however, is a very different thing: here illusion no longer works. So that when the question of personality arises, which is as a rule the painful fact of the second half of life, the childish form of the self disappears too. (*Psychological* par. 355)

The female heroine has the chance, as she develops, to become a woman who departs from the male designed image of herself. By challenging the constructed road ahead of her she can drive her voyage, at her own pace. In any case, at the beginning of the novels, the heroines embody the male constructed version of individuation, since they consider its course the only possible route of navigating through life. The manner in which the heroines speak of their own selves reveals this deeper identity confusion. The misperception is apparent not only by the content of their thoughts but also from the shift of the first person narrator to that of the third person. Both indications are spotted at the beginning of the novel *I Xepartheni*, when Katina introduces herself: "... if I were to die of hunger it wouldn't matter, would it, since the world could do with one less useless nobody. No one would feel anything amiss" (Nakou

10).²⁰⁹ Katina does not extend to herself the value one would normally attribute to one's overall existence. The way in which she speaks of herself is disheartening and gives rise to the reader's feelings of pity. Raising pity and fear to the spectator is the ultimate objective of tragedy: Katina—like all the heroines—is by default a tragic figure since she fights against invincible powers which are higher in status and deific in magnitude. The heroine admits that her death is a minor matter to society. As a woman, she is a subject of lesser value to the world, and nobody will notice her absence. The irony Nakou uses is evident: the aphoristic truths the heroine reveals indicate how biased the entire social system is. However, the young heroine reproduces the dominant view of Mid-War society: her social status and overall existence—particularly as an unmarried mother—are insignificant, replaceable, and consumable. Katina poignantly adopts the male logos to express her criticism, but there is no doubt that the opinion she expresses is a common truth. This reality is inevitably accepted by women although they are the immediate victims of this oppressive culture. In another quote, Katina adopts a third person narrative voice echoing society's harsh verdict on her exceptional status: "This woman had the bad idea four to five years ago to bring to this world a child" (Nakou 10).²¹⁰

Katina is fully aware of the traditional judgment regarding her life choices. By reproducing and adopting the male logos, she is fundamentally against patriarchy's narrative. The feeling of guilt, resentment, and anger are suggested but never directly expressed. The persona of the submissive Kore does not openly voice any complaints about the critiques she constantly receives. This pessimistic yet accurate view of the woman being considered a creature of lower value is not a pleasant fact or easy realization to live by. The maiden has to live with the threat of a social stigma; this fear hinders, even more, the already troublesome female individuation process. In this regard, Jung says: "Maidens are always doomed to die, because their exclusive domination of the feminine psyche hinders the individuation process, that is, the maturation of personality" (par. 355).

Maturation only becomes possible through action and reaction instead of stillness and passivity. The maiden, characterized by feminine innocence and indecisiveness, becomes a victim of life's circumstances. Change has to occur progressively and follow a methodic sequence, known as the individuation process, arranged in stages. Life, one way or another, is

²⁰⁹ «να πεθάνω εγώ από την πείνα δεν έχει σημασία.» και αυτό γιατί « ένα υποκείμενο μιας σπιθαμής λιγότερο στον κόσμο τούτο , δε βαριέσαι! Κανείς δεν θ'αντιληφθεί το κενό που θ'αφήσει» (Νάκου 10).

²¹⁰ «...το γυναικάριο αυτό είχε την κακή εμπνευση να φέρει στον κόσμο και ένα παιδί, πάνε τώρα 4 με 5 χρόνια» (Νάκου 10).

destined to prompt the Kore to transform herself. The Kore, however, needs to resist the systematized invitation from patriarchy to lead her to the new state, since in that case she will not be the one in charge of her maturation process. When the Kore is psychologically unprepared or immature, she easily becomes a malleable object in the hands of patriarchy. The dominant status viewing the woman as a commodity, abruptly transforms her from a Kore to a wife, undermining her individual characteristics and potential. This unconscious and unexpected force of maturation—when unforeseen—exposes the inexperienced Kore to dangers. Jung characteristically states the dangers of the Kore's objectification:

The Kore often appears in woman as an unknown young girl... The maiden's helplessness exposes her to all sorts of dangers, for instance of being devoured by reptiles or ritually slaughtered like a beast of sacrifice. Often there are bloody, cruel, and even obscene orgies to which the innocent child falls victim. (*Archetypes* par. 311)

The victimization of the Kore due to the attachment to the eternal daughter state may not demonstrate the magnitude of the mythical sacrifice Jung describes, but in the context of Mid-War literature, the Kore persona leads the heroines to unsolicited sacrifice and disgraceful victimization.

Fixating on the Kore's image makes the woman an ideal object of manipulation and deprives her of the ability to critically examine her future. The excess, repressed Anima archetype in her soul may long for action; however, the direction of change does not benefit the individual but merely serves the dominant order's vision of womanhood. Only by overcoming the psychological verge of adulthood, resulting in wisdom accumulated by experience and inner growth, a woman can reveal the Kore's unknown positive qualities. As a mistress of the underworld, the Kore demonstrates the capacity of experiencing life as a great spiritual experience, without any fear of death. A properly developed Kore does not lose her beauty in the process of her psychological metamorphoses; on the contrary, her beauty becomes multifaceted and reflects all aspects of her true personality and potential grace.

The idea that women have to be dependent on the male to remain desired, accepted, and youthful is not unreasonable; it results from the ignorance women exhibit of their congenital psychic potential. Achieving an independent state granted through an individual quest is not an objective to the Kore because, as mentioned earlier, the status quo does not offer such an option. The persona as an heirloom or a transmissible condition is passed down from generation to generation of women. The environment and the cultural context of the subject are related to their personality traits. The exploration of more archetypes and the

integration of the Shadow are possible when executed as autonomous and independent procedures, known to each Kore. However, the degree of dependence each Kore exhibits to the conserved prototype is the determining factor predicting individuation. The degree the Kore is attached to her past indicates whether the heroine will ultimately escape the given path or follow blindly its cursed direction. The replica of past behaviors and ideals can only lead to its repetition in the future, fostering the familiar generation of women who did not express their yearning for change.

The Working Kore Model

The Kore presented as a working woman is by definition a heretic figure. The working women introduced are Sofia, the seamstress, Katina, the journalist, and Dora, the chemistry student. Sofia and Katina work out of necessity: Sofia is older and unmarried while Katina is a single mother. Both heroines who stray away from the norm are depicted as struggling to find a balance between their personal life and work environment. Patriarchy is projecting this balancing task as impossible for the woman who aspires to seek both options. The working Kore is in constant anguish and despair: she is either successful in one domain or the other but never in both. The elevation of family life into an ideal makes the probability of a career less likely and preferable.

Dora who surprisingly studies chemistry is an interesting case of a working Kore model. A potential career in her unusual area of interest is a far more appropriate prospect than a homosexual love relationship. A career in science paradoxically epitomizes Dora's salvation. Her passion for both science and her lover are competing throughout the novel as equivalent opposite forces. When Lisa abandons her, science prevails, and Dora expresses her intention to follow her career plan dutifully. Science, as a field dominated mainly by men, symbolizes the animus pathway, whereas her erotic urge intrigues her anima-driven energy. Devotion to science, although a rare and strange choice, sustains Dora's stance in society as a valuable member. The young woman may not be as valued and respected as a man in science; to most, she probably would be considered eccentric. Nevertheless, the Kore/scientist image can adequately sustain her social status. On the contrary, the expression of an abnormal erotic urge would permanently stigmatize and ostracize the Kore, ruining any chance of social assimilation.

In Rosetti's twisted plot setting, the model of the working woman has replaced the archetype of the housewife/mother. Normality, or what is expected from Dora is already an

exception to the norm; the Kore must become a scientist or a working woman at all costs, in order to escape the most aberrant, disastrous path of immorality. A woman's life, centered on her career would constitute, in most cases, a dramatic separation from the status quo. However, in the case of Dora, home is her already exceptional status as a career woman. Homosexuality, especially when rooted in feminist principles, excludes and denounces male presence. The Kore's identity, without its necessary connection and dependence on the father figure, is menacing to patriarchy's standards. The prospect of a world filled with outspoken feminists who desire the abolition of male presence is easily assumed by the manifestation of female autonomy and sovereignty. At least Dora in her workplace will be surveyed and inevitably controlled by the male Order, like Katina in her working environment.

Any environment away from home is hostile to the naive and inexperienced Kore. Patriarchy teaches that the young girl away from home is about to face an unfavorable and dangerous milieu. Even the most strongly equipped woman cannot survive away from home for too long. Her facade deteriorates, her nerves break, and her life's purpose vanishes. Katina, for instance, who is working as a journalist, is not performing her newly assigned role in a manner that promotes her psychic growth. To survive, she accepts the job offered without demanding equal rights. When she is asked to plagiarize, an act she is ethically opposing, she is not expressing her opposition to her employer out of fear of getting fired. The following quote displays how young women are treated by men in their workplace without reverence: "No matter how progressive men may seem to be, deep down they are still prejudiced against a working woman and do not respect her" (Nakou 27).²¹¹ Katina admits that in her workplace she had moments of distress due to the lack of respect from her male coworkers. She describes negative incidents that were consequences of the male social prejudice against her as a woman. However, she realizes that she should not demonstrate any sign of weakness but, like a chameleon, "perform as a male" in a male-ruled setting: "Many misfortunes had befallen her and she was constantly on the verge of tears but 'I have realized that you must never appear weak in front of your colleagues'" (Nakou 27).²¹² The Kore, although appreciated and desired by her male colleagues, does not constitute a presence that they wish to encounter in their daily work environment. Women are expected to be

²¹¹ «Οι άντρες, όσο προοδευτικοί και να δείχνουν στο βάθος τους, «κρατάνε ένα σωρό προλήψεις, δε σέβονται τη γυναίκα που δουλεύει» (Νάκου 27).

²¹² «είχε ένα σωρό στεναχώριες και της ερχόταν διαρκώς να κλαίει» μα «είδα πως με τους κυρίους συναδέλφους δεν πρέπει ποτέ να δείξεις την αδυναμία σου» (Νάκου 27).

submissive and voiceless in all realms of social interaction. Moreover, if they happen to share the same workspace with men, they are expected to avoid any emotional or feminine manner of expression. In addition, they are not expected to adopt a manly presence, demanding their rights or vocalizing their opinion. The young heroine is forced to wear the persona of the invisible working woman, abandoning the fragile Kore persona or performing its silent, submissive side. Any sign of vulnerability or excess dynamism will ostracize her as incapable of enduring the working reality. This constant effort to perform is exhausting for the woman, who cannot betray her femininity and pretend she is different at work. Katina admits that it is a tiring task to constantly “perform” as a strong woman (Nakou 65).²¹³

Katina moreover realizes that her life in all its aspects is a constant series of persona adaptations so as to suit the social norm but never her own authenticity. She ends up living a “double life” (Nakou 21).²¹⁴ The constant change of persona/costume is exhausting since each social situation and pair of dynamics between her ego and the environment demands a different manifestation and the adoption of multiple roles.

In the competitive modern workplace, the Kore’s presence is driven by financial necessity. In need of financial support and resembling beggars who unwillingly become pawns of the system, women reproduce and facilitate the process that supports the status quo. The Queen archetype, which describes the powerful woman who stands next to the king and not below him, is the ideal goal of the female self-individuation journey in the working arena. But the pressure to stick to the Kore archetype at all cost, clashes with the potential of adopting a Queen archetypal manifestation. In the workplace, attachment to the Kore persona only creates stronger, repressive desires. As Kore or as a repressed Queen in her workspace, a woman is performing the Shadow version of her archetype: the Kore loses her charm and grace by remaining voiceless and pathetic, while the Queen diminishes her logic and effective manner of ruling by turning herself into an executing ornament. Even when the woman is found in a seemingly encouraging working space, the conditions still remain harsh and competitive. Smaro is initially working as an artist and then tries out her destiny as an actress. One would expect that the laid-back setting of the Mid-War art world would be drained out of stereotypes and prejudice against women. Surprisingly, Smaro is constantly bullied and

²¹³ «Αλήθεια δεν μπορεί να υποκρίνεται πάντα κανείς τη δυνατή γυναίκα» (Νάκου 65).

²¹⁴ «όσο για μένα περνώ μια διπλή ζωή» (Νάκου 21).

criticized for her performance but also for her decision to become an artist. Filippou's and Louka's points of view are apocalyptic:

Filippou:

He seriously thought all artists were scoundrels. What a notion!... Well then he must have thought the same about her... (Dafni 9)²¹⁵

Loukas:

She was just like the rest of them. She thought she was going to make something of herself/going to be a somebody but in vain. I preferred her smell, that female smell of her young body, her warm breath that caressed me. Her hands weren't perfect of course but they were graceful, expressive...they were clear, with long fingers and beautiful nails and always smelled of flowers. (Dafni 65)²¹⁶

An artist is an eccentric figure, a unique archetype, considered an outcast or outsider. The Kore longing to become an artist is an exceptional and problematic case since she is expected not to deviate from the norm. Women artists pose a double threat; they possess the unpredictable qualities of an artist and the mysterious characteristics of a woman. This combination is perceived as fatal, since women artists are expected to be untamed, merged intensely in Eros, and thus prone to madness. The ideal image of the submissive wife is generally threatened when the Kore follows artistic, hazardous impulses. The Kore/artist from the patriarchy's point of view will unavoidably perform her Artist archetype in darkness; like a *bacchai* she will surrender to animalistic tendencies while being possessed by aggressive and immoral sexuality. Furthermore, a Kore/artist draws attention to herself. In patriarchy's view, a woman aspiring to concentrate the male gaze on her is not to be taken seriously as a wife or mother. The Kore as a working woman or artist cannot dispatch at any given time her role as a housewife or mother. Smaro's teacher, for instance, is laughing at her

²¹⁵ «Τους καλλιτέχνες τους θεωρούσε αλήτες; Τι αντίληψη!... Τότε και γι' αυτήν θα είχε αρχίσει να σχηματίζει την ίδια ιδέα» (Δάφνη 9)

²¹⁶ «Να μια σαν όλες τις άλλες. Την έφαγε η μεγάλη ιδέα και θα πάη στο φούντο όπως τόσες και τόσες που πέρασαν από δω μέσα. Εμένα μ' αρέσει περισσότερο η γυναικεία μυρουδιά που αναδίνει το νεανικό της κορμί, η χλιαρή της αναπνοή που με χαιδέει (...) Τα χέρια της δεν είναι βέβαια, τέλεια είναι όμως ωραία, έχουν ευγενικές κινήσεις και έκφραση... Είναι διάφανα, με δάχτυλα μακρουλά, με πολύ ωραία νύχια και με μια ευωδιά σα λουλουδιών.» (Δάφνη 65)

artistic ambitions and considers her naive and foolish. However, at the same time, he fantasizes about her Kore/Lover properties as a male in proximity to a female love object. The Kore's erotic presence is once more described as a divine image found in a Renaissance painting: the Kore's fingers are long, her nails are round, and her skin has a floral scent. All descriptions are known Kore motifs that mesmerize and abstract the male from his work environment. The Kore's presence in the workplace hinders the male's capacity to concentrate and produce a prolific amount of work.

Naturally, the male is unable to view and treat the woman just as a coworker; he can only perceive and realize the Kore's presence as an erotic opportunity. The Kore as an object of lust in the workplace not only foreshadows a society in which women aspire to equality, but also ruin the male's performance by imposing erotic vibes in an otherwise industrious and anti-erotic environment. The Kore's disruption of the status quo makes her presence at work a threat. Over the past decades, the chronic efforts of women to change molded work practices would produce more equal opportunities; however, as the working heroines attest, this shift was impossible in the Mid-War conservative setting. As Kores, being constantly surrounded by males, the female/male erotic or parental connection could not be banished overnight. Pursuing a career of any sort appeared like a very risky separation from home. The Kore had to invent or chase her freedom by pursuing other more suitable activities for her persona apparition.

The Kore as a Charity Worker

Involvement in charity work was such an activity that allowed the Kore to escape from her unexciting reality. During her trip to Egypt, Dora in *Levantinismoi*, has the opportunity—offered by the Greek women she encounters—to get introduced to the charity funds and schools of the Greek diaspora. The western feminine role of the Kore as a holy sister can be performed and actualized in the East. Such a practice reminds the Kore of her western superiority by honoring and demonstrating her heritage as a European upper-class woman. Women's involvement in charity, considered an acceptable and worthy activity, only serves and supports the male's desire for the superiority of the West over the East. Women are still under the influence of Western male axioms and reproduce patriarchy's ideology.

The older women who expose and invite Dora to the cosmos of philanthropy are mirroring—as her shadows—the maiden/wife responsibilities she will eventually adopt for life. As the future Queen of her household and the representative facade of her husband, the

King, Dora needs to practice wearing the persona of the compassionate upper-class wife. However, Dora, in her rebellious nature, detects the pretense in that lifestyle and characterizes the women who invited her to visit the institutions as “compassionate bees” (Voltou 170).²¹⁷ Upper-class women are supposedly thoughtful and compassionate; in reality, they sting one another like bees. Dora observes that women’s involvement to charity is a result of their utter boredom, lack of mission, and inner emptiness. Wealthy wives wish to color their tedious lives and elevate their status by seemingly improving the lives of others. Charity, as a loud manifestation of kindness, turns out to be a selfish deed lacking any genuine empathy towards people’s life problems:

These derelict institutions ended up being a life saver for those dames who, not being able to tolerate the boredom of their unbearable lives, latched on to just about anything that could quench their thirst for excitement. Such institutions also proved an excellent vessel in which they could deposit their small outbursts of emotionality. These women dabbled in charity mainly to keep up appearances and fight their ennui, however they had to make sure they each headed a different board so as not to get in each other’s way. So even though they all ended up having the same exact rank in their respective charities, they at least got to satisfy their ego... (Voltou 170)²¹⁸

Unemployed women would hide their vanity thus: they became party leaders. Such was their class and superiority that after swearing at each other like fishermen over this and that, the next day they would shake hands at international charity events and swear to collaborate in order to protect the homeless... (Voltou 171)²¹⁹

²¹⁷ «φιλόπονες μέλισσες» (Βόλτου 170).

²¹⁸ «αυτά τα ημιθανή ιδρύματα πιάνανε τον περισσότερο καιρό απτις περιορισμένες αρχόντισσες που από την πλήξη της αφόρητης ζωής τους αδράζανε με λαχτάρα ό,τι μπορούσε να διασκεδάσει την ανία τους. Εκτός τούτου είτανε κ’ένα μέσο για να χύσουνε τη συγκρατημένη τους αισθηματικότητα. Η κατάλληλότερη διέξοδο.» Οι γυναίκες αυτές που περισσότερο από πλήξη και για το φαίνεσθαι καταπιάνονταν με το φιλανθρωπικό έργο, για να μην υπάρξει διχόνοια μεταξύ τους, «η καθεμια τους προέδρευε σενα εκαστο συμβούλιο. Έτσι ενώ βρίσκοντουσαν στην ίδια βαθμίδα παντού, ικανοποιούσανε συνάμα και τη μικρή τους φιλαντία.» (Βόλτου 170)

²¹⁹ «...επρόκειτο για μια συγκαλυμμένη ματαιοδοξία των άεργων γυναικών: καταντούσανε αρχηγοί κομμάτων, τέτοια υπεροχή του αίματος..αφου βρίζοντουσαν προηγούμενως σαν τους βαρκάρηδες δυναντε την επαυριο το χέρι σε λεγομενα διεθνη φιλανθρωπικά καταστήματα για να συνεργασθούε υπερ των αστέγων... Το προαιώνιο πρόσχημα....!» (Βόλτου 171)

As far as Dora was concerned, the saddest thing of all was that this particular visit had been organized by mothers who thought it necessary to introduce their young daughters to the horrors of humanity early on. (Voltou 172)²²⁰

It was this very arrogance of people looking down on others' misery that Dora notes when looking at Mrs Filtzanaki, a woman who she thinks "had come dressed as a lady that wanted to belong." Dora was sure that in her younger days she was "a nobody, a wife to a menial employee, his job dragging him around from village to village and her at home, cooking on her own." But as she would say: "No use dwelling on the past..." (Voltou 175)²²¹

The realization that upsets Dora the most is that unconsciously she envisions the behavior of other women, who perform as shadow projections of her own future self, her own future life. When Dora eventually gets married, she would end up performing and living by the same behavioral codes indicated by the *savoir vivre* of higher-class femininity.

Dora is surprised by how effortlessly women fight one another and then rapidly collaborate for a good common cause. The persona of the Kore is used to such forms of pretense and falseness and is constantly reminded of the fact that she is eternally destined to perform a constructed identity other than her actual self. The only acceptable social task for women to get involved in is charity shaped by western patriarchy.

The Kore as an Active Participant in Social and Political Life

The involvement of women in politics is patriarchy's ultimate fear. The idea that women will one day ask to actively participate in politics is the most negative outcome and catastrophic scenario for patriarchy's dominance and continuity. The outer sphere has to be ruled by men maintaining the established hierarchy. The status quo needs to continue

²²⁰ «Το θλιβερό κατά την Ντόρα ήταν πως η συγκεκριμένη επίσκεψη είχε οργανωθεί «από φρόνιμες μανάδες που ποθούσαν να μυήσουνε από νωρίς τα τρυφερά κοράσια τους στις δυστυχίες της ανθρωπότητας.» (Βόλτου 172)

²²¹ «Αυτήν την υπεροψία που παρατηρούσε αφ' ύψηλού την ανθρώπινη κατάντια την σχολιάζει η Ντόρα με αφορμή την κ. Φιλτζανάκη που είχε μεταμφιεσθεί «σε κυρία του μεγάλου κόσμου.» Η Ντόρα με πικρία και σιγουριά αναλογίζεται πως εκείνη στα νιάτα της ,θα ήταν μια «άσημη γυναικούλα καγσουπάλληλλου, θα γογοδέρνονταν στ'αραποχώρια, με μια δουλίτσα και θα μαγείρευε και μόνη της.» Αλλά κατά πως λέει χαρακτηριστικά «περασμένα ξεχασμένα...» (Βόλτου 75)

unhindered. The fluidity that a female intrusion may bring is interrupting the state of social affairs which is considered natural. The heroines, as reflections of youth, are secretly longing for social change. Aware of patriarchy's disapproval regarding their potential involvement, they keep their aspirations private, expressed solely in their closed circle of confidants. However, spurs of political reasoning can be detected in the confessions of the most outspoken, politically engaged heroines. Through these ruptures, one can draw an accurate picture of the status quo's ideal female social life.

Nina, the communist sister in *Ginekes*, is a determined, intelligent young woman who seeks to make the world a better place. Although she is not characterized as an intellectual sister, her reasoning is rooted in the philosophical ideas of freedom, autonomy, and equality. She criticizes her sister Fani for her sterilized and meaningless life, which constituted normality for the majority of young women. Moreover, she compares Fani's seemingly perfect life with the lives of Dante and Mirbean's heroines. Nina sarcastically proposes to her sister to break away from the romantic and meaningless routine of her life and take a walk to the hospital Sotiria to face with her own eyes real human pain and agony: "You search for places of abyss, deterioration and ugliness where the human is about to transform to a monster, bordels, dive bars, ports and underground hens ... wouldn't you mind adding to those the hospital Sotiria?" (Kazantanki 20).²²² For Nina, it seems that the ladies belonging to the higher class demonstrate what she calls a "hedonic curiosity" about the outcasts of society. They are interested in the agonizing lives of others not out of care or desire to support, but because by encountering them, they confirm the distance separating their classes, thus validating their superiority. Their perspective is toxic to such a degree, that Nina claims that the atmosphere in a hospital's examination room is healthier than the pseudo-philanthropic aura these women educe.

Mother/Daughter: Relationships in the Transition from Kore to Woman

The generation of the heroines' mothers plays a significant role in the inaction their Kores demonstrate. Throughout the early stages of their individuation journey, the heroines become aware of the distinct, more progressive social theories they voice compared to those of their mothers. This realization however is not an opportunity for the Kores to blame their

²²² «ψάχνετε όπου υπάρχει άβυσσος, ξεπεσμός, ασκήμια.. όπου ο άνθρωπος πάει να γίνει τέρας, μπορντέλα, καταγώγια, λιμάνια, τεκέδες ...σ' αυτό δεν θα σε πείραζε να προστεθεί και το Σωτηρία ;» (Καζαντζάκη 20).

mothers for their ignorance. The young heroines recognize and identify with the deliberate confinement their mothers were condemned to live by. The Kores lovingly criticize their mothers for their passivity and perseverance, even though they consciously differentiate their stances. The realization that the generation gap exists is to be considered the first positive step toward feminist progress. The distance between their mothers' habits and their perception of life demonstrates the skepticism the heroines display about old-fashioned ways of being. However, an absolute shift or total rejection is not possible from one generation to another. The sympathy, sorrow, and affection the heroines feel towards their mothers are apparent in the passages listed below. The excerpts demonstrate the dual feelings the Kores express towards their mothers: on the one hand, they exhibit responsiveness and care, while on the other, they subtly distinguish themselves from the past performance of womanhood as a dooming practice.

In *I Xepartheni* for instance, Katina views her kind-hearted mother as a victim of her upper-middle-class upbringing:

Deep down, mum had a good heart. But it had hardened after all those years of keeping up with good behavior and proper manners. My mother is a kind being that was seduced in our century... how she and my stepfather found each other God only knows. He spent his entire life humiliating and swearing at her. (Nakou 13)²²³

For the above reasons, Katina cannot rely—when in need of her mother's assistance—on her aid and support. As a physical presence, her mother simply existed in the inner sphere of their household. Especially in front of her aggressive step-father, she becomes invisible, an oppressed woman who is the target of his misogynies and betrayal. As a result, Katina's mother could not perform as her Kore's mentor or helper. On the contrary, her victimized presence was foreshadowing the possible danger and intensifies the heroine's fear of her stepfather's fury in case her secret gets revealed. The representation of the older woman, in this case, the mother figure, as a negative role model performs as a future vision of the Kore's inescapable and unhappy life prospect. The mother's silence underlines the general inaction and underestimation that women received from their husbands when major topics were at stake. As Katina states, her mother was not even trying to articulate her opinion because her

²²³ «Η μαμά έχει στο βάθος καλή καρδιά. Άλλα όλοι αυτοί οι τύποι της καλής συμπεριφοράς, της ξέραναν λίγο την ψυχή και της στρέβλωσαν το μυαλό. ...Η μανούλα μου είναι μια ευγενικιά ύπαρξη που αποπλανήθηκε στον αιώνα μας... Πώς της ήταν τυχερό να βρεί τον πατριό μου και να τον πάρει, ο Θεός το ξέρει... όλη του τη ζωή δεν έπαψε να βρίζει τη μητέρα μου και να την εξευτελίζει.» (Νάκου 13)

efforts were in vain; they were not even listened to by her authoritative stepfather (Nakou 14).²²⁴

In *I Eromeni Tis*, although Dora is away from her mother since she left the island to study in the capital, she describes her presence in loving words. However, interestingly, the description and tone of her voice indicate that the Kore perceives her mother as a close friend or younger sister more than a nurturing figure. The reversal of the mother/daughter roles is a very common theme in the Mid-War novels of this thesis. The individuated and awakening modern Kore ends up being the mother figure of her biological mother, who is trapped in the past models of female performance. The mothers in all novels are fascinated with preserving their Kore persona. As stated previously, an unceasing persona attachment, grants women an innocent aura but, at the same time, makes them incapable to act. The reversal of roles, as well as the attachment to the Kore persona, is evident in the passage below from *I Eromeni Tis*:

I feel my mother more as a friend, that our relationship is closer to a friendship than one between a mother and daughter. She had managed to preserve something childish, almost naïve within her, and ever since I was little, she was like an older sister to me. She loved me, but she was never tender with me, she always let me do as I thought fit, and she never tried to give me advice. I am grateful to her for that, for my existence is now of my own making. How twisted can a parent be to want to make their child just like them. (Rosetti 180)²²⁵

In *Levantinismoi*, Dora's mother is portrayed as an extremely fragile and delicate being. Likewise, Dora is treating her mother as an infant, in desperate need of love and affection. Dora adds another layer of pretense adopting a persona in her relationship with her mother. Not only does Dora have to behave as her mother's parent/guardian, but she also needs to make sure that her mother is joyful and distanced from all the suffering her daughter is going through. Dora's mother would get fatally distressed if she were aware of the amount of suffering her daughter has undergone. Instead of communicating her traumatic experiences

²²⁴ «Η μαμά δεν μπορούσε να τον επηρεάσει καθόλου γιατί δεν την άκουγε ποτέ.» (Νάκου 14)

²²⁵ «Έχω γι' αυτήν μέσα μου πότερο ένα αίσθημα φιλίας ή μητρικής-θυγατρικής μάλλον προς εκείνηνε στοργής. Είχε διατηρήσει πάντα κάτι το παιδικό και αφέλικο η μητέρα μου, και από μικρή ήτανε για μένα σα μεγάλη αδελφή λες! Μ' αγαπάει, να δεν εδείχνε τρυφερότη, μ' άφηνε πάντα να δρω όπως έκρινα εγώ καλό, κι οι κουβέντες της για μένα ούτε καν συμβουλευτρες ήταν ποτέ. Τόσο που την χλριοευγνωμονώ γιατί, το ότι ξεπετάχτηκα ήταν απλό και μονάχο δημιούργημα του εαυτού μου. Τι διεστραμμένες σκέψεις για τους γονείς που θέλουν να ριζώνουν στα παιδιά τους τους δικούς τους χαρακτήρες.» (Ρωζέττη 180)

with her mother, Dora conceals her traumas in the depths of her soul, adding darker hues in her repressed Shadow self.

Dora's mother, like most mother figures in Mid-War Greek literature, represents a specific type of woman in the Greek Mid-War era. Melancholic, introvert, and stoic, her mother allows the individuated daughter to be in charge of the household matters. Dora is consequently viewing her mother as a minor she has the duty to protect from any potential danger. The same need for protection is naturally found in the mother as well; however, the Kore is paradoxically vocalizing this nurturing urge intensely. The mother remains a silent figure, a ghost in the household, while the daughter assumes the divine status of the angel. As a guardian angel, Dora is pretending to be happy to lessen the overall trauma burden from her mother's shoulders: "What else could I do, but obey my own rules and pretend to happily fit in amongst our little circle so as not to further burden mother, who had already borne it all without so much as a whisper" (Voltou 62-63).²²⁶ Dora further expresses, "It came quite naturally to me to appear joyous no matter how sad I may have felt underneath it all" (Voltou 13).²²⁷ Dora's mother seems to hide a deeper secret or an unresolved traumatic experience. Her permanent melancholic state is a sign of her own attachment to her Kore stage. Unlike the Kore, the mother does not express her suffering, confirming the impression that the previous generation of women was afraid to vocalize or confess to their intimate circle their marital unhappiness or even failure. Dora instinctively grasps her mother's unhappy state, which is later confirmed by Anneta: "[it was] Impossible to her to confess a word of her burden; she was sensing through her parental love—which never lies—the tragedy of her [mother's] life" (Voltou 13).²²⁸ "However, Anneta, her nanny, had shared her lady's tragic story with her" (Voltou 13).²²⁹

Dora's mother, like Katina's mother, is mourning her marriage's failure, which is marked by a tragic incident. The currently absent father figure is described as insensitive and abusive to the female parent, logically leading the troubled marriage to divorce. Such an outcome, however, is—as described below—the ultimate fear and stigma to the married

²²⁶ «Οπωσδήποτε σύμφωνα με την ιδέα μου, προσποιήθηκα την ευθυμία του μικρού μας κύκλου, για να μην ποτίσω άλλες πίκρες την πτωχή μητέρα πουχε τραβήξει αγόγγυστα τόσο βαρύ Γολγοθά» (Βόλτου 62-63).

²²⁷ «Γιατί φυσικό μου είτανε σ'όλες τις περιστάσεις, όσο λυπημένη κιαν αισθανόμουνα πραγματικά, να φαίνομαι πάντοτε εύθυμη» (Βόλτου 13).

²²⁸ «...αδύνατο να ξωμολγήσει λέξη, απ'τον κανμό της» διαισθανόταν «διαμέσου της υϊκής στοργής που δεν εξαπατά ποτέ το τραγικό της ζωής της!» (Βόλτου 13).

²²⁹ «... Η Αννέτα ωστόσο, η παραμάνα της, της είχε εκμυστηρευθεί την τραγωδία της κυρίας της» (Βόλτου 13).

woman, especially after having a child. Contrarily, such a prospect is not a serious matter of concern to the husband who is the one to request it:

Her mother had failed as a wife and had to suffer through the consequent misery of how this affected her husband. After their marriage with Dora's father, her husband started to entertain new conquests and neglecting his wife. Even his daughter's birth didn't knock sense back into him, for shortly after her birth he filed for divorce. (Voltou 62)²³⁰

However, the betrayed mother prioritizes her status as a decent, unbreakable, and tolerant woman by maintaining the untouchable perfection of her persona. Through her conscious choice not to complain, the mother knowingly chooses to prolong her suffering by remaining loyal to her wedding for society's sake: Her mother, demonstrating her upbringing and class, refrained from making a scene and with no drama or scolding rejected his request, making it clear that her duty was towards him, even if he had chosen to forget his" (Voltou 63).²³¹

Dora's mother, in order to maintain the marital status intact and the family's name spotless, grants her husband "freedom of movement," so that they can appear happily married to the outside world. The call of duty (Voltou 63)²³² and specifically the call for safety as dictated by motherhood, forces the betrayed married woman to sacrifice her freedom and hide her anger. The possibility of being a single mother is far worse than living the rest of her life in sorrow. This choice indicates how deeply rooted social stigma resided in the collective unconscious psyche of womanhood as well as the fragile relationship between the Others—in this case society—and women²³³ The dependency on the male Other does not just constitute normality; the male presence diachronically constitutes a precondition for the female's existence.

In *To Talanto tis Smaros*, Mrs. Doridou represents another typical oppressed mother figure. Her dependency on male dominance is evident early on when Smaro decides to break her engagement with Filippos. The worried mother immediately writes to her son, who lives

²³⁰ «Η μητέρα της βίωσε «τη συζυγική αποτυχία» και «τους επεικείμενους καυμούς της για τον παραλημένο σύντροφο της.» Μετά το γάμο τους, ο σύζυγος της και πατέρας της Ντόρας, άρχισε να την παραμελεί για νέες κατακτήσεις. Όταν γεννήθηκε η Ντόρα, «αντί να συνέλθει, την εγκατέλειψε ολότελα και προσέφερε διαζύγιο!» (Βόλτου 62)

²³¹ «Η μητέρα της «χωρίς οδυρμούς και σχολαστικές επιπλήξεις, απέρριψε κάθε τέτοια πρόταση, υποδείχνοντας του με περίσσια αρχοντιά, ότι το καθήκον της κείτονταν αυτού, αν αυτός δεν εννοούσε να καταλάβει το δικό του.» (Βόλτου 63)

²³² «το καθήκον της κείτονταν αυτού» (Βόλτου 63).

²³³ «για λόγους κοινωνικούς που θα βάραιναν μελλοντικά την υπόληψη της.»

abroad, about the situation. As the only male in the family, the brother has to be informed of his sister's decision; surprisingly he gladly applauds Smaro's calling to pursue her dream. A significant factor is that Smaro's brother is away from the Greek conservative setting; his ideas are far more progressive than those of a typical young male of his era. Mrs. Doridou however, representing the eternal call for safety and stability, is shaken by such a groundbreaking prospect and disagrees with her son. She believes that a woman must be constantly protected by the male presence and that the ultimate project for her Kore and every Kore should only be that of motherhood: "A girl should always fall on a man's shoulders. That was Mrs. Doridou's motto. She had nothing against a woman working, oh no quite the opposite, but in her mind no job could possibly be harder than a mother's" (Dafni 25).²³⁴

The Dowry: A Means to Climb the Social Ladder

As prosperity is not granted to everyone by birth, people in antagonistic environments built on capitalist premises find alternative ways to climb the social ladder. For example, through a good marriage arrangement, all daughters and their families could eventually achieve a higher social status. Nonetheless, this blissful prospect is not just a matter of strategic planning from the wife's family or simply pure luck based on the upswing of amorous feelings; the wedding represents a serious financial exchange. The heroines, being the offspring of upper-class families, bring to the table a moral upbringing and promise of a dowry worth the emotional investment from the male's side. Therefore, the prospect of a sound dowry is added as a basic prop to the Kore performance which she has to manifest at all times as an enticing magnet. The vision of a dependent, yet financially secured Kore is enhanced when the dowry accompanying her presence is satisfactory. Smaro, like Dora and Katina, is considered a victim of fate that prevented the best marital outcome, since her dowry state was unclear or problematic. In *To Talanto tis Smaros*, Filippo's mother, who is deeply unsatisfied by the lack of dowry, openly admits her disapproval of a settled wedding prospect: "... Mrs. Germali had learned that her son intended to marry a girl that had no

²³⁴ «ένα κορίτσι πρέπει να πέφτη σε « αντρός πλάτες». Αυτό ήταν το άλφα και το ωμέγα για την κ. Δωρίδου. Δεν αρνιόταν την εργασία. Θέε μου!... Μα πιο πολλή εργασία απ'όση δίνει μια μητέρα στην κοινωνία μπορεί να γείνη» (Δάφνη 25).

dowry to her name, and she knew that if he cared so little about that, he would care even less about the question of her social standing and reputation” (Dafni 10).²³⁵

The absence of a dowry reflected a deficient moral and social upbringing of the Kore herself. A Kore without a dowry is implying a corrupt woman, raised without decent standards—marks offered only by the higher class—unsuited for a serious life commitment to her husband. Only with a dowry, could the Kore eventually cease to become a burden to her husband regardless if she has positive character traits. The pass to her new inner sphere is that of her financial value. This unjust view is presented in the passage below:

I know, I have heard that your daughter is special, well-educated and bred, but I unfortunately also know that she is penniless... Madam this is a question of what is in our best interest. You see my son has no fortune of his own, whatever money he will have, is mine. If he decides to marry against my will, I will disown him... I want to live with my son. The other day a row with him nearly cost me my life! (Dafni 14)²³⁶

The fact that Mrs. Germanli does not distinguish her son’s property and, as an extension, his future wife from hers is an indication of another type of social pressure: young men were burdened with the task to find and love a Kore financially suitable to please their families. The blame gravitates more towards the conservative setting which is reproduced over time rather than the young men’s misogyny: like the Kores, the sons or heroes have been nurtured to specific inherited standards and axioms. In any case, the tension is more asphyxiating to the daughters who need to ensure their dowry status as a safety net for their own wellbeing.

In *I Xepartheni*, Katina’s father refuses to grant her the dowry she rightfully deserves, because he desires Katina to be exclusively devoted to her nuclear family. Trapped in a manipulative and toxic family setting, Katina is forced to maintain her Kore status and serve her parents for life:

He never wanted me to marry for the simplest of reasons: avarice. In his mind my job was to be a silent artifact, the centerpiece of my worthy family. What a brilliant future for a young woman! And when he grew older, I was to take him out for his daily walk, my arm around

²³⁵ «... η κυρία Γερμαλη είχε μάθη πως ο γυιός της ετοιμαζόταν να πάρη ένα κορίτσι άπρικο, και αν αρνιόταν μια για το ζήτημα της προίκας, θα αρνιόταν δέκα για το ζήτημα της κοινωνικής της ευπρέπειας» (Δάφνη 10).

²³⁶ «... Ξεύρω, ακούω ότι είναι εκλεκτή κόρη, μορφωμένη και καλής ανατροφής, αλλά δυστυχώς ξεύρω επίσης, ότι είναι άπρικός ... Εδώ, κυρία πρόκειται περί συμφερόντων... Ξεύρετε, ο γυιός μου δεν έχει δική του περιουσία η περιουσία είναι δική μου. Αν λοιπόν κάμη γάμον παρά τη θέληση μου, θα τον αποκληρώσω οριστικώς ... Εγώ θέλω να ζήσω με τον γυιό μου... Προχθές είχα μια σκηνή μαζί του, και παρ’όλιγο να μου στοιχίση τη ζωή.» (Δάφνη 14)

his. I was to wear a high neck dress and a kanotie hat, no make-up and a stern expression on my face. The perfect spinster. (Voltou 13)²³⁷

Dora in *Levantinismoi* is facing an equally problematic situation since her father passed away and her entire property was given to her uncle to handle. Her mother, as a woman, was instantly excluded from the picture as a possible manager of the family assets. The property was strictly passed from male to male. Dora's uncle, by refusing to offer her dowry, diminished her in the eyes of her fiancé Aldo and condemned her to a misleading perception as an insufficient and handicapped wife. As a result, her fiancé abandoned her for another woman.

When the time came Dora nearly begged her mother for her uncle's dowry, but he refused to part with it. Her uncle's decision hurt her deeply as she was only asking for what was rightfully hers so that she may use it as she pleased. We weren't asking for a loan, nor were we begging for money that wasn't ours. We are too proud for that. We were only asking for what was rightfully ours, my promised fortune, that he alone and without supervision had handled from the day I was orphaned, as my closest guardian. (Voltou 60)²³⁸

Dora reveals her new perception of her uncle: "He who up until now had been sweet, kind and loving finally showed his true face" (Voltou 59).²³⁹ She continues: "Who would have thought that this gentleman with the suave and polite smile had so rusty ideas (for his niece in particular) while he was a woman chaser and corrupted to the bone" (Voltou 75).²⁴⁰

²³⁷ «Και όμως ποτέ δε θέλησε να με παντρέψει απλούστατα γιατί είναι πολύ φιλάργυρος. Έπρεπε κατά τα μυαλά του, να γίνω μούμια εν τω μέσω της αξιοτίμου οικογενείας μου. Θαυμάσιο μέλλον για μια κοπέλα! Και άμα θα γινόταν, λέει, γέρος εγώ θα τον έβγαζα περίπατο ως το Ζάππειο και θα πηγαίναμε μπράτσο. Θα φορούσα ένα κλειστό φόρεμα και ένα κανοτιέ καπέλο. Άβαφη και με ύφος ασυτηρό. Τέλεια γεροντοκόρη.» (Βόλτου 13)

²³⁸ «Η Ντόρα όταν ήρθε η ώρα, ζήτησε με τη μητέρα της «γονυπετείς σχεδόν» την προίκα της από τον θείο της, εκείνος όμως αρνήθηκε να την δώσει. Η στάση του θείου της την απογοήτευσε οικτρά καθώς ζητούσε από εκείνον αυτά που δικαιωματικά της άνηκαν για να τα διαχειριστεί όπως επιθυμούσε «...δε ζητούσαμε καμιά συνεισφορά ούτε να μας διευκολύνει από τη τσέπη του. Είμεθα πολύ υπερήφανες γιαυτό. Ζητούσαμε ό,τι είτανε το δικαίωμα μας, τη λογοδοσία της περιουσίας μου που από τότε που ορφάνεψα, διαχειρίζονταν χωρίς ξενική επέμβαση, χωρίς άλλον ελεγκτή, και ως κηδεμόνα μου τη συγκατάθεση του στο γάμο μου, την ευχή του.» (Βόλτου 60)

²³⁹ «Εκείνος πουτανε όλο μέλι γάλα, ως τα χθές ακόμα, έβγαλε την προσωπίδα του και φανέρωσε τα αληθινά του αισθήματα! Μ'εγκατέλειψε τη στιγμή, πουχα τη μεγαλύτερη ανάγκη της ηθικής του συνδρομής...μνησικάκος, μοχθηρός, μέχρι ποταπότητας» (Βόλτου 59).

²⁴⁰ «Ποιος θα πίστευε ποτέ πως αυτός ο τζέντλεμάν με το μειλίχιο, ευπροσήγορο χαμόγελο είχε τέτοιες σκουριασμένες ιδέες (για την ανεψιά πάντα!) ενώ ο ίδιος ήταν γυναικοθήρας και διεφθαρμένος ως το κόκκαλο» (Βόλτου 75).

The Prevalence of Psychosomatic Complications in the Construction of the Kore Archetype

As a result of psychic burdens, isolation, institutionalization, and illness become common motifs in Mid-War literature. Disease is a result of actual health care problems and inequalities in access to basic healthcare services: global pandemics, slow progress in medical treatments, as well as the limited access of lower and middle-class families to the medical system all contributed to health impediments. However, for most ill heroines, their condition was not purely related to health reasons; their sickness was often driven by romantic disappointment. The appearance of a psychosomatic disease as a result of a male's abandonment is not only a common theme in the novels of the era but also a motif entrenched in the Kore archetype's manifestation. The feeling of abandonment and helplessness makes the already vulnerable Kore mentally and physically ill.

Dora in *Levantinismoi*, Anna in *Ginekes*, Dora in *I Eromeni Tis*, and Smaro in *To Talanto tis Smaros* all suffer from a combination of psychosomatic complications, namely depression and/or tuberculosis. Dora in *Levantinismoi* traces the cause of her sickness to the same cause that instigated the downfall of all heroines: her fiancée left her right before their marriage. The state of sickness, even when related to health reasons, is necessarily closely related to a man's betrayal. Hence, the image of a healthy woman is associated with a man's presence. When the man is absent, the female persona collapses, and the Kore archetype is exposed. Once again, normality, or what is considered healthy, is derived from the male presence.

The representation of sick women is widely known and studied as a standard motif in literature, especially in the context of the romantic Victorian era.²⁴¹ Women, in a weak state of health, enhance the Kore archetype that *a priori* pleads for a rescuer and protector. The ill Kore performs and projects her fragile state, and in doing so, she highlights the physical superiority of men-heroes who, contrarily, are rarely portrayed as unhealthy or weak. Moreover, the persona who is ill due to heartbreak is a socially constructed vision that denotes the dependency of women on their male defenders. The male guard thus becomes the male healer as well. The Kore as a result gets confined in the domestic sphere but also in new homes, namely mental institutions or hospitals. In these reformatories, the maidens are completely secluded from social reality. As a result, they are perceived by society as

²⁴¹ See Davidoff pp. 87–141

handicapped or damaged. Patriarchy's dominance mania is satisfied when women can be pushed to the social margin under a respectable pretext. Patriarchy's argument that women have to be confined to the domestic space due to their gender is concealed and justified by a new reality, attributed to the Kore's inherent sensitivity: her predisposition to fragility and illness. Patriarchy, performing the role of the caring guardian, institutionalizes women, not in order to heal them, but to limit them even further. After the male rescuer's departure, the Kore needs to go through a phase of rehabilitation and medical care to re-enter society. The separation from the male Other is shocking to all women who describe their experiences as deeply traumatic. Dora in *Levantinismoi* describes the period of her enclosure in Switzerland as a lethal experience. She describes it as a painful wound in her psyche which aggravated further the innate tendency of the Kore to suffer in solitude:

I was desperate. From my bed I would look out onto the white peaks of the Alps and wish that I would just vanish off the face of this world that had only given me grief and pain and bitterness...²⁴² Dora felt abandoned, alone, deserted and neglected, at the mercy of hired help, who now that her own loved ones had gone would neglect her even more.²⁴³ (Voltou 41, 92)

Dora further writes: "Looking back on it moved me greatly. I had dug deep to the bottom of my soul, shaking the still waters of my heart I had poked around a wound that had yet to heal. I needed loneliness if I were to regain my calm" (Voltou 14).²⁴⁴ Dora in *Levantinismoi* is introduced to the reader as a heroine who is still recovering from the disturbing experience of her stay in the sanatorium. The Shadow persona of the Kore appears disguised behind memories of her past self. The image of who she once was loads the Kore's consciousness by reminding her of her weak predisposition. While the Kore writes or recalls her past traumatic experiences and relives her sufferings, she exposes momentarily her authentic self, namely a woman's existence in suffering. However, when surrounded by people, she once again covers her wounds by assuming the persona of the joyful Kore. Her need to hide her past, conceal her weakness and keep her hospitalization secret is another example of the Kore's fear of

²⁴² «Η κατάσταση μου «είτανε απελπιστική, ατένιζα απ'το κρεβάτι μου τις λευκές κορφές των Άλπεων κ'ευχόμουν να σβύσω απ'αυτόν τον άχαρο κόσμο, που με είχε ποτίσει τόσες πίκρες' να εξαλείψω μια για πάντα, απ'τη φάση της γής!» (Βόλτου 41)

²⁴³ «Καυμένη , εγκαταλελειμμένη! Έρημη, απεριποίητη, στο έλεος μισθωτών ανθρώπων, που με την απουσία των νοικοκύριδων της θα την παραμελήσανε πέρα πέρα» (Βόλτου 92).

²⁴⁴ «Είχα τρομερά συγκινηθεί, αναπολώντας τα. Είχα σκαλίζει στα τρίςβαθα της ψυχής μου, και ταράττοντας τ'απόκρυφα των φυλλοκαρδίων μου είχα αγγίζει άθελα μου, αιματηρή πληγή, που δεν είχε γιάνει ακόμα. Για να ξαναγίνω ψύχραιμη είχα ανάγκη από μοναξιά» (Βόλτου 14).

social condemnation. Hiding the trauma becomes, as Dora notes, a life-or-death matter: "After all, I had decided that no matter whom I met or spent time with, I would keep myself to myself" (Voltou 7).²⁴⁵ The same urge to perform the unbreakable and/or innocent Kore is also evident in daily moments of the Kore's routine which expose the deeper personality split between the ego and the Self:

So as not to let this rising sense of bliss show, I blatantly turned my back to the world and tried to distract myself by looking at the evermoving mass of people walking up and down the waterfront...²⁴⁶

Unconsciously I placed my hands on my ears. Immediately I regretted my slipup. I felt so ashamed. Avoiding the risk of coming across as fearful, I froze up close to the railings as if I were tied there, and I covered my face from the world hiding it with my hat. My face was on fire, I was blushing like a poppy. (Voltou 6, 11)²⁴⁷

Hiding the uncomfortable truth of her own experience is a practice the Kore has to adopt in her daily life. The graceful, romantic, and mysterious state of melancholy is acceptable; however, the prospect of deeper distress leading to madness is to be avoided at all costs. This stance is adopted by all heroines and can be thus considered a motif in the description of the Kore persona. The quotes below indicate the theatricality which the heroines consciously exhibited in social settings, reminding Goffman's view of associating the social stage with the theatrical practice.

In *I Eromeni Tis*, Rosetti writes: "At the yearly ball ... but the commitment to keeping my liveliness under control made me sit absolutely still in a corner, sipping my drink quietly, buried in my black domino and hiding behind my black mask..." (160).²⁴⁸ While in *Ginekes*,

²⁴⁵ «Εξ άλλου, είχα βάλει ως όρο στο προγραμμά μου, να κρύψω σ'όσους θα σχετιζόμουν τα του βίου μου» (Βόλτου 7).

²⁴⁶ «Για να μην προδώσω την άφραστη ιλαρότητα που με κατακυρίευε ολοένα, γύριζα αναιδώς, τη ράχη μου στον κόσμο, και προσπαθούσα ν' αποσπάσω την προσοχή μου στον αεικίνητο συρφετό που πηγαινοερχότανε στην προκυμαία.» (Βόλτου 6)

²⁴⁷ «Ασυνήδευτα έφερα τα χέρια μου στ'αυτιά. Εύθως μετανόησα για την ζευζεκιά μου. Καταντράπηκα... Μην ντυχόν με πάρουνε για φοβητσιάρα, κολλύθηκα στα κάγκελα του ξύλου, σα να μείχανε δέσει, έχωσα το καπέλλο μου μέσα κ' έκρυψα όσο μπορούσα περισσότερο, το μούτρο μου απ'τον κόσμο. Εκαιγε φωτιά ' θατανε παπαρούνα!...» (Βόλτου 11)

²⁴⁸ «Στον ετήσιο χορό: ...μα η δέσμευση πως πρέπει να' χω μετρημένη τη ζωηράδα μου μ'έκανε να μένω ακίνητη σε μια γωνιά, να πίνω βουβά, ήσυχα τυλιγμένης στο μαύρο ντόμινό μου, κρυμμένη μες στην κατάμαυρη μάσκα μου...» (Καζαντζάκη 160)

Aimi says to Anna: “It feels as if I had put my make up on in a theatre dressing room, slipped into my costume and just when I was about to step onto the stage, I realized that there was no part left for me to play! What a disappointment!” (Kazantzaki 61).²⁴⁹ Later on, Fani says to Dimitra, “Us women are a mystery. We have an incredible ability to adapt. Just like a chameleon” (Kazantzaki 90).²⁵⁰

The exaggerative efforts to conceal the feeble traits of the Kore archetype force the heroines to adopt a self-conscious and mechanical behavior. The absence of spontaneity and authenticity as a result of excessive thought and strategic planning is energy draining and certainly blocks the individuation quest. The energy the maiden spends in reflecting on her appearance and perception does not allow her to further look inside her own self. The Kore in constant distress worries about her future destination as interpreted by the gaze of others. Her wounded self and well-hidden stigma one day may get exposed. However, her silence makes other people attribute her erratic behavior to a condition echoing the Freudian neurotic state of hysteria. The remedy for a distressed and disoriented personality is a reassuring male presence, predominantly offered through a rapid marital settlement. A characteristic example of this prospect as a literal treatment can be found in *To Talanto tis Smaros*. Smaro undergoes a phase of profound depression due to the continuous failures she experiences in the theater world and her love life. The doctor’s advice is typical of what the male-oriented society thought the Kore in distress should use as a cure: “[t]here is nothing wrong with her that a marriage can’t cure” (Dafni 120).²⁵¹ The narrator then ironically supports the dominant verdict by admitting: “[a]nd not a hope for marriage in sight” (Dafni 120).²⁵²

In *Ginekes*, social prejudice and the effects of patriarchal bias toward ill women is a dominating theme. The stigma of the sick young woman is revealed when Dimitra calls Anna, her ill sister, a “social wreck.” (Kazantzaki 16)²⁵³ As an utter failure and disgrace to her family, Anna is banned from Dimitra’s home. Anna asks her sister to host her while she recovers since she and her husband have the financial resources to support her medical

²⁴⁹ «Εγώ τώρα μου φαίνεται πως μακιγιαρίστηκα σ’ένα καμαρίνι θεάτρου φόρεσα το κοστούμι μου κι’ όταν ήμουνα έτοιμη να βγώ στη σκηνή, αντελήφθηκα πως δεν είχα κανένα ρόλο να παίξω! Τι κακή έμπνευσις!» (Ρωζέττη 61)

²⁵⁰ «Λοιπόν εμείς οι γυναίκες είμαστε μυστήριο. Έχουμε μια καταπληκτική ικανότητα προσαρμογής. Σωστοί χαμαιλέοντες» (Ρωζέττη 90).

²⁵¹ «Δεν έχει τίποτα. Άμα παντρευτή θαν της περάσουν όλα» (Δάφνη 120).

²⁵² «Και πουθενά μια ελπίδα για αποκατάσταση» (Δάφνη 120).

²⁵³ «κοινωνικό ναυάγιο» (Καζαντζάκη 16)

treatment; however, Dimitra refuses. Dimitra claims that her maid would leave her if she had such a sickness imported into their household. She furthermore accuses Anna of being inconsiderate, since her stay could cost them a fair amount of money. She then claims that although she wants to help her sister, she is dependent on her husband. Clearly, Dimitra represents the Evil Queen archetype who rules her household as she pleases, taking advantage of the naive King; her annoyance results from the fact that she does not want her stigmatized sister to be near her in order to avoid society's judgment. Dimitra is ashamed of Anna in the same way Mid-War society outcasted and marginalized sick people and specifically sick women. Even though Anna is treated differently by her other sisters, they all release vibes of resentment and bitterness towards her ending. Their criticism is harsh primarily because her illness was ignited by her lover's rejection. Sofia sends Anna a sewed robe as a gift but at the same time expresses her aversion to Anna's life's course. Ironically, Sofia herself will later on fall victim to her lover's abandonment. Kazantzaki suggests that the Kore's narrative is circular and repetitive since its conclusion, as written by patriarchy, is premeditated and inescapable. Anna on the contrary, as a stubborn young maiden, idealizes love as a feeling worth every sacrifice:

Can you believe it? She says that were she to start her life over, with her health and youth intact, she would choose to make the same mistakes with the same person all over again. Even though she knows that their relationship would harm her both physically and emotionally. (Kazantzaki 26)²⁵⁴

Sofia's strict criticism is pointing out to Anna "the abyss of their miscommunication." Their opposite ideas on life and the different perceptions they have of the world are vast and unchangeable. The Kore prioritizes love and romance while the older woman, molded as patriarchy's pawn, is oriented toward Logos. The excess anima in an excessive animus world is driving the Kore inevitably to death.

6.5. The Pains of Exit: Cutting the Umbilical Cord with the Past

²⁵⁴ «Αν ήταν δυνατόν, να ξαναρχίσω δα τη ζωή μου με τα ίδια νιάτα και την ίδια υγεία θα ξανακανα τα ίδια και μάλιστα με τον ίδιο, μόνο με τον ίδιο άνθρωπο» (Καζαντζάκη 26).

The heroines' courage to detect the falseness of what they once considered home moves the novels' plots forward. Such an acceptance symbolically progresses the social narrative of female repression ahead. The heroines have to be able to detect that the fake persona they are wearing is a result of a male-constructed system. During the first stage, the heroines need to recognize that the majority of older women and role models surrounding them are drenched and doomed to eternally obey the given status quo. Furthermore, the comforts and chances they are offered are limited, distancing them from any form of social intervention and protest. The realization that home is a closed, suffocating universe is the awakening that needs to occur first before their individuation journey starts. The Kore has to leave home for a cause, and the reason she has to leave is that home or normality is not paying justice to women at an existential, psychic, and social level. Each Kore has the right to initiate the quest of discovery to uncover what lies under her persona. She has to be granted the time to unravel and explore her potential in order to find her inner balance and stability.

The microcosm of such an individual journey is a reflection of what happens at the cosmic level when the equilibrium tries to get restored. The cosmic balance, as the optimum equilibrium between opposites, conveys harmony and rebirth. New potential is symbolically released to the universe, while new beginnings and journeys are about to get initiated. Nonetheless, the journey within begins with the realization that home as a metaphor for the social arena and the persona as of social performance are profoundly harming starting points. Cutting the umbilical cord with the past is what is ultimately needed for the initiation of discovery of an unknown future which, for Jung, is the discovery of a multifaceted Self, and for society, that of progressive modernity. Nonetheless, before taking the leap, one needs to consider what needs to be avoided or reconsidered. The old-fashioned ways of being need to be inscribed as past lessons. New findings need to be transformed into best practices. The Kore as an archetype will always exist; however, the persona of a submissive, passive Kore cannot be prolonged once the heroine crosses adulthood's threshold. The fact that the female heroines write down in detail their daily circumstances and encounters enables one to draw conclusions about the roots of the problem. Normality is constructed from specific problematic particles that the heroines need to note and reflect on. By projecting the situation described in their writings, the heroines are able to re-visualize their past routines and evaluate, as external observers in a psychotherapeutic session, the strict and suffocating environment in which they had to operate.

Leaving home is perhaps less painful than the realization that home was never a safe haven. Distancing from one's own past and sacred childhood raises feelings of grief and

anger. The heroines, under the facade of acceptance and well-mannered femininity, silently mourn for their lost state of innocence. Their intense emotions are not displayed; on the contrary, a sense of containment and legerity is adopted. The moral codes of the Mid-War era wouldn't allow an unpleasant expression of the Kore persona. The discrete Kore is therefore a neutral observer. However, in the depths of their soul, a journey directed downwards is about to begin. The confinement of the mask and their home is creating an asphyxiating topos where the young heroines, condemned to live as puppets on display, need to abandon urgently.

Ironically, all heroines demonstrate this *force de vie*. Dora wants to explore the unknown and emerge herself in the new world that opens up in front of her. Katina wants to manifest herself as a mother and lover fearlessly, in full display, shameless and guilt-free. In *Ginekes*, the heroines' spirit is creatively restless. The quest for escape, acceptance, and peace is never ending and challenging their psyche's limits. In *I Eromeni Tis*, Dora wants to explore the Other not just by transgressing gender rules but by becoming the exception or the castaway Other herself. Smaro finally aspires to become an artist and receive the genuine appreciation the authentic version of herself deserves.

These unique desires and aspects of the personality will eventually appear on the social mask as cracks or in Jungian jargon, as shadow moments. During these moments, when dark desires persevere and inexplicable crises occur, real adulthood begins. Up to this point, the maiden is what is faultlessly displayed. The journey within begins when the cracks appear. The tempted maiden initially silences the urge and ignores the cracks on her mask; when the urge becomes disturbing or visible to the world, the Kore hastily adds another layer of femininity to her already loaded persona. This procedure extends in time until an unexpected incident shatters the mask to pieces; in an ecstatic manner, the Kore encounters the unknown, the abyss both externally and internally. Her behavior changes and her tendencies become unrecognizable. Transformation lures the Kore like an animal guided into an inevitable trap. Through these moments of crisis and profound existential shock, the Kore carves her way to authentic womanhood. The journey is neither linear nor pleasant, yet it is inevitable. The course of the journey will ultimately be determined by the heroine's social context, her unique Shadow self, and her willingness to detach from the compulsory persona presentation. This psychic nudity or sudden exposure is the catalyst that fires rebirth. As Campbell and Osborne say, "The cave you fear to enter holds the treasure you seek" (8,

24).²⁵⁵ The heroines need to leave back the emotional baggage of their individual past as well as the weight of their collective history as oppressed women. Lighter, rejuvenated, and walking towards the source of light, they will choose a different path for their Quest. The journey becomes an accumulation of valuable life experiences that will ultimately lead them to their authentic and higher Self they most deeply desire to discover.

²⁵⁵ This is the essence of a quote which is famously used as such. Nonetheless the closest passage describing the essence of this quote is transcribed below:

“It is by going down into the abyss that we recover the treasures of life...
Where you stumble, there lies your treasure.
The very cave you are afraid to enter turns out to be the source of
what you are looking for. The damned thing in the cave that was so
dreaded has become the center.
You find the jewel, and it draws you off.
In loving the spiritual, you cannot despise the earthly.” (8, 24)

Chapter 7

The Heroines' Initiation and Quest for Self-Actualization

“No tree, it is said, can grow to heaven, unless its roots reach to hell.”

—C. Jung, *Psyche and Symbol*

The most demanding phase of a Jungian self-actualization quest is the time that is required for the individual to confront their own Shadow. The Shadow is tinged with emotions of guilt and unworthiness. Fears of rejection by others are hence present—should the true nature of the Shadow be discovered or exposed. In the Monomyth's journey, the same feeling of distress occurs when the hero leaves home for the first time and comes across the first threshold. The fear of the unknown or the unexplored land spreading in front of the hero provokes, in psychoanalytic terms, profoundly dark and uncanny thoughts. The response to the encounter with the strange yet authentic impulses is regression or retreat. The hero is turning their back to the unmapped future opening up to them and returning where safety is guaranteed. Regression occurs as the result of over-identification with the persona and the absolute terror of exposure to anything distinct from it. The ego is inflated by multiple coatings of behavioral garments, added as protective shields for the nude core or the bare Self. These layers are, as noted in the previous chapter, imperative for the individual's survival in a specific social setting.

When the layers are removed, their absence forces the exposed individual to discover a new costume. The mere realization that the persona ornaments were disposable and fast dissolving is shocking to the defenseless ego. The persona has not provided the Self with sustainable, effective, or enduring protection against unplanned or unforeseen discoveries. The individual has to perform like a chameleon in different social settings and spend a fair amount of energy and thought in the staging and presentation of each Self. This sudden exposure or *anagnorisis*, forces the individual to dig into their inner unconscious reality. The journey within occurs in order for the individual to retain—not produce—the already existing raw archetypal material needed for the construction of a new identity manifestation. The journey is extensive and there is no definite knowledge of an end or final state to this internal excavation. The only certainty is that the road ahead displays a plethora of thresholds, blocks, and obstacles that translate into Shadow discoveries and encounters.

7.1 Confronting the Shadow

The individual/hero has to first recognize the archetypal figure of the Other and observe its characteristics. The main criterion of the above judgment is the sense of familiarity or hostility produced by the estranged object or situation, reminding the hero of the apocalyptic moments in the initial developmental stages of an infant. The hero's reaction to this encounter is that of fight or flight: the hero may return to their safety net or fight against the seemingly threatening figure. The hero can even choose to close their eyes and pretend they do not perceive the Other; in that case, the unfamiliar presence will haunt them as a ghost appearing in their dreams and visions. The strange figure demands an encounter. The outcome can be positive or negative. When the stranger is acknowledged as an existing entity, their obsessive and destructive presence is gradually mitigated. Acknowledgment, however, does not imply that the stranger and the hero become companions; they do not have to unify and act as one. Although identification is possible through a process of acceptance and assimilation of differences, recognition is a much more fundamental step. The hero has valuable lessons to learn from their new acquaintance. Nonetheless, over-identification with the Shadow will lead to the same harmful results that over-identification with the persona produced. It would result in a one-dimensional experience of being and a monotonous journey, leading to a detrimental ending of the Quest. From a Jungian perspective, monotony is the ultimate stumbling block of a valuable life quest. From a Jungian perspective, the actual outcome, the destination, or even the act of returning home is in any case of lesser importance. The process of encountering the unknown, merging polarities, and constantly discovering knowledge is far more valuable and educative to the individual: it is the purpose of the Quest altogether. The union of polarities in particular is the archetypal, absolute, and celestial act of celebrating existence.

In the course of the journey, the encounter of the persona—as the performed version of the Self—and the Shadow is the first critical moment of a psychic crisis. The oppositional nature of the two leads to a major battle. The Shadow's presence or archetype inevitably manifests characteristics opposite to those of the persona. However, as extreme as they appear to be, the two poles complement each other. The Shadow is counterbalancing or compensating for the shallow affectations of the persona, while the persona is neutralizing the antisocial and aggressive expressions of the Shadow. The coexistence of these two sharply contrasting manifestations within the same individual is apparent in the heroines who are often puzzled, confused, and surprised by their own behavior. The act of not recognizing one self's reflection, i.e., the encounter of oneself as the stranger in the mirror, is the prominent

Dorian Gray moment that signals the initiation of the individuation process or the starting point of the Quest. Normally, the Shadow's presence is noticeable in unperformed moments of selfhood (conscious or unconscious) and in the hostile images of Others surrounding them. When the heroines have to confront a major and unexpected crisis, the Shadow is invited to emerge as an impulsive reaction. The heroine has to lift the veil of menace and fear that masks the horizon ahead, confront the unknown, and dive into the sensational, cosmic, and creative potential of the Universe.

The initiation phase of the individualization process can be separated into two stages: first, the emergence of the Shadow as an act of recognition and assimilation of the Other within oneself, and secondly, the anima/animus union, by which the male and female energies create a psychic balance between Eros and Logos.

The Start of the Initiation Process: Recognizing the Shadow

In Chapter 6, the female Kore persona has been examined as the conventional mask the heroines adopt in their social interactions. The heroines are adopting the stereotypical maiden archetype as rooted in the Victorian ideal of femininity that is tantamount to a delicate and fragile state of being. The presentation of the Kore persona is thus a precise exhibition of patriarchy's ideal version of womanhood. Taking into account the fact that the Shadow is the polar opposite archetype of the persona, Shadow manifestations in the novels are associated with the rupturing of the persona archetypes. Breaking apart the molded form is an uncomfortable, uneasy, and explosive action. The mask loses momentarily its beauty; the person who wears it seems identity-less, and the audience is repulsed. These disturbing reactions are the product of the sudden, unexpected, and terrifying appearance of the Shadow to the individual's psyche.

Ruptures as Shadow manifestations are detected in the literary text as narrative interventions; linguistically they are denoted through the use of specific figures of speech. Narratively, a *paravasis*, as originally described in ancient Greek comedy, is the moment in which all the actors leave the stage and the chorus is left alone to directly address the audience. The chorus in this context is the tragic hero's unconscious which expresses the deeper concerns, emotions, and fears that emerge in each dramatic circumstance. The Shadow expression can function similarly in the novels as the first-person, confessional, and lonely voice of the hero, which is heard only when nobody else is present. The expressed pessimistic thoughts and aggressive tendencies, all contradictory to the Kore persona display,

are ruptures of the expected narrative coming from the female heroines. Therefore, a rupture is narratively presented as a deviation from the ordinary state of affairs, a brand new, often threatening, experience, and an encounter with a hostile figure.

The ordinary state, that of the Kore persona, is the one dictated by the status quo. The Shadow thus emerges as a rupture of the well-structured archetype of the Kore. The heroines may suddenly demonstrate aggressive and vengeful thoughts and realizations about their own self and society. In addition, as seen in *I Xepartheni* and *To Talanto Tis Smaros*, the heroines may act in an impulsive, destructive manner shocking everyone around them. In most cases, the heroines are experiencing a profound state of melancholia that breaks the smooth course of their socially-ordered quest and the unstained display of their being.

Depression, as an erratic emotional state, urges the heroine to move towards her Shadow expression. The depressed subject, in a nihilistic manner, considers her prior identity a failure and evaluates her social surrounding as hostile. The confrontation with reality, for, in this case, the Shadow is a reminder of one's authenticity, leads the heroine to thoughts of self-destruction and suicide as the only possible escape. Furthermore, the Kore may unexpectedly display a distinct, unusual behavior; the archetypal modes evoked are closely affiliated with the Huntress/Amazon archetype. The state of passivity is challenged under the presence of the Shadow and pushes the heroines to act. The heroine is responding to the circumstances around her by defending her Self with all possible means. The act of defense is performed—as expected—clumsily; the Kore has not been taught how to threaten the enemy. Hence, the result is that of an ineffective, misunderstood outburst, which is performed under asymmetric conditions and leads to an overall unjust battle. The heroine's ignorance on how to use the power of her Shadow manifestation in light makes her seem even more threatening, bizarre, and dangerous to the eyes of patriarchy. The heroines' reactions—more than their initiating actions—are misinterpreted as part of their own inexplicable expression of femininity.

It is no surprise therefore that few concrete actions are initiated by the heroines of the novels under study. Their inner psychic turbulence could generate actions of cosmic speed. The gravity of the psychic and spiritual turbulence is equivalent to the dramatic peripeteia of the mythic hero who slays dragons and passes through dangerous, fatal paths. For the female subjects in particular, there are no normative and qualitative words to describe and evaluate the potency and importance of the journey within. According to the feminist critique's point of view, language as patriarchal logos is inadequate to grasp the feminine experience. There is a need for a new vocabulary to describe the female narrative.

Apart from the narrative manifestations of the Shadow, ruptures can also be detected in the figures of speech used in the novels. The figures of speech instantly create a poetic, parallel world that resembles the unconscious mind in its autonomous existence and impulsive expression. The world of reality is compared to the unknown topos of fantasy and potential. Synonyms, similes, metaphors, and personifications perform as a literary Shadow vocabulary depicting unconscious ways of symbolic and archetypal expression. The loss of expressive control and receptive interpretation in figurative language resembles the intensity and unpredictability of the Shadow expression. The heroine's mind in her detailed symbolic descriptions is letting go of a structured, linear narrative. The heroine surrenders to the infinite symbolism of poetry in the same way that the persona is abandoned for the startling *connaissance* with the Shadow to occur.

The Shadow Manifestation in the Self

New thoughts expressing repressed desires are gradually exposed to the reader with the first indication of ruptures within the Kore persona. The ideas described are presented in the novels as unsettling observations or suppressed wishes. The Kore is used to witness the cosmos around her as a martyr. The spiritual Shadow archetype of the Martyr is directly related to the Maiden archetype as it involves a complex, often known as a martyr complex, which reads to sacrifice, suffering, and victimization. In witnessing the world as a martyr, the Kore becomes a victim of the circumstances around her, abstaining from any complaint, disagreement, or protest. The universe perceived through the Maiden/Martyr filter is colored with an anima excess. Similarly, as a product of the cosmos in which the Kore stands in, the heroine's thoughts are submissive and neutral. Neutral in patriarchal logos is a synonym for a compliant, apolitical stance. In the same way, normality is by definition an unjust state of living. The new, groundbreaking, and shadowy ideas are nonetheless different; initially as sporadic episodes and then progressively as new normality, Shadow thoughts increasingly appear as the plot develops. These notions reflect a rupture in the patriarchal system due to their political, skeptical, and vengeful nature. Unexpectedly, in her private writings symbolizing her mind's sanctuary, the Kore, in a confessional manner, at first invisible to her social circle, demonstrates aggressive aspects of her personality. The revelation of the psyche's urge to react can be perceived as a future progression and political praxis. The personal circumstances may seem insignificant to the world outside; however, the Shadow in its micro eruption foreshadows the potential of an explosive revolt against the oppressive status quo. The minor crack in the heroine's facade could foretell a possible social upheaval.

The Shadow archetype of the Kore persona is therefore related to the Shadow Other as the male dominator in society. As a result, the Shadow expression is not necessarily harmful to the female subject; on the contrary, the manifestation of darker ideas promotes her individuation journey by seeking spiritual balance in a disproportionately feminine ego display. From a sociopolitical view, such a prospect promises greater gender equality or promotion of the woman's status on the social ladder. The ideas that are thus expressed as dark are internal processes that can have a significant social imprint. The revolting Ego can no longer detach its transformation from society or others. The Shadow phase is an individual transformation that affects the person's surroundings since the discussion of otherness inevitably involves social dynamics.

Critical thinking is also attached to the heroine's gaze, changing her attitude from passive to increasingly more active and intellectually vigorous. The Shadow manifestation for the purpose of this stage of the journey can also be generally described as an exploration of the unknown. Being interested in social matters and directing the Ego to second guess the given reality are both signs that the Shadow's presence is poking and challenging the long precast versions of perceptions residing within the heroine's and society's unconscious.

Patriarchy in the Greek Mid-War setting with its rigid structures and inflexible moral codes, mummified since the years of Ottoman rule, was challenged by Western, progressive influences. The duality of the Greek nation's identity, being constantly split between East and West, made it extremely demanding for Greek women to admit that they reasoned and acted in accordance with European values or followed the rebellious propositions that the suffragette movement espoused. The fact that the heroines were challenging conservative and traditional values in their immediate environment had, at an unconscious level, a profound social impact. The smallest deviant thought that challenged patriarchy was a step towards a new social balance.

The first set of thoughts associated with the emergence of the Shadow is characterized as strange and unfamiliar to those who cling to the previous, typical mode of thinking. The heroines cannot recognize themselves as the subjects who generate these deviant thoughts and urges. Dumbfounded, the normally compliant Kore observes that her thinking becomes darker and more obscure. These ideas are the result of a protest, an "alas!" sigh that has been repressed in the Ego for far too long. The novel thoughts are generated by a reactive and rebellious Self that is not willing to continue to repress desires, complaints, and urges.

The second set of thoughts indicates that the heroines' views are in fact influenced and shaped by the sociopolitical reality surrounding them. Two sets of issues seem to dominate the heroines' agenda: the first one concerns their attitude toward money as a symbol of patriarchal dominance, and the second one concerns their Eastern mode of thinking— more familiar to the female Self that is considered relatively hostile and dark, as opposed to the Western mode of thinking, which is centered in Logos.

Confronting the Self

The memoir/diary format of the novels, as well as the epistolary style in *Ginekes*, mirrors the constant dialectic tension between the heroines' Shadow and their Ego. The first person account of the heroines' reactions provides the reader with a vivid demonstration of

the Shadow's appearance in the heroine's psyche. The stream of consciousness emanating from the narrative, the humor and irony in the unbiased, spontaneous commentary, and the internal monologues are prominent literary mediums that translate the psychoanalytic process into a literary one.

As anticipated, the first subject area in which the Shadowy thoughts appear is that of romantic love. To the Kore archetype, romantic affairs are matters of primary importance, since they guarantee the woman's latent social stance. As love is a reoccurring, high-priority theme in their daily life, the heroines naturally discuss personal matters in their journal accounts. In these honest records, the stainless version of romance the Kore has been raised to dream of becomes a murkier prospect. The romantic fulfillment the Kore seeks to find is fated from her archetype's destiny to be unachievable. Betrayal and separation evoke feelings of disappointment and discouragement. The overall tone becomes pessimistic and gloomy. The Kore starts to think of love differently than her younger Self. Her differentiated views concerning love, following repetitive traumatic experiences, is the spark that initiates the transformation of her identity. The initiation of the journey or in Jungian terms the assimilation of the Shadow begins with the changed attitude the female heroine demonstrates toward the basic values of her daily life.

The heroines start by expressing their observation that their desired romantic presentation of Love is unattainable. The commonly held idea that women can share love in a pure manner has produced only distress and grief. A more distant, direct, and purely physical engagement with the male Other in their mind is considered possible salvation. The heroine negotiates the possibility of a detached, unemotional connection to her partner to sustain the relationship with an indifferent male. Remaining unresponsive to an egocentric male is possibly a better outcome for her well-being. Katina in *I Xepartheni*, for example, wishes she could display much less sentiment when in love. The heroine feels that keeping her views unchanged has been a waste of time and life; she has to signal her mundane belief that the status quo might in fact change. Her attachment to old ways of thinking and feeling is no longer beneficial. Moreover, she judges her desire to seek emotional involvement rather than solely physical satisfaction as a sign of weakness. Her need to reject and denounce emotions reveals her repressed desire to dive fully as an autonomous woman into the world of female sensuality. The heroine compares her idealistic view of Eros to that of women proud of their coldness and indifference in love. Irony is a literary tool that Nakou uses effectively and purposely throughout the novel. The heroine does not truly advocate that emotional distance is a positive response or even a life goal for a young woman. Katina, on principle, supports

the opposite cause. However, through the use of irony, Nakou blames society for raising and teaching women to behave in a specific manner, which promotes their indifference and coldness as initiators as well as receptors of romance.

At a deeper level of analysis, what is at fault is the erroneous detached manner that men define Eros. To survive in the male dominant setting, most women become vessels of male projection, adopting the same distant response to any potentially romantic situation. Katina in the passage below, by expressing her desire to resemble the uninterested yet admirable women, is essentially criticizing the way men are taught to love. Women are required to follow and respond to the offered male conditions, since demonstrating high expectations is inevitably condemning them to suffer. Through the use of irony, constructive social criticism on the topic of love is suggested. Irony, humor, and sarcasm are the primary ways that the Shadow is expressed in writing. It is not a coincidence that the female subject chooses these specific literary devices to express her darker realizations. Irony and sarcasm through self-criticism can become essential tools of feminist rhetoric. The wishful possession of a darker Lover archetype is a manifestation of an individual's Shadowy thought. Nonetheless, the social critique underlying the actual issue, as manifested through irony, is also indicative of the Shadow's appearance in the heroine's soul: "Oh god, another wasted spring. If only I were a cold, heartless woman with no cravings/desires... one of those matrons who pride themselves in their detachment. But my poor flesh is quick to be tempted. I am a weak woman" (Voltou 66).²⁵⁶

The emotional coldness that Katina is craving in the above passage is also the state Kaiti in *Ginekes* seeks. Her decision to become a demimondaine is in itself a Shadow demonstration leading to an impulsive life choice. Her inclination is strong because the Shadow had been repressed in her unconsciousness as trauma for a long time. Trauma and the avoidance of pain as a natural instinct cause the Shadow to appear as a possible defense mechanism. By performing her Shadow archetype, the heroine will induce different reactions from her social surroundings, and as result, generate different life experiences. In her letter to her sister Aimi, Kaiti confesses that she is consciously and actively looking for a rich "friend" (Kazantzaki 11). She claims that she has the absolute right reasons for doing so. Poverty and "the eternal financial sorrow," as she calls it, which she and her sisters have experienced

²⁵⁶ «Θέε μου, μια άνοιξη ακόμα που θα πάει χαμένη. Να μπορούσα να ήμουν μια γυναίκα ψυχρή και δίχως επιθυμίες... Από αυτές τις ματρόνες που περηφανεύονται για την κρυάδα τους...Μα η δικιά μου η σάρκα πέφτει γρήγορα στην αμαρτία... Είμαι μια αδύνατη γυναίκα...» (Βόλτου 66)

growing up, have been detrimental to her soul (Kazantzaki 12).²⁵⁷ The traumatic experience of deprivation and exclusion, as well as the fear of being stigmatized as poor, are the reasons that prompt Kaiti to decide to take action and transform herself entirely to her Shadow's inclination. Since the social environment is unalterable, the heroine's Shadow, through her traumatized memory, finds vacant space for expression as a persona display. The desire of the youngest Kore to seek a funded love settlement as a medium to climb the social ladder is rather scandalous but also indicative of the harsh, asphyxiating position these young women were pushed into. The immaturity and hurry behind her decision to seek such a solution out of her misery underline the time pressure the heroines were experiencing as additional forces determining their individuation quest.

Kazantzaki is using a direct, pragmatist, and matter-of-fact tone in all sisters' confessions. In a specific letter, however, the unbiased and blunt admission of such a shallow and conflicting to the Kore archetype desire is rather provoking. Like Nakou, Kazantzaki uses hyperbole symbolically to covertly criticize patriarchy for influencing and producing self-destructive women. The male-dominated society of the Mid-War years produced social suicide. Women were led to prostitution as a consequence of their exclusion from equal opportunities. The female individual was not to blame for the degree the infectious social setting determined her life. The choice Kaiti makes is not a result of a conscious, autonomous desire deriving from the Self. The persona fed by patriarchy possessed the growing Kore making her complete transformation to the Shadow standards difficult. The Kore's previous ignorance of financial matters leads her to seek a myopic, short-term longing for immediate profit. The only available means are erotic transactions that nonetheless further objectify women. Abuse in physical and psychological terms is the price the Shadow self is willing to pay. The future seems unsettling, but Kaiti claims that every single aspect of life is a product of habit. The only outcome she is not willing to get used to is the already known and experienced deprivation. The priority given to material goods is new for the Kore. Her expressed desires sound superficial but reveal a deeply traumatized and deprived soul:

I want a different life because I'm tired of running for miles just to make a few pennies... I'm tired of wearing my rich friends hand-down dresses; I'm tired of aching for the simplest of

²⁵⁷ «Αυτή η αιώνια οικονομική στεναχώρια μ'έχει αποσυνθέσει» (Καζαντζάκη 12).

pleasures, because I don't want the years to go by without ever feeling what I felt in those precious few hours with you again. (Kazantzaki 41)²⁵⁸

The ideal Kore would never express such feelings or desires as the ones described in the passage. The departure from the socially accepted state is indicative of the stagnation the heroine experiences. The motifs of asphyxiation and drowning are common in the novels and are considered to be part of the Kore's normality. The heroines in critical points of their individual narratives lower their defense mechanisms against their Shadow authentic self-expression. The Shadow self, like a virus attacking a weak immune system, possesses the ego and forces the individual to reconsider what they thought was granted.

The Shadow expression, therefore, can be seen as a rupture of conventional settings or arrangements. Aimi in *Ginekes* confesses in one of her letters that she asked her husband for a divorce. The reason for such a radical request was that their love and intimacy were diminishing. This episode and series of letters related to Aimi's divorce depict the heroine's gradual assimilation of her Shadow Self. The process, in the case of Aimi, is contrary to Kaiti's. Aimi ranks emotions higher than financial security and wealth in a romantic affair. This idealized version of love is expected from the Kore. The surprise lies in her fair, yet radical for the Mid-War setting, belief that her anticipations have to be addressed by her husband. When aspirations of a married woman remained, as expected, unfulfilled, the option of breaking the marriage was not an available practice to a woman; however, Aimi demands it as her right to an equal opportunity to Eros. For a woman to ask for a divorce, especially if she had not been cheated on or severely abused by her husband, was an unheard-of action. It is not a coincidence that the heroine who initiates such an action is an intellectual sister. The heroine thinks of her life in ethical terms, and consequently, her goals are not materialistic but spiritual and existential. Her decision is nonetheless considered a Shadow threatening expression by her social entourage and a degrading side of her previous self. Prioritizing emotions in a marriage, and especially, in a marriage that was considered a financially secure arrangement, is considered from society's standpoint a mistake. The Shadow manifestation is of significant social importance because Aimi is challenging conformity and deeply rooted traditions concerning marriage. The heroine's Shadow reacts to the existing oppression of an

²⁵⁸ «Θέλω να αλλάξω ζωή, γιατί βαρέθηκα να τρέχω με τα πόδια ολάκερα χιλιόμετρα για να οικονομήω τα λεφτά του τραμ, γιατί βαρέθηκα να φοράω τα φορέματα που χαρίζουν οι πιο πλούσιοι από τις φίλες μου, γιατί βαρέθηκα να λαχταράω ακόμα και τις πιο τιποτένιες χαρές, γιατί δεν θέλω να περάσουν τα χρόνια χωρίς να νιώσω εκείνο που ένιωσα τις λίγες ώρες που είμαι μαζί σας.» (Καζαντζάκη 41)

unhappy marriage and to the fateful prospect of maintaining one just for society's sake: "At least I can live alone. I can imagine myself returning to a little room at night and preparing my dinner on a stove with no one there waiting for me" (Kazantzaki 10).²⁵⁹

Another example of a Shadow presence spurred by a love matter is evident in the case of Sofia in *Ginekes*. By falling in love, the oldest sister is challenging the Kore archetype and performs as the Shadow alternative to the Lover archetype. Sofia is wondering whether the act of falling in love is immoral. The Shadow's presence in the case of Sofia is manifested in her unresolved anima energy or libido: she has kept her virginity, or as she calls it, her *arête*, untouched for forty years (Kazantzaki 32). Her virginity is compared to a wild and brutal God—depicted as a man—to whom she has sacrificed her entire life. The Shadow in Sofia's case is similar to the one expressed in *I Xepartheni*: a forbidden sexual experience. The Shadow expression as an unexpected sexual impulse is a threat to the moral integrity of a woman. The disturbing and persistent temptation to succumb to an erotic calling appears in *Ginekes*, *I Xepartheni*, *To Talanto tis Smaros*, and *I Eromeni Tis*. All quotes below are indicative of the unsettling awakening of eroticism perceived as a threatening urge.

Sofia in *Ginekes* doubts her sanity and considers the act of falling in love as an act of utter submission and abandonment of her own Self as the regulator of her deeds and life decisions: I wondered: where am I going? To whom am I surrendering myself...? Perhaps I am losing my sanity? (Kazantzaki 33)²⁶⁰

Dora in *I Eromeni Tis* is trying, as a scientist, to logically explain and interpret the strange feeling which pushes her toward Lisa. The possibility of her involvement in a homoerotic relationship performs as the synonym for Sofia's sacrifice who is about to lose her virginity outside a marriage setting. Both deeds, from the strict sociological perspective of the era, are considered immoral and improper. The social criticism with which these natural urges are met, makes the heroines question their own psychological standing: "But when I returned home, I would find it all so strange... my inner world was strange, my

²⁵⁹ «Εγώ τουλάχιστο μπορώ να ζήσω μονάχη. Μπορώ να φανταστώ τον εαυτό μου σε μια κάμαρα κάπου που, όπου τα βράδια να γυρνά χωρίς να με περιμένει κανείς να ετοιμάζω το βραδινό μου στο καμινέτο» (Καζαντζάκη 10).

²⁶⁰ «Λέω που πάω; Σε ποιόν εγκαταλείπομαι;...Μήπως είμαι τρελλή;» (Καζαντζάκη 33).

thoughts were strange, my desires... God, I'd cry, what funny things go through my mind sometimes! Is it possible that I love a woman! Damn! Don't I just" (Rosetti 20).²⁶¹

Katina in *I Xepartheni* is also recognizing her darker erotic side when alone. However, the guilt she experiences immediately after the appearance of such a deviant thought makes her doubt its admittance. The heroine engages in a dialogue or debate within herself: the Shadow represents the devil, the animalistic side of her anima, while her Kore persona defends the moral order. The Shadow is projecting the heroine's need for passion and the persona is projecting the Kore/mother archetype as the only available mode of being. Consequently, as seen in *I Xepartheni*, motherhood and eroticism become two contrasting poles/motifs:

"And yet as a woman, I wouldn't say I'm cold. In fact Michel says I have a fiery temperament. But why would all this possibly interest me my Lord? The center of my life, the purpose of my existence is the love of my child. Could this be the feeling of Motherhood?" (Nakou 24)²⁶²

Moreover, in *I Eromeni Tis*, Dora blames herself for getting carried away by her Shadow self. The inability to resist the urge leads to her ego's degradation. For this reason, Dora fears she has reached the lowest possible state of her human state. The submission to her dark instincts is a dive into her unconscious, into an unknown psychic world that resided beneath the facade she knew and used to perform under. The description of a downward spiral, of tragic *ptosis* as *hamartia* is justifiable when one takes into consideration the weight of the social consequences. Like Eve, women, according to a Jungian perspective, show less archetypal resistance to the world of senses and emotions. This has been passed down to generations as a sign of emotionalism that the woman has to fight against; the sense of guilt that accompanies the authentic expression of erotic deeds is mandatory in a patriarchal setting. The heroine who confronts these urges for the first time is disgusted by their animalistic and boundless manifestation. She compares herself to a beast driven by the

²⁶¹ «Όταν πήγα σπίτι, έβρισκα όλ'αυτά αλλόκοτα...Αλλόκοτο τον εσωτερικό μου κόσμο, αλλόκοτες τις σκέψεις μου και τις επιθυμίες μου...Μα Θεε μου φωναζα τι αστεία πράγματα ειν'αυτά που περνούν απ'το νου μου! Αν είναι δυνατόν λει ν'αγαπώ μια γυναίκα!...Διαολε! και πως την αγαπάω!» (Ρωζέττη 20)

²⁶² «Και όμως δεν είμαι και καμιά κρύα γυναίκα. Ο Μισέλ μάλιστα λέει πως έχω πολύ ταπεραμέντο. Αλλά Ύψιστε τι ενδιαφέρον μπορούν να έχουν τα πράγματα αυτά για μένα; Το κέντρο της ζωής μου, ο σκοπός της ύπαρξης μου, είναι η αγάπη του παιδιού μου. Άραγε αυτό είναι το αίσθημα που λέγεται Μητρότης;» (Νάκου 24)

shallow realm of sensual pleasure, which, as a weak woman, cannot fight against or ignore: “I disgust myself. It must never happen again. I must never see her again. I have stooped so low. I am debased. I have made a fool of myself (Nakou 43).²⁶³

In the same novel, the intensity of the first erotic encounter, in addition to the sense of forbidden deviance, makes the heroine vengeful toward her lover, Lisa. As we will analyze in detail later in this chapter, the object of love often becomes the projection of the lover’s enemy. The constant indecisiveness and poise in naming the love object, a source of hatred, produces tension and an electrifying atmosphere particularly present in *I Eromeni Tis*. The entire narrative is a selection of episodes of separation and reconciliation between the couple. The heroines at one moment regret their passionate or shadowy expressions of lust, and at the next moment, they are magnetized to one another and defend the rightful existence of their relationship in a conservative and hostile society. The erratic behavior and disoriented attitude of the heroine is apparent in the swift exchange of emotions she experiences. Dora can be vengeful, weak, and fragile at the same time. As seen in the excerpts below, although revenge is the recurring shadow motif during the separation phases, there is also a sense of defenselessness, guilt, and regret in relation to Dora’s thoughts:

I want to get back at her, to harm her. But when I find myself in front of her I become weak. I mourn my once strong, iron will²⁶⁴ ...

I always thought how nice it would be if I could cut her with a razor across her shoulder. That was the nature of my instincts at the time...But why does your pain make me happy? (Nakou 33, 51)²⁶⁵

The Shadow self is offering the heroine multiple possible manifestations of despair. Even the romantic scenes are portrayed with visible intensity caused by the heroines’ struggles of possession and ownership. The love experienced is forceful and wild, a shadowy, excessively anima-oriented energy of destruction which forces the heroines to extremes. Both women are claiming each other’s physical and mental existence, since they are constantly afraid, threatened, and repressed by the status quo. The continuous concealing of their relationship is

²⁶³ «Τώρα αηδιάζω τον εαυτό μου. Δεν πρέπει να ξαναγίνει ποτέ. Δεν πρέπει να την ξαναδώ! Έπεσα σε τέτοιο χαμηλό επίπεδο. Αποχτηνώθηκα. Αποβλακώθηκα.» (Νάκου 43)

²⁶⁴ «Θέλω να την εκδικηθώ, να της κάνω κακό. Μα σαν βρεθώ μπροστά της γίνομαι τόσο αδύναμη. Κλαίω την παλιά σιδερένια θέληση μου» (Νάκου 33).

²⁶⁵ «Συλλογιζόμουν πάντα τι ωραίο που θα’ταν αν της τραβούσα μια ξουραφιά στον ώμο. Είχα τέτοια ένστιχτα κείνο τον καιρό ... Όμως γιατί χαίρομαι σαν πονάς;» (Νάκου 51).

definitely enlarging the Shadow's presence of the unseen threat; their relationship is under attack by society, their immediate surroundings, and by other suitors, both male and female. The unstable and unpredictable present and future status of their relationship cause their entire affair to become a Shadow version of *hieros gamos*. Their proximity becomes a dark secret although, in reality, it presents an ultimate escape from their mundane lives and also an authentic expression of their Self.

The passage to adulthood is in any case a period where the individual experiences a state of disorientation and emotional turbulence. The female nature is presented as liquid and boundless, fitting multiple diverse expressions and wonders. The female passage to adulthood, especially when it confronts waves of controversy and social criticism, becomes a tortuous freeway where the internal configurations of emotions, behaviors, and priorities are continuously shifting.

In *To Talanto tis Smaros*, the constant fluidity of emotions is demonstrated through the literary device of *illeism*, i.e., the act of referring to oneself not only in the first but also in the second or third person. When disturbing discoveries and confessions are made, the angle of narration becomes different in tone and overall emotion. Each narrative voice describes the shadowy moment in a unique manner: the first person is critical and judgmental, the second one is sympathetic to Smaro, and the third is distant and often ironic towards the heroine.

First person: "Now I see what a fool I've let myself make of me" (Dafni 159).²⁶⁶

Second person: Smaro when you go home now and look at yourself in the mirror, you'll see two deep and dark circles under your eyes, circles so deep that you'd think they wanted to suck the youth right out of your eyes. People say your eyes are more attractive after marriage. Don't listen to them... It'd be better if it hadn't happened at all but now that it's done there is no way to reverse the inescapable spiraling that this life you have chosen will bring. (Dafni 72)²⁶⁷

Third person: "And her eyes are so pure, despite the quiver inside her, in her nerves. How beautifully she knew to lie!" (Dafni 48).²⁶⁸

²⁶⁶ «Τώρα, τώρα το νοιώθω...Πόσο με γέλασε ο εαυτός μου!» (Δάφνη 159).

²⁶⁷ «Σμαρώ τώρα που θα πας σπίτι και θα κοιταχτής στον καθρέφτη, θα δής κάτω από τα μάτια σου δύο βαθιές μελανάδες, δύο κύκλους, που θαρρείς πως θέλουν να ρουφηξουν όλη τη δροσιά των ματιών σου. Μην ακούς που λένε πως τα στεφανιασμένα μάτια έχουνε θέλγητρο... Καλό ήταν να μη γείνη. Τώρα που έγινα, τίποτα δε θα μπορέσει να εξαλείψει το μήνυμα της αναπόφευκτης παρακμής που θα σου τη φέρει μια ώρ'αρχήτερα το είδος αυτό της ακατάστατης ζωής που κάνεις» (Δάφνη 72).

²⁶⁸ «Και τα μάτια είναι τόσο παρθενικά, μ'όλη την τρεμούλα που παίζει μέσα της, με τα νεύρα της. Τι ωραία που ξέρει ναν το βολευη το ψέμμα!» (Δάφνη.48).

Aimilia Dafni is clearly influenced by the theatrical, dramatic structure of plot devising. The first person speaks like a tragic heroine on stage would when she realizes her faulted fate and subsequent fall. The second person stands for the tragic heroine's friend, counselor, or chorus, that advises the heroine on how to proceed and what past events meant. The chorus is the tragic hero's Shadow self for it reflects the inner dialogue between the Ego and the Self. The third person, with a distant, critical, and observatory glance, represents the audience in Smaro's performance. In this case, as analyzed in Chapter 5, the critical spectator has to be male, like all implied spectators. Hence, the narrator changes person, angle, and gender to allow a holistic grasp of the narrative.

In *Levantinismoi*, the heroine's Shadow manifestation presents itself when the heroine discusses how she has been mistreated. Dora is ready to end the vicious cycle of oppression. She claims that "they" could deceive and shape her as they wished. "They" probably refers to the authoritarian figure of her uncle who is a reflection of the male dominant society. The decisive moment of realization occurs when the Shadow starts defending the prior defenseless and abandoned Ego. The presentation and comparison of the heroine's Self, unbreakable and rigid as stone, is in sharp contrast to the general perception of the Kore persona as "a piece of dough":

They thought it would be easy to betray and treat me as they wished... But I was not a tender piece of dough. I was an unbendable rock, and my decisions firm. Despite the devotion they would exhibit to force their selves on me, ordering me their exquisitely presented plans, they would never reach their goals! With force, cunningness nothing ever succeeds. (Voltou 131)²⁶⁹

The urgent need to defend herself makes Dora a witness of an unusual internal stirring. The heroine notices her inner tension, a psychic energy that longs to explode. This transition of sentiments reflects the transition from the persona to the Shadow manifestation within the Self: "All my former misery had appeared at once. An inner effervescence was simmering in

²⁶⁹ «Το νομίζανε εύκολο να με εξαπατήσουν και να με κάνουνε ότι θέλουνε...;Μα εγώ δεν είμουνα τρυφερό ζυμάρι. Είμουνα πέτρα αλύγιστη, κ'οι αποφάσεις μου αμετάβλητες. Μ'όλη την προσοχή που θα βάζανε για να μου επιβληθούνε, υποβάλλοντας μου τα σχέδια τους ομορφοτυλιγμένα, δεν θα φθάνανε ποτέ το σκοπό τους! Με το ζόρι, με την κουτοπονηριά, τίποτα δεν γίνεται.» (Βόλτου 131)

me, ready to erupt at the slightest hint” (Voltou 58).²⁷⁰ The Shadow manifestation is also apparent in the act of writing. The heroine admits that her true urges are expressed unconsciously in her personal writings. As with most female heroines, Dora in *Levantinismoi* started to write in her diary as a time passing “sign of romanticism”. Apart from writing poems, impressions, or even romances, the diary is “an old habit, a sign of romance” (Voltou 129)²⁷¹ that offers an escape for Dora.

Initially, the act of keeping a diary was an acceptable activity, romantic and feminine in expression, which was also considered compatible with the Kore archetype’s high status. However, as Dora admits, in her diary she had the freedom to express deviant or secret thoughts: “Since I was a child and I started writing the impressions of my day on paper, I wrote differently. My reports touched on issues that others kept silent or did not want to see” (Voltou 134).²⁷² This revelation is important for the decoding and interpretation of the novel since the novel’s narrative is the heroines’ diary. By admitting that her unbiased and honest attitude is presented in her personal writings, the heroine provides the reader with an assurance that in her personal records there are depictions of authentic shadowy moments, as experienced by her in real-time.

As the heroine often tries to diminish or deny the existence of the Shadow in her psyche, the female writer and narrator try to manipulate the unconscious and unbiased style of her writing. In the same way that the heroine tries to control her life’s narrative by keeping her persona intact, she falsely believes that by controlling her writing, her thoughts will be altered to become appropriate and socially acceptable. A typical example of a Shadow denial and fear of its presence is found in *I Eromeni Tis*. Dora, throughout the novel, tries to avoid the confrontation with the love narrative or actuality. The entire romance is considered a shadowy and dreadful experience. In the same way that the heroine tries to avoid her real object of love, she admits that she will consciously try to write in her diary only the happy incidents of her life: “Oh, I made up my mind. When I write my diary, I will significantly reduce the pessimistic descriptions, I will only write the happy facts” (Rosetti 25).²⁷³

²⁷⁰ «Όλη η αλλοτινή μου αθυμία είχε αναφανεί μονομιás. Εσωτερικός αναβρασμός χόχλαζε υπόκωφα μέσα μου, έτοιμος να ξεσπάση στη παραμικρή νύξη» (Βόλτου 58).

²⁷¹ «ρομάντζων το ημερολόγιο «μια παλιά συνήθεια, ένδειξη ρωμαντισμού» (Βόλτου 129).

²⁷² «Από παιδί...βάλθηκα να στρώνω στο χαρτί, τις εντυπώσεις της ημέρας μου... Έγγραφα διαφορετικά. Οι εκθέσεις μου άγγιζαν θέματα που οι άλλοι αποσιωπούσανε ή δεν θέλανε να δούνε...» (Βόλτου 134).

²⁷³ «Α, όλα κι όλα τ’απεφάσισα. Όταν θα πιάνω στο εξής το ημερολόγιο μου να γράψω, θα ελαττώσω πια σημαντικά τις πεσιμιστικές περιγραφές, θα γράφω μόνο τα χαρούμενα γεγονότα» (Ρωζέττη 25).

Similarly, thoughts of getting away are another form of retreat or denial of the Shadow encounter experience. The motif of running away from the source of evil is a common response. Women in their quests are not expected to instantly fight against an unwanted situation. Escapism is a common motif in Mid-War novels expressed symbolically by the act of personal writing.²⁷⁴ Avoiding reality indicates fear and refusal to encounter the stressful reality. Fear of a collision is common and understandable since the immature Kore does not know how to defend her stance against a higher authority. The heroine tries thus to prevent the inevitable yet disturbing confrontation by distancing herself from actuality. In *I Eromeni Tis* Dora expresses this desire early on: “However, the following cannot be explained: at this time I want to leave. I want to travel far away until I finish my exams” (Rosetti 36).²⁷⁵

Moreover, when her relationship with Lisa threatens her mental state, Dora ends up going to her home island in order to forget Lisa and restart her life by revisiting her Kore persona. Nonetheless, her refusal to address the Shadow only makes its intensity stronger. Naturally enough, the heroines wish to avoid painful realizations. Their life is already harsh due to its restrictive nature and their surroundings are hostile and cautious of their every move. An additional internal battle can be exhausting and lead them to a permanent depressive state. The heroine, pressed by the tightly structured frame around her, ends up questioning her very existence and identity in a pessimistic and nihilistic manner. The shadowy ideas are presented by dark visual imagery evoking feelings of disappointment and melancholia. The expressions of such bitter feelings are performed as Shadow moments because they can gradually and increasingly lead the female Kore to a profound state of hopelessness. The examples below are indicative of infuriating thoughts that drive the heroine to a depressive state of being.

In *Ginekes*, Aimi writes in her diary:

Life is a stupid and unjustified struggle... a pointless adventure. I did the math: We begin to live fully from the age of fifteen to fifty. That is thirty-five years. Out of these thirty-five

²⁷⁴ See Huff, Cynthia. “‘That Profoundly Female, and Feminist Genre’: pp. 6–14

²⁷⁵ «Ωστόσο δεν μπορεί να εξηγηθεί το εξής: Αυτόν τον καιρό θέλω να φύγω. Θέλω να ταξιδέψω μακριά ευθύς ως τελειώσω τις εξετάσεις μου» (Ρωζέττη 36).

years, for ten we are asleep. What is left, twenty-five years! ... Twenty-five years that of course our joys are not where the scales weigh the most. (Kazantzaki 150)²⁷⁶

In *To Talanto tis Smaro*, the omniscient third person voice admits that the heroine is not in a position to recognize herself. In the passage below, the metaphor of the young maiden being an amalgam of metals makes direct references to the alchemic proportions of the Self, an idea rooted in Jungian psychology:

Yes. She had moments when she did not know if she was good or bad, if she was prudent with the meaning that social conditions give to the word, or if she was a very common woman with obscene desires and immoral passions. Often she felt that she was made of pure silver and sometimes again of the thousand-footed dirt of the road and this saddened her, to no avail. (Dafni 28)²⁷⁷

The realization of one's ignorance is also a shadowy and devastating moment. The individual stands dumbfounded in front of a terrifying mystery: her own unknown self. Smaro does not know anymore how to characterize herself. The potential of owning multiple identities is puzzling and incomprehensible. The Kore archetype used to have a narrow and specific field of action and/or knowledge. The appearance of the Shadow ironically sheds light on many more archetypal manifestations. The Kore can now present a combination of archetypes in any intensity she desires, be it light or dark. For instance, she can be a lover driven by her passion and, at the same time, an obedient maiden. The moment that this particular discovery of the inner psyche's potential occurs marks the beginning of a maturation process that eventually leads to self-individuation. While the future is chaotic and unknown, the past is viewed as a simplistic illusion.

Unmasking a Constructed Reality

²⁷⁶ «...Η ζωή είναι ένας ηλίθιος και αδικαιολόγητος αγώνας... μια άσκοπη περιπέτεια. Έκανα το λογαριασμό: Αρχίζουμε να ζούμε πλήρως από τα δεκαπέντε μας χρόνια ως τα πενήντα μας. Δηλαδή τριανταπέντε χρόνια. Από αυτά τα τριαντα πέντε, τα δέκα κοιμούμαστε. Τι μένουν, εικοσιπέντε χρόνια!.. Εικοσιπέντε χρόνια που βέβαια οι χαρές μας στο διάστημα αυτό δεν βρίσκονται εκεί που βαραίνει περισσότερο το τάσι της ζυγαριάς.» (Καζαντζάκη 150)

²⁷⁷ «Ναι. Είχε στιγμές που δεν ήξερε αν ήταν καλή ή κακή, αν φρόνιμη με τη σημασία που δίνουν στη λέξη οι κοινωνικές συνθήκες, ή αν ήτανε μια κοινότατη γυναίκα μ' επιθυμίες και πόθους άσεμνους. Πολλές φορές ένιωθε πως ήταν από καθαρό ασήμι και άλλοτε πάλι από το χλιοπατημένο χρώμα του δρόμου κι αυτό την έθλιβε, χωρίς καμμία ωφέλεια.» (Δάφνη 28)

The moment the persona collapses is analogous to the anxiety a child experiences when it is detached from its mother. Like in the rites of passage, the inevitable pain of changing a life pattern and leaving behind the previous one is a grand moment that initiates one's maturation process. The realization that what belonged to the past and was taken for granted was of ephemeral value is agonizing and unsettling. The Shadow unmasks reality to the heroine as with the lifting of the curtain in a theatre that reveals what is hidden behind it. It is not a coincidence that the theatrical space is chosen by Aimilia Dafni as an allegorical, parallel topos of action to highlight that moment of *anagnorisis* in *To Talanto tis Smaros*. The analogy is particularly meaningful since Smaro aspires to become an actress. Irony as a literary device is used by Aimilia Dafni to point out the deceptive nature of appearance and actuality. Smaro was living under the impression that the idealized vision of the world she had in mind was a lucid depiction of real life. Furthermore, Smaro's desire to be an artist claimed a life rooted in a world of fantasy. Ironically, the heroine dreaming of the theatre already lived in a deceitful world, even though she was not aware of its falseness. On the other hand, while the omniscient narrator, like an ancient Greek chorus, remains fully aware of the outcome of the heroine's actions, she persists to refuse her fate and stick to her obliviousness: "Be careful, hold on well Smaro, because until now you saw life behind a curtain, woven by the admiration for your youth and the praise for your art by all the ignorant or those who wanted to get something out of your vanity" (Dafni 59).²⁷⁸

In this direct second person statement, the narrator warns the heroine that what she naively considered truthful or authentic is, in fact, a constructed reality. Others, such as her male surroundings, are taking advantage of her passion and aspiration to become an artist by building a deceitful perception of her Kore identity. Smaro needs to escape society's constraints by developing her artistic skills and by adopting an Artist persona. However, society once more intervenes; it challenges and destroys her ability to find her true Self by providing her with false criticism and unrealistic encouragement. Once again, the significance of the Quest as a personal and unique process is highlighted. The influence of others has to be reduced or avoided altogether for one to reach one's own unique destination. The path to a higher stage of the Self is, in fact, a lonely process.

²⁷⁸ «Πρόσεξε, κρατήσου καλά Σμαρώ, γιατί ως τώρα έβλεπες τη ζωή πίσω από ένα μπερντέ, που σου τον ύφαναν οι θαυμασμοί για τη νιότη σου και οι έπαινοι για την τέχνη σου όλων των ανίδεων ή όσων ήθελαν κάτι να βγάλουν από τη ματαιοδοξία σου» (Δάφνη 59).

Alone, disoriented, and mourning for her past, the Kore experiences the Shadow manifestation as a truly painful state. The emersion of the Shadow is often depicted by images that allude to physical pain and sickness. The darker encounter with the hidden Self is compared to a physical strain that is explained by the interplay between the psyche and the body. For Jung, the relation between the psyche and the body is an inseparable yet mysterious one:

Mind and body are presumably a pair of opposites and, as such the expression of a single entity whose essential nature is not knowable either from its outward, material manifestation or from inner, direct perception. According to an ancient belief, man arose from the coming together of a soul and a body. It would probably be more correct to speak of an unknowable living being, concerning the ultimate nature of which nothing can be said except that it vaguely expresses the quintessence of “life.” This living being appears outwardly as the material body, but inwardly as a series of images of the vital activities taking place within it. They are two sides of the same coin, and we cannot rid ourselves of the doubt that perhaps this whole separation of mind and body may finally prove to be merely a device of reason for the purpose of conscious discrimination—an intellectually necessary separation of one and the same fact into two aspects, to which we then illegitimately attribute an independent existence. (*Nature* 326)

In *I Eromeni Tis*, the interdependency between these opposites becomes evident when Dora reproduces Dinos’ interpretation of Eros. To her close friend, with whom Dora feels comfortable discussing intimate matters, Eros is the equivalent of pain; both feelings are defined as Shadow manifestations. The following quote which seemingly focuses on romantic love highlights the entire Shadow integration process. As stated, one can find bliss and light in the midst of chaos and darkness, an idea both Jung and Campbell cherished as the ultimate aptitude of an actualized individual: “Oh, the agony of love is more important than love itself... To find pleasure in pain” (Rosetti 127).²⁷⁹

Dinos claims that the rather unsettling process of the quest is greater in value than the end result. What stays unattainable may be perpetually idealized; once obtained, it loses all prescribed glory. The process however towards its attainment is exceptionally valuable due to its unpredictable and unrehearsed nature. The maturing individual ultimately comprehends

²⁷⁹ «Α, η αγωνία του έρωτα είναι σπουδαιότερο απ’τον έρωτα τον ίδιο...Να βρίσκεις την ηδονή μέσα στην οδύνη...» (Ρωζέττη 127)

that the dark road of trials and errors is the only path that can lead to the ultimate wisdom or to the ideal version of the desired emotional state.

Dora in *I Eromeni Tis* experiences the Shadow's presence in an exceedingly painful way. Eros is the exact synonym of pain; she even compares her love to a fatal disease like cancer. As seen in the quote below, the repetition of the verb *I lose* is indicative of the loss of control the heroine experiences while navigating through that first threshold. The darker experience of Eros affects all other areas of interest. The collapse of the Kore persona, the deterioration of order, and traditional arrangements are evident changes in all aspects of her daily life. The heroine perceives her new reality as complete disorientation and general loss of "what once was." In the heroine's own words, the sense of grief is evident: "I lose all the time. I lose when I gamble... I lose money out of my pocket... I lose in my love... I am truly a lost soul" (Rosetti 88).²⁸⁰ The Shadow integration demands an absolute loss of control and unreserved immersion to the unknown. In order to deconstruct the Old, the heroines have to uproot their previous way of thinking and behaving. The decluttering of old gear is a time and energy-consuming process which appears as fearful as the confrontation with the unknown. However, the new process cannot get initiated if the previous one still remains intact. Both processes—the deterioration of the persona and the confrontation with the strange new—need to take place in an orderly way for the self-individuation process to properly commence.

The strange new, i.e., the Shadow appearance, presents itself as a novel interest or thought when the heroines' curiosity unexpectedly focuses on outer spheres of action. The compliant Kore suddenly starts articulating her thoughts with references to the invisible Enemy, the ultimate symbol of patriarchy. She remains no more silent regarding what appear to be unsettling needs that need to be addressed. Money, as an extension of the masculine, capitalist system is representative of the ultimate source of Evil. In the passages below, the heroines use similar language and tone to express the realization that, behind every single obstacle they stumble upon, money is to be blamed as the cause of injustice and brutality:

- "Money what an awful discovery! The moving force of the world! For this reason I hate it!" (Nakou 45).²⁸¹

²⁸⁰ «...Χάνω διαρκώς. Χάνω στα χαρτιά... Χάνω χρήματα απ'την τσέπη μου... Χάνω στην αγάπη μου... Είμαι στ'αληθινά ένα χαμένο κορμί» (Ρωζέττι 88).

²⁸¹ «Τι φριχτή εφεύρεση κι αυτός ο παράς! Η κινητήρια δύναμη του κόσμου! Γι'αυτό τον μισώ!» (Νάκου 45).

- “Who did not feel his eyes shine, when in a sad moment of life, when he was fed up, these colorful pieces of paper appear at once to show him the only way out of misery” (Kazantzaki 177).²⁸²
- Oh money how big of a force does it place on guileless souls, Possibly it is the most important one...On the other hand the damsels, out of their minds by the unusual circumstances and due to the proper advice given to them by their family were running madly towards their destruction! They added to the noble mission of their fathers. Corruption was rotting the space. (Voltou 150)²⁸³

The animosity money evokes from the heroines equally extends to the realm of politics. The most common view expressed in multiple passages is that upper-middle-class families are raising their children on false premises. Furthermore, the heroines express their assessment that capital is unfairly distributed among social classes. As members of the same unjust system and daughters of families that share the same hierarchical perceptions, most heroines consider the status quo dangerous and unfair to its weaker members:

- Without studying Marxism this is what I realize: People starve and of course are not fond of the rich...Labor only will save us. Each one feeds himself through his own sweat (Nakou 60).²⁸⁴
- All I want, all I am longing for is to see is the world we live in disappearing! Go to hell! (Kazantzaki 35).²⁸⁵
- The bourgeois family raises its child with lies and hypocrisy (Nakou 35).²⁸⁶
- I am tired of living in this tedious society. Everything comes to us wrongly (Rosetti 79).²⁸⁷
- I laughed ironically. I sent society to hell with its demands and the future and everything... (Rosetti 90)²⁸⁸

²⁸² «Ποιος δεν ένιωσε τα μάτια του να λάμπουν, όταν σε πολύ στενάχωρη στιγμή της ζωής του, όταν έχει φτάσει πια στο αμύν, έρχονται έξαφνα τα χρωματιστά αυτά χαρτιά να του δείξουν τη μόνη διέξοδο» (Καζαντζάκη 177).

²⁸³ «Απ’την άλλη μεριά, οι κοπελουδες, ξεμυαλισμένες από το ασυνήθιστο, κι απ’τις καλες οικιακές συμβουλές τρέχανε λωλά, στην καταστροφή τους. Συμπληρούσανε το τίμιο έργο του πατέρα τους. Η διαφθορά σάπιζε τον τόπο.» (Βόλτου 150)

²⁸⁴ «Χωρίς να μελετήσω τον μαρξισμό, τούτο καταλαβαίνω: Πως ο κοσμάκης πεινά, και βέβαια δε χωνεύει τους πλούσιους...Μόνο η εργασία θα μας σώσει. Ο καθένας να τρώει με τον ιδρώτα του» (Νάκου 60).

²⁸⁵ «Ό,τι θέλω, ό,τι διψάω είναι να δω τον κόσμο που μας τριγυρνάει να χαθεί να εξαφανιστεί, να πάει στο διάλο!» (Καζαντζάκη 35).

²⁸⁶ «Η αστική οικογένεια αναθρέφει το παιδί μες στο ψέμα και την υποκρισία» (Νάκου 55).

²⁸⁷ «Βαριέμαι πια να ζώ σ’αυτή την ελεινή κοινωνία. Όλα μας έρχονται ανάποδα» (Ρωζέττη 79).

- For this uncertain, unfounded and unnatural love with which I wished to connect my entire existence I decided to sacrifice all ties with home. A revolution had to be made. And I stood ready, prepared for my fight (Rosetti 116).²⁸⁹

The profound and repressed anger expressed above is manifested in the heroines' writings. When they discover the social reality around them, the heroines, constantly pressured to demonstrate compliance, dare to admit that they have been neglected, silenced, and abused. The intense desire to fight against the status quo is, from a Jungian perspective, a need expressed in the light; the individual expresses their Shadow creatively for a good cause. Empathy and identification with society's scapegoats are considered a more effective way to deal with injustice than the other extreme pole of submission, namely violence against the oppressor. The imagined communities of outcasts unite as the heroines identify and understand the biased treatment of women and other members of the working class. The oppressed working class and women once more identify with one another as victims of authoritarian practices. Thus Aimi, through the use of sarcasm, indirectly pushes the reader to initiate actions that would promote social change. While the comfortable inner domestic sphere allows a reassuring distance from the ongoing battle, the reality is tested in the streets. Aimi suggests that the individualized woman should no longer remain indifferent, passively reacting to actuality, but should instead join the battle: "As I write down these thoughts, one evil goes through my mind... Are we saddened because we face all these heartbreaking dramas undamaged lying in our comfortable armchair by the fireplace?" (Kazantzaki 37)²⁹⁰

Aimi's identification with society's outcasts is explained by the adoption of socialist and communist principles as expressed by her sister Nina. Her altruism is also attributed to her intellectual capacity to empathize. Moreover, her main identity role is that of a feminist: throughout the novel, she encourages her sisters (literal and metaphorical sisters) to revolt against patriarchy. Aimi passionately desires to put an end to the maltreatment that women have endured for centuries. Working men however are an exception; seemingly an oxymoron,

²⁸⁸ «Γέλασα ειρωνικά. Έστειλα στο διάλο την Κοινωνία και τις απαιτήσεις της και το μέλλον και όλα...» (Ρωζέττη 90).

²⁸⁹ «Γι' αυτό τον αβέβαιο, τον αβάσιμο και αφύσικο έρωτα με τον οποίο ήθελα να συνδέσω όλη μου την ύπαρξη, απεφάσισα να θυσιάσω τους δεσμούς μου με το σπίτι μου. Έπρεπε να γίνει μια επανάσταση. Και στάθηκε έτοιμη, προετοιμασμένη για τον αγώνα.» (Ρωζέττη 116)

²⁹⁰ «Καθώς σημειώνω αυτές τις σκέψεις, μια άλλη σατανική περνά από το μυαλό μου. ..Μήπως συγκιονιόμαστε γιατί όλα τούτα τα παραχτικά δράματα, τα'αντικρίζουμε με το αζημίωτο μας ξαπλωμένοι στη βαθειά πολυθρόνα μας πλαί στο τζάκι;» (Καζαντζάκη 37)

oppressed men who struggle to survive to find themselves, according to Aimi, in the same position as all oppressed women. She openly calls and considers working-class men “brothers” (Kazantzaki 165) All women who identify themselves as working-class members of society share a common fate with their male comrades. Hence their gender difference fades away in front of their common enemy.

Political and Social Aspects of the Heroine's Emancipation Process

Interestingly, while Aimi is a strong advocate of the working class, she is introduced to the reader as an intellectual sister. Unlike Nina who, as a teacher of poor students, has had real-life experiences fighting for social change, Aimi, as an intellectual, restricts herself to theoretical discussions of social change from a distance, without descending to the real social arena. This interesting schism between the feminist, bourgeois intellectuals and the feminist working-class woman has been thoroughly analyzed by different authors. Many sociologists and historians have, in fact, claimed that the suffragettes did not thoroughly represent working-class women. Not even during the second wave of feminism did the working class women benefit from the feminists' demands even though working class women were willing to fight against the oppressive norm. Myra Marx Ferree states in her article “Working Class Feminism: a Consideration of the Consequences of Employment” that

The perception of working class women as especially traditional and domestic has tended to obscure the real currents of change within the working class. Their support for feminism has been underestimated because it has been assumed that they lack the personal discontent with traditional roles on which the movement is based. Working class women were surveyed to identify the factors conducive to the adoption of feminist attitudes. Employed women appear to be more feminist than full-time housewives, even when they are working for reasons of financial exigency rather than personal interest. (173)

Moreover, Jeffrey Goldfarb in his article *Why Is There No Feminism after Communism* discusses how feminism—because of its political Western influences—was a less pressing demand in Central European countries. Although the article adopts a historical perspective, it confirms the above dichotomy between the feminist elite and the feminist working-class

women. The distinction for the purpose of this thesis is of major importance since both types of women are met and represented in the novels studied.

“There are ideological tendencies in the feminist movement” Goldfarb admits. The observation that feminism had extended beyond its social connotations to a specific Western political agenda raises questions on the reciprocity between political influence as the desired outcome of gender equality. From the initial interpretations of Marxist thought into revolutionary action, socialist feminists have sought to introduce sex and gender as salient categories of capitalist oppression, arguing that being a woman bound to patriarchal institutions such as marriage is comparable to a working-class laborer bound to the wage. (Goldfarb 235-57)

Friedrich Engels also plays a key role in the socialist feminist appropriation of Marxist ideas. By showing the extent to which marriage is about the maintenance and expansion of property, Engels triggers a wide range of topics to appear as discursive material concerning conditions of women’s lives and labors. Although not explicitly defined as feminist, among the key early influences on Marxist/socialist feminism is the publication of Engels in 1972. In that publication Engels argues that as early human communities became more agrarian—as the institution of private property became more and more bound to inheritance—women’s capacity for both domestic and sexual reproductive labor became a crucial commodity. The origin of the institution of marriage is not according to Engels love or fidelity but rather the disposition of inheritable wealth through male bloodlines. Hence, private property is intimately bound to the rise of patriarchy and to what later feminist theorists will refer to as the structural inequality of both sexual and gendered forms of class (Engels) in view of the economic dependence that is generated in the process.

Hence, for those who espouse Engel’s interpretational stream of thought, there is a direct and inseparable link between capitalism and female oppression. For Central European countries, this link is far more subtly influenced by Eastern rather than communist cultural traits. According to Laura Busheikin, these countries have been distinguishing the two mechanisms of oppression since: “there’s a traditional refusal that is already part of the East European psyche—refusal of propaganda, ideology, political nuance of big liberatory ideas ... Hence, ... the suspicion that feminism is like other antiliberal emancipatory politics turns women away from it” (90). Greek society in the Mid-War era probably had more in common with Central European countries than with Western liberal societies.

Undoubtedly, not all women were interested to participate actively in political life. In their fight for just social treatment, the suffragette movement was able to translate their

demands into a concrete political proposal. It should be noted, however, that although the prospect of women acquiring political autonomy through voting was patriarchy's deepest fear, not all feminists were actively supporting that outcome when they vocalized their demands for equality.

Thus, in the novels under study, most of the heroines do not articulate specific political demands. They do name as their common enemy the conservative, patriarchal society but in the way that Busheikin suggests, namely through their personal narrative. Only Aimi and Nina provide critical comments on the current political state of affairs; the rest of the heroines focus on their microcosm and their own daily struggles. Their focus is self-centered not because they are indifferent to outer sphere matters—especially since the Shadow appearance is in the process of deconstructing their uninformed Kore persona—but because their own fate and immediate surroundings are endangered. Katina in *I Xepartheni* is fighting for her son; Dora in *I Eromeni Tis* is protecting her lover and herself from the detrimental prospect of social exclusion; Dora in *Levantinismoi* has been suffering the physical and psychological complications of her isolation and Smaro is passionately trying to follow her dream, alone at all costs. Politics may be important but as Goldfarb argues: “For many women, a life dedicated to the family and the home is much more desirable than enforced public engagement” (235-57).

To the female heroines in *Ginekes*, the wake-up call as the Shadow integration commences revolves around politics; yet its expression reveals a specific kind of political engagement. Emphasis is given to the imagined community of women who suffer silently and the possibility that their daily conditions could be improved if they were only able to vocalize their demands. Their ambition is to enhance female dignity through sharing personal testimonials of injustice. The sisters thus describe experiences that are faced by the majority of women as they all have to survive and fight against their fathers, their lovers, and their indifferent mothers. The personal once more becomes much more evidently political. As sociologist Mira Marody states, “Feminism in one account appears as a manifestation of individualism that is lacking in the region” (55-69).

Marody notices that the women in Poland and in many other places may be discontented or even rebel against their destiny, but they do so against their female fate not against a society that treats them in unequal ways. They are more concerned with the health and freedom of their families which have been politicized by the communists and with the protection of the home against public invasion, than with the protection of their own individual rights against the injustices inflicted by their own family.

For Jung, both the political and interpersonal injustices perform as effective psychic awakenings. The heroine, who was used to exploring limited possibilities and interests as a typical Kore, is now capable of extending her horizon of challenges to the people surrounding her whether it is her family, other women, or the entire community. This broadening of horizons, mind, and awareness of the world is the penultimate proof of the individuation process. The archetype of the heroine gets activated through her transition from Kore to Mother or Rebel; in any case, the myopic focus on the ego is disturbed by the necessary confrontation with reality that demands the adoption of multiple roles.

Conflict Awareness and the Merging of Polarities

Jung placed great significance on reconciliation and the balancing of extremes in both social and individual spheres. The need to find a middle ground and resolve conflicting dissensions is important for a successful individuation quest but also for the conduct of daily life. It is during moments of profound epiphany that polarities emerge revealing the young heroine's exploration and encounter of the unknown that is adulthood. The accumulation of knowledge allows for the recognition of an unknown—to that point—juxtaposition. The heroine becomes aware of the two conflicting sides that were considered up to that moment a one-dimensional dogma. When the heroine realizes the contrasting dynamics between what constituted her granted reality and her hidden limitless potential, her awakening progress begins.

The Shadow is symbolically present during these moments of conflict awareness since what used to be taken for granted disappears. The known reality gets threatened but also enriched by further possibilities. Such an example can be found in *Levantinismoi* when Dora gets exposed to and dives deeply into the contrasting worlds of the East and the West. As explained by Marody, feminism has been shaped by western influences and women who struggled for libertarian individualism. The West/East conflict however also mirrors the basic man/woman dichotomy. Both contrasting sides, i.e., the man/woman and the East/West antitheses, are evaluated by the young heroine from a new richer perspective. Dora realizes the plurality and in-between grounds of both contrasting pairs. The East is not what she was raised to believe, since womanhood provides a plethora of expressions contrary to the limited Kore potential.

As an effective analogy to the animus and anima syzygy and divergence, the recognition of the West and East as conflicting tendencies offers another chance of a Shadow

encounter. In *Levantinismoi*, the analysis extends to the fundamentals of Orientalism, since the revolting heroine discovers oppressive dynamics not only in her personal life but also in the world around her. The object of knowledge as Edward Said advocates is dominated by the subject who is being scrutinized:

The object of such knowledge is inherently vulnerable to scrutiny; the object is a 'fact' which, if it develops, changes, or otherwise transforms itself in the way that civilizations frequently do, nevertheless is fundamentally, even ontologically stable. To have such knowledge of such a thing is to dominate it, to have authority over it. (33)

Dora comes to realize that the Shadow or darker revelations concerning cultural and gender dynamics have to unravel and manifest themselves as adulthood begins. The heroine echoes Edward Said's notion that the West is considered the eternal authoritarian Shadow, while the East symbolically represents the oppressed subordinate. In Said's own words,

There is nothing mysterious or natural about authority. It is formed, irradiated, disseminated; it is instrumental, it is persuasive; it has status, it establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true, and from traditions, perceptions, and judgments it forms, transmits, reproduces. (19-20)

Dora discovers the invincible power of authority through a cultural and also personal experience. She visits the East witnessing the Western influence and its disrupting effects on the oriental environment. Furthermore, she witnesses her uncle's desire to rule over her fate. Initially, the heroine revolts against this enclosure, moving away from the family's protective realm. She chooses to dive alone into the unknown which corresponds to her desire to wander alone in the deserted land. Dora perceives the trip to Egypt as a quest to adulthood and an opportunity for freedom and exploration. Symbolically, what the trip to the East ultimately reveals is that the unexplored land of senses (or womanhood) is still controlled and supervised by the same authority she faces in her daily life, disguised under a different ideological and cultural label.

Dora, as a Greek woman, culturally stands in between Eastern and Western traditions, while, at the same time, she is on the verge of adulthood. Her upbringing is a multicultural mosaic, but Dora thinks highly of her traditional roots. The West, as a remembrance of her past, is part of herself, just like the Shadow is to the psyche. Nonetheless, the West, as the Shadow authoritative Other of her own personal context, is a hurtful and haunting memory of her teenage traumatic years. At the same time, her Western traditional upbringing denotes a

privileged persona, demonstrating a *gestus* of superiority and education. Burdened by her Western, upper-class woman identity, young Dora swings back and forth between the lighter and darker hues of the East/West and *animus/anima* dichotomies. The above observation highlights another polarity present in the novel: that of modernity as Shadow (performing as a synonym for West, money, and capitalism) and tradition as light (a synonym of the East, the senses, and freedom). The above opposition in short is an *animus/anima* separation since the cultural divide is superseded by the archetypal and eternal one between man and woman.

From a cultural and social perspective, the Shadow's presence evokes grief for the known which is in the process of fading, as seen when Dora bitterly comments on the loss of traditional values. Dora notices the abandonment of the traditional ways that women used to dress, describing the old customs and folk conducts with a great sense of admiration and resentment. In terms of feminist progressive thought, Dora desires a "modern" attire for all women, but she then also praises the aesthetics that existed prior to the dawn of modernity; this complicated amalgamation of contrasting wants effectively describes the transitory time period of the Mid-War era, as well as the specific age characteristics of the heroine who is transcending her adolescence. Romanticism and tradition are idealized in the same way the Kore used to be praised as the ultimate social identity. At the same time, the exciting prospect of unknown opportunities and modernization appears as a stimulating challenge, away from the confinements of authority:

I looked at the women. Not one of them wore the hat with the black ribbon hanging behind their back. What a pity! 'Tis was gone too! Some years ago, before I went to Switzerland all women were wearing not only the hat but the entire local gear. A formal and chic costume. Now they have all been civilized. They neglected their pretty costumes to wander around with a terrible shirt and an ugly dress, without a hat! And what a hairstyle! My God! Those buns on their head!²⁹¹ ... I was surrounded by red, fiery epaulettes of the staff! The inescapable prospect which I feared the most! I felt so lost! Europeans surrounding me! I became what my destiny was aspiring, a tourist like all others! (Voltou 11, 216)²⁹²

²⁹¹ «Κύτταξα τις γυναίκες. Καμιά τους δεν είχε το σκουφάκι με τη μαύρη κορδέλλα που κρέμουνταν από πίσω στην πλάτη τους. Τι κρίμα!... Πάει κι' αυτό! Προ λίγων ετών ακόμα, πριν πάγω στην Ελβετία, όλες τους φορούσανε όχι μονάχα το σκουφάκι αλλά ολόκληρη την εντόπια φορεσιά. Σοβαρή ενδυμασία και κομψή. Τώρα είχανε εκπολιτισθεί και του λόγου τους. Παραγκωνίσανε τα χαριτωμένα έθιμα τους για να γυρνούν με μια ελεεινή μπλούζα κ'ένα παλιοφούστανο, ξεσκούφωτες. Και τη χτενισιά, θεέ μου! Κείνος ο κότσος τους!...» (Βόλτου 11)

²⁹² «...Είμουνα περιτρυγρισμένη από κόκκινες φλόγερές, επωμίδες του επιτελείου!...Το αναπόφευκτο που έτρεμα σα βραχνά! Χάθηκα!—Μ'εγκολπώθησαν οι Ευρωπαίοι. Έγινε ό,τι με προώριζε η μοίρα μου, μια διαβατική περηγήτρια του συρμού!» (Βόλτου 216)

The rigid way Dora thinks of Europe/West as an enemy and her thoughts of repugnance around its exploitation of the East perform as archetypal manifestations of her animus shadow. The heroine is unconsciously revolting against the modern, materialistic world which—as we will analyze further on—is primarily masculine in nature. The fact that her thoughts and preferences are categorically and strongly articulated is also a sign of maturation. The Kore is progressing towards womanhood by firstly distinguishing and recognizing that opposite forces exist, that reality is not unidimensional, and subsequently, by reacting to what seems unfair. Anger performs thus as the Shadow's means of expression especially since the Kore persona has repressed her tension for far too long. However, it seems that anger, alongside the unsettling feelings of terror, fear, and disgust, can become creative forces that move the narrative forward.

Orientalism and Jungian psychoanalysis share more in common than what seems plausible as they offer the same kind of solution to the issue of segregation. Said's criticism addresses the challenge of bridging polarities by promoting cultural co-existence and moral homogeny:

Rather than the manufactured clash of civilizations, we need to concentrate on the slow working together of cultures that overlap, borrow from each other, and live together in far more interesting ways than any abridged or inauthentic mode of understanding can allow.
(xxii)

In his *Commentary of the 'Secret of the Golden Flower,'* an ancient Chinese text concerning alchemist and Taoist mystical practices, Jung declares that Western readers should admit their inability to understand such esoteric procedures; he suggests that occidentals, as Said named them, are duty-bound to make sense of the East because of their invasion of it. Therefore, Jung acknowledges that the western/orientalist interpretative lenses are fundamental to the understanding of the East while, at the same time, he argues that the idea of the Self is rooted in authentic Eastern thought.

As individuation is considered a spiritual, deep self-healing process, Jung focuses on the Self as viewed by Eastern philosophy which for centuries has occupied itself with the problems that arise when even the Gods cease to incarnate (relativity of Gods.) Jung's relativism concerning the concept of Self led him to agree with Said's principle of "working together" away from specific dogmas and artificial human divides.

Furthermore, Jung's use of the Orient as a foil for psychic integration is extremely interesting. The East provides the ideal frame of place and time for internalization and

reconnection with the higher self within, while the Christian morals seek theosis outside the individual as declared by a father figure who demonstrates profound wisdom and power but separates further the individual's potential by seeking truth within the Self. Ultimately: "Man is religious not by following a faith or rigid dogma but by understanding and knowing himself and by going back to the dark, primitive roots of consciousness" (Jung *Memories* 73/236).

We must get at the Eastern values from within and not from without, seeking them in ourselves, in the unconscious... if we snatch these things directly from the East, we have merely indulged our Western acquisitiveness confirming yet again that everything good is outside, whence it has to be fetched and pumped into our barren souls.

In *Experimental Researches*, Jung continues, "The West is always seeking uplift, but the East seeks a sinking or deepening" (par. 396). Jung implied in his readings that the reason why the modern man doesn't see God is that he won't look low enough. This perception justifies the idea of returning to darkness, to the lower, primitive instincts and manifestations of being common to humanity. The dark, primitive roots are Eastern in essence because the cultural and religious tradition of the East embraces plurality and abolishes mono-isms in all forms and aspects of daily or spiritual life.

Dora realizes early on that the unexplored land offers the golden opportunity of sinking into a whole new psychic potential. However, as a wounded and invaded land, her constrained body and limited character potential remain surveyed by the authoritarian follower of Western policies, personified by her uncle's Shadow figure. Therefore, the Shadow appearance for the young heroine is apocalyptic and awakening in both psychological and existential terms; in the process, the world expands and gets magnified as a brand-new cosmic space promising growth and potential.

Dreams or Visions

Dreams and daydreaming or in Jungian vocabulary active imagination is another area in which the Shadow appears and makes itself known to the individual. In the realm of the unconscious symbols, eccentric facts and archetypal events can be distinguished as autonomous, impulsive fragments of instinctive psychic activity. According to Jung:

Dreams are neither deliberate nor arbitrary fabrications; they are natural phenomena which are nothing other than what they pretend to be. They do not deceive, they do not lie, they do

not distort or disguise... They are invariably seeking to express something that the ego does not know and does not understand. (*Analytical* par. 189)

Thus, in a symbolic form, dreams picture the current situation in the psyche from the point of view of the unconscious. The personal unconscious is the initiator of the dream function:

Since the meaning of most dreams is not in accord with the tendencies of the conscious mind but shows peculiar deviations, we must assume that the unconscious, the matrix of dreams, has an independent function. This is what I call the autonomy of the unconscious. The dream not only fails to obey our will but very often stands in flagrant opposition to our conscious intentions. (*Nature* par. 545)

Jung recognized that dreams have a wish-fulfilling and sleep-preserving function (Freud) or reveal an infantile striving for power (Adler), but he focused on their symbolic content and their compensatory role in the self-regulation of the psyche. Dreams reveal aspects of oneself that are not normally conscious, disclose unconscious motivations operating in relationships, and present new points of view in conflict situations.

In this regard there are three possibilities: if the conscious attitude to the life situation is to a large degree one-sided, then the dream takes the opposite side. If the conscious has a position fairly near the middle, the dream is satisfied with variations. If the conscious attitude is correct, then the dream coincides with and emphasizes this tendency, though without forfeiting its peculiar autonomy (Jung *Nature* par. 546).

The analogy of a dream to a theatrical performance is noteworthy. Jung considers dreams as interior dramas. The whole dream-work according to his view, is essentially subjective, and a dream is a theatre in which the dreamer is himself the scene, the player, the prompter, the producer, the author, the public, and the critic (Jung *General* par 509). Accordingly, the images in them are seen as symbolic representations of elements in the dreamer's personality. In contrast, according to an objective interpretation, the images in dreams refer to people and situations in the outside world.

Moreover, many dreams have a classic dramatic structure, similar to that of ancient Greek tragedy. At first, there is an *exposition* of place, time, and characters that shows the initial situation of the dreamer. That is followed by a *development* in the plot where the action takes place. The third phase brings the culmination or *climax* where a decisive event occurs. The final phase is the *lusis*, the result or solution (if any) of the action in the dream.

The young heroines often describe the dreams they have as symbols that sketch or reveal their current state of affairs. In most cases, their conscious mind performs as a one-

sided apparatus. Black and white thinking is encouraged by the polar opposite fixation and the prevalent antithetical ways of perception. In other cases, dreams can also perform as omens foreshadowing future action. The expression of profound anxiety, fear of death, and the constant threat is immediately revealed as motifs in the literary work and more specifically in the heroines' unconscious. Dreams thus perform as Shadow appearances, since they demonstrate an uninviting, unconscious persistence which is not pleasant to the heroines who often refuse to admit their existence or hidden symbolism as a real probability.

In *I Eromeni Tis*, Dora admits early on that she started encountering Lisa in her dreams even though she never had dreams before: "I saw her even in my dream, and I never saw dreams before" (Rosetti 12).²⁹³ Her unconscious world awakened itself as a result of major turbulence in the heroine's emotional conscious state. Lisa's dream presence is a sign that the specific person penetrated, as an intruding Shadow, the thin mechanism protecting the unconscious from the sealed ego. Her ego was up to that point masked by the Kore persona; the presence of Lisa in her dreams symbolizes the revolt against the precast behavior and overtly controlled consciousness Dora demonstrated. The power of Lisa's presence is an indication of her desire's perseverance and youth's longing to discover life. The expression of authentic love in the heroine's conscious world was seriously suppressed. As a result, in the unconscious world, its manifestation became intense and tenacious. The forbidden manifestation of love finds, at last, the freeing pathway to exposure in the theatrical stage of the unconscious. The realm of dreams becomes a safe sanctuary, a place of autonomous, undisturbed expression where the overloaded individual can articulate, envision and cherish what the Self wishes for.

Moreover, the dream motif in the novels exhibits the often conflicting dynamics the heroines experience in their daily life with respect to their loved ones. In *I Eromeni Tis*, Dora's friend Eleni expresses her worries about Dora's affair to Lisa. In order to further support and intensify her worries, she describes her ominous dream to Dora: "She saw a dream that I almost fell running off a cliff. After hours of agony, she came to save me, dragging me up again" (Rosetti 117).²⁹⁴ Eleni perceives herself as the savior who needs to save her friend from death. The dream is, in its literary context, an accurate illustration of the social pressure the heroines felt from their social environment. The heroine had to ignore her

²⁹³ «Ως και στον ύπνο μου την βλέπω, ενώ δεν έβλεπα ποτέ όνειρα» (Ρωζέττη 12).

²⁹⁴ «Είδε ένα όνειρο, πως τάχα κόντευα να πέσω από έναν γκρεμό, τρέχοντας με μεγάλη ορμή. Κι έρχεται αυτή ύστερα από ώρες αγωνίας να με σώσει, να με τραβήξει» (Ρωζέττη 117).

calling and not follow her bliss when its route was contrary to the social norm's direction. However, a second interpretative layer can be added to this analysis through the use of the Jungian Shadow complex. Interestingly, a third person's dream—as a shadow/mirror—can accurately express the subject's worries concerning the same issues. The other person's worries, that so deeply disturbed the subject concerned, happen to be identical to the anxieties they more urgently wish to repress. In this example, Dora shares the same anguish with her friend. However, her proud Ego and the denial of the possibility of losing Lisa do not allow her to admit that their fear is common.

Dora, on the other hand, uses dreams as an additional source of pleasure, a place of blissful utopia where she can taste the forbidden fruit for longer. She admits that she longs to fall asleep every night so as to immerse herself and get lost in the world of dreams where she can be her authentic self. Reality, or the conscious state which involves the adaptation of her persona, is a hostile environment in which she feels constrained and deprived of Eros: "I am so obliged to you since as a woman in love my body is rejuvenated so much that every night as I lay on my bed, I fall asleep impatiently in order to hug the DREAM-LISA, and my stomach hurts no more... (Rosetti 171).²⁹⁵

In *I Xepartheni*, a more complicated dream is characteristically described when Katina, in a state of hypnosis, performs a regression to the past. Expressed by the literary mean of a flashback, the heroine describes her traumatic past as a psychoanalytic divan unraveling her regressed memory. Her illness and medical prescriptions, as well as her distressed psychological state, contribute to her recalling a vivid memory merged with a present illusion full of chaotic yet rich symbolisms, hostile figures, and daunting places.

Lying there in bed with my eyes closed, I relive my past. I feel a bitter pleasure, as I remember the desperate hours I spent... Loneliness destroys me in this foreign city... They (the driver and the other Germans) laugh and look at me. I turn crimson and tears appear in my eyes. I pull straight on the road with my head down! The clinic is in a neighborhood with many gardens. The hospital is a large building. It has endless corridors that smell like disinfectant. I tremble as I open the large iron door... The cell's furniture suddenly begins to shake. They do a weird dance. I then move my hands, and what do I see? Hair has grown from my arms, long hair that reaches to the floor... The nurse runs towards me. But instead of

²⁹⁵ «...σε χιλιοεγνωνονω που όντας ερωτευμένη « τονώνω τον οργανισμό μου τόσο, που πέφτοντας με λαχτάρα, στο κρεβάτι για να αγκαλιάσω το ONEIPO-ΛΙΖΑ, δε νιώθω διαμαρτυρίες απ'το στομάχι μου...» (Ρωζέττη 171)

opening the door and enter she becomes a miniature and enters from the keyhole! Then she becomes normal and I become tiny as a drop! (Nakou 48)²⁹⁶

In her vision, Katina is being watched by German men that laugh at her. The fact that the hostile figures are German and men are not coincidental from the heroine's cultural point of view. The Other is the eternal enemy as portrayed by historical circumstances and her personal experience as a woman. Katina in her dream is crying and feeling guilty and shameful. She is found in a labyrinth in which objects begin to acquire supernormal qualities. Her own body begins to transform into that of an animal or monster. Losing control of the corporeal self as a motif indicates the antithetical practice of the heroine's daily life to sustain herself as one inseparable unit. The topos in which she experiences a profound amount of pain and distress is remembered as a place of terror, reproducing a dark aura like in black magic. The supernatural description is a sign of the immense traumatic power her stay in the hospital had forced on her soul. As a literal place, the hospital has been rejected from the realm of the conscious; it brings forth a memory or reminiscence of her past that Katina wants to completely eradicate. The frame becomes blurry, while the anxieties and fears merge into one concrete symbolic representation of fear. Katina wakes up from her daydream because her son, who does not like his mother to drift away, interrupts abruptly her psychic immersion: "But little Peter comes and pulls me away from my dream! He doesn't like it when my mind wanders!" (Nakou 244)²⁹⁷ Her son symbolically performs as the heroine's call to reality by reminding her of her maternal duty. Petros provides the reinforcement Katina needs to act and leave her nightmares behind; in the innocent presence of her son, survival becomes a necessity, and life is a gift one has to be grateful for. The single working mother does not have the luxury to mourn her past or drifting away from reality since the archetype

²⁹⁶ «Ξαπλωμένη εκεί στο κρεβάτι με τα μάτια κλειστα, ξαναζώ τα περασμένα. Νιώθω μια πικρή ηδονή, σα θυμάμαι τις απελπισμένες ώρες που πέρασα... Η μοναξιά με αφανίζει στην ξένη αυτή πόλη... Αυτοί (ο σωφέρ και οι άλλοι γερμανοί) γελάνε και με κοιτάζουν. Γίνομαι κατακόκκινη και μου'ρχονται δάκρυα στα μάτια. Τραβώ ίσα το δρόμο με το κεφάλι σκυφτό. Η κλινική « είναι σε μια συνοικία γιομάτη από κήπους. Το νοσοκομείο είναι ένα μεγάλο χτίριο. Έχει ατελείωτους διαδρόμους που μυρίζουν απολυμαντικά. Ανοίγω τρέμοντας τη μεγάλη σιδερένια πόρτα... Τα έπιπλα του κελιού αρχίζουν άξαφνα να κουνιούνται. Κάνουν ένα παράξενο χορό. Κουνώ έπειτα τα χέρια μου, τι να δω; Από τα μπράτσα μου έχουν φυτρώσει μαλλιά, μακριά μαλλιά που φτάνουν ως το πάτωμα... Η αδελφή τρέχει να δει τι θέλω. Αλλά αντίς ν'ανοίξει την πόρτα, να μπει, να που σου γίνεται τόση δα και περνάει από την κλειδαρότρυπα! Έπειτα πάλι μεγαλώνει κι εγώ πάλι γίνομαι μι σταλια!» (Νάκου 48)

²⁹⁷ «Αλλά ο Πετράκος έρχεται και με τραβά από τα όνειρα μου! Δεν τα'αρέσει ούτε ο νούς μου να ταξιδεύει» (Νάκου 49).

of the Mother is that of the tireless nurturer; she has to be standing despite the challenges, fighting, and facing reality.

In *Levantinismoi*, like in *To Talanto tis Smaros*, the dreams that the heroine describes are hostile and threatening, performing as encounters with darkness or with the Shadow. Dreaming of hell as a motif is an archetypal symbol of evocation that Jung studied profoundly in the *Liber Novus* book. For Jung, hell is not merely a dark, evil place; it is a cosmos of possibilities in which the subject has to dive in in order to find their true potential: “What do you think of the essence of Hell? Hell is when the depths come to you with all that you no longer are or are not yet capable of” (*Liber* 244). The suffering subject who visits hell is incarnating darkness as it is inescapable not to become what the surrounding dictates. However, this prospect is fruitful and further excels in the individuation process. Through their journey to the unconscious reality, the individual becomes aware of all the authentic parts of the human psyche which are not only light but also dark and primal. Being whole or as Jung describes below being “oneself” is implying that the Other or the Shadow within is met and integrated.

My I, you are a barbarian. I want to live with you; therefore, I will carry you through an utterly medieval Hell, until you are capable of making living with you bearable. You should be the vessel and womb of life, therefore I shall purify you. The touchstone is being alone with oneself. This is the way. (*Liber* 330)

In *Levantinismoi*, Dora’s anxiety and fear of confronting her uncle and reliving her past trauma is causing her to dream of hell. Sleeping in *I Eromeni Tis* is symbolizing the punishment or confrontation the heroine desires to avoid: “My night was awful, full of nightmares of hell which made me sweat. I woke up in relief because that martyrdom was over” (Rosetti 57).²⁹⁸ The realm of the unconscious in this case is hostile, threatening, and forceful. The unconscious for Dora is parallel to her entrance into the realm of adulthood and to the pain caused by the patriarchal society she is about to enter in. There is an expressed desire for Dora to remain attached to the child state. Her fear of letting go and moving towards adult life is caused by the traumatic confrontations she had with her adult experiences, including a failed dowry settlement, a marriage that was no more than a contract, and the dismal prospect of social isolation.

²⁹⁸ «Η νύχτα μου ήτανε κακιά, γεμάτη όνειρα κολάσεως που με είχανε περιχύσει κρύο ιδρώτα. Γιαυτό πετάχθηκα με ανακούφιση απ’το κρεβάτι μου, γιατί γλύτωνα απ’το φρικτό βραχνά» (Ρωζέττη 57).

Similar to Dora, Smaro, who is the youngest in age, feels ridiculed in her dreams where she appears to walk on the streets while multiple eyes are looking at her. Loukas, as a Shadow presence, looks at her while saluting and is a figure inspired by the German symbolist painter Franz Ritter von Stuck. Walking in shame under the impression that she is constantly judged by others—particularly by someone she considers a God-like figure—is a dream that haunts her: “Smaro was crying when she fell asleep and she dreamt that the road was full of eyes that were staring at her malevolently and at the end Stuck’s archangel as Loukas was standing gesturing” (Dafni 102).²⁹⁹

Emotional Reactions to the Shadow Manifestation

The heroines during their challenging journey within express the sense of an obscure and malevolent state of complete disorientation. One of the major symptoms is an obvious drain of energy leading to a never-ending passivity. The need for rest, withdrawal, or hiding from the conscious world is seen in the heroines’ emotional reactions including lack of memory, mind blurs, and overall despair.

In *I Xepartheni*, Katina cries for no reason, “for nothing” |as she states. The reader is aware that there is a good reason for her grave emotional situation; however, melancholia hits the heroine in waves. The heroine experiences memory loss evident from her inability to remember her mother’s name. Symbolically, such an unconscious refusal to connect with the Mother figure indicates the cutting of the umbilical cord and the heroine’s passage to adulthood. The hospital as a heterotopic space becomes the ultimate transitory topos. The heroine leaves the conscious, structured state of the known for the dark, yet is open to the possibilities of the future of adult life. In that in-between state, Katina, full of misery, is controlled by a persistent sense of loneliness and entrapment. The nigredo, although a transitory state, is a psychological heterotopia in essence and presents itself as a dead-end, absolute, and irreversible destination.

The days are passing by. I am found in an unbelievable and uncanny world. I suffer from acute headaches. I am crying for nothing...One day I tried to recall my mother’s name and I couldn’t. How awful. Oh God what happened to me? My soul is full of sorrow and loneliness.

²⁹⁹ «Η Σμαρώ έκλαιγε και όταν την επήρε ο ύπνος ωνειρεύτηκε πως ο δρόμος είχε γεμίσει από μάτια που την κοιτάζαν περιγελαστικά και ότι στη άκρη στεκόταν ο « Αρχάγγελος» του Στουκ με τη μορφή του Λουκά και τις έκανε ρεβερέντσες» (Δάφνη 102).

I stayed in the clinic for many days. I wanted to leave but I couldn't. I had no money on me.
(Nakou 48)³⁰⁰

In *Ginekes*, the overall mood and atmosphere of the Damsel in Distress are literally described through comparisons of the heroine's emotional state evoked by the color black and grey. A seemingly obvious symbolism, the recurrence of darkness as normality indicates the frequency the heroines felt the same suffocating feeling. Particularly, in a letter Kaiti writes to Nina, the allusions to the darker tones and hues indicate that the heroine is led to a path that resembles a night sea journey. Like a frustrated traveler, lost in her quest, totally disoriented, the heroine silently cries and mourns for her life that seems like an utter failure.

Kaiti writes to Nina:

I see everything in a gray gloom. I can't distinguish anything. An infinite crowd, coming and going immersed in a deadly silence whose orders I hear like the silent pace of herds in the night. I once thought I was a foolish Peer Gynt. I too began my journey to find the joy and poetry of life... And today I am just a tangle of boredom. I just still do not feel that suicide is my only salvation. What could get me out of this depressive state? Just the fact that I write all this makes the fog circling me denser. (Kazantzaki 131)³⁰¹

The dark night journey progressing to a nigredo is—as expected—generating thoughts of suicide in the suffering individual. All actions or possibilities seem unimportant, depressive, and mundane. The sense of vast emptiness, inaction, and abandonment is noticeable in the passages below where the Kore implies or expresses directly her desire to die and abandon the tedious world that only gives her reasons to further suffer.

³⁰⁰ «Οι μέρες περνάνε. Ζω μέσα σ' ένα απίθανο και παράξενο κόσμο. Είχα φοβερούς πόνους στο κεφάλι. Κλαίω για το τίποτα... Μια μέρα πάλι κάνω να θυμηθώ το όνομα της μητέρας μου και δεν μπορώ. Είναι φριχτό. Τι να 'παθα Θεέ μου; Η ψυχή μου είναι γιομάτη θλίψη και μόνωση... Περνώ κάμποσες βραδιές σ' αυτή τη κλινική. Και να θέλω να φύγω δεν μπορώ. Δεν έχω πεντάρα στη τσέπη.» (Νάκου 48)

³⁰¹ «Όλα τα βλέπω μέσα σε μια γκριζα καταχνιά. Δε ξεχωρίζω τίποτα. Ένα άπειρο πλήθος, που πηγαινοέρχεται βυθισμένο σε νεκρική σιωπή και που το άμε και έλα του το ακούω σαν το βουβό σάλαγο κοπαδιού στη νύχτα. Κάποτε πίστεψα πως ήμουν ένας παλαβός Peer Gynt. Ξεκίνησα κ' εγώ να βρω τη χαρά και την ποίηση της ζωής... Και σήμερα δεν είμαι παρά ένα κουβάρι πλήξη. Μονάχα που δεν αισθάνομαι ακόμα ως μόνη λύση την αυτοκτονία. Τι θατανε δυνατό να με βγάλει από την καταθλιπτική αυτή κατάσταση; ...Και μόνο να τα γράφω όλα τούτα η ομίχλη που με τυλίγει γίνεται πυκνότερη.» (Καζαντζάκη 131)

In *Ginekes*, Aimi writes to Anna her view that people lead meaningless lives: “I see how meaningless the actions of people in this world are which makes it logical to consider futile mine own as well” (Kazantzaki 62).³⁰²

In *I Eromeni Tis*, Dora openly expresses her despair and anguish. The only solution to her problematic, turbulent relationship with Lisa is Death. Dora’s nigredo state has persuaded her that her love will eternally remain unrequited: “How deserted am I in this world. Millions of activities yet I live in such immobility. This love which devours unreasonably my time also fills my existence with bitterness. My parents believe I am studying. And I just seek death for redemption” (Rosetti 89).³⁰³

In *To Talanto Tis Smaros*, Smaro does not directly express her despair in the first person. The third person omniscient narrator steps in as an all-knowing observer who can penetrate the heroine’s consciousness and identify with Smaro’s state. The narrator describes Smaro’s inner thoughts and implies (or foreshadows) death through the symbolic parallelism with Smaro’s dead bird:

What wretchedness my God! How could she start over? She raised her eyes, she saw the sky... and it seemed like the vastest dessert was surrounding her from all directions... How empty the world was!... Empty! ...Chaos ! ... Oh if only she could cry... she had a serin, a tiny little bird, and one night she found it dead between the barricades of its cage...it was gone too! (Dafni 170)³⁰⁴

For Smaro and Anna in *Ginekes*, death ends up becoming an obsessive thought, almost like a fixation or compulsion. Starting as a Shadow thought, or a strange and unsettling prospect, death becomes the only possible light at the end of the tunnel. As seen in the excerpts below, the two heroines, who both die at the end of the novels, are describing their inability to change their life’s course. Their passivity reflects women’s inability to react

³⁰² «Βλέπω τόσο μάταιες τις πράξεις των ανθρώπων πάνω στη γη, που είναι φυσικό να βρίσκω το ίδιο μάταιες και τις δικές μου» (Καζαντζάκη 62).

³⁰³ «Πόσο είμ’έρμη στον κόσμο. Εκατομύρια ασχολίες και όμως ζω σε τέτοια αδράνεια. Ο έρωτας αυτός μου τρώει άδικα τον καιρό και γεμίζει πίκρα τη ύπαρξή μου. Οι γονιοί μου θαρρούνε πως σπουδάζω. Κι εγώ γυρεύω το θάνατο για μόνο λυτρωμό» (Ρωζέττη 89).

³⁰⁴ «Τι θλίψη Θέε μου!..Πως μπορούσε να ξαναρχίση;..Σήκωσε τα μάτια της, είδε τον ουρανό...και της φάνηκε μεγαλύτερη η ερημιά που την έζωνε από παντού...Τι άδειος που ήταν ο κόσμος!...άδειος...χάος!..Αχ, να μπορούσε να κλάψη...Είχε κι’ένα σκαρθί , ένα τόσο δα πουλάκι, και μια νύχτα το βρε ψόφιο ανάμεσα στα σύρματα του κλουβιού...πάει κι’αυτό.» (Δάφνη 170)

against oppressive forces and their conviction that patriarchy will condemn or destroy them. However, both heroines overcome that pressure and express an obsession with death.

Anna: "...Because she does not have that persistent fascination with death that I have. Whatever I do, it's nailed on my head like a pin" (Kazantzaki 87).³⁰⁵ Anna is aware of her illness's grave progression, and she normally assumes that her sensitive condition can eventually lead to death. However, she states that whatever she is doing throughout her day, she cannot stop thinking about this pessimistic prospect. Hence, the prospect of dying is not merely a shadow appearance; her unrelenting thought is a nigredo possession much more difficult for her to ultimately escape from.

Smaro: From that moment onwards, Smaro stopped thinking of anything. She was fighting- oh how much she was fighting to climb the cliff, to set the gibbet. Yet she couldn't do that either. She felt inside something like a wheel breaking making the spring uncontrollably loose...a warm wave rising from the depth of her existence, flooded her mouth and she left a bizarre cry, asking for help: mother! And she fell on her back on the bed. (Dafni 172)³⁰⁶

The passage above is describing Smaro's final moments. It is not a coincidence that the heroine dies while in a nigredo possession. The force of hell, her deeper desire to punish but also save herself from her irreversible downfall is extremely persistent. The command to give in to death's calling originates, as the narrator describes, from a voice "below", i.e., from the deep Shadow self, which now rules her psyche. The fact that Smaro was "not thinking" from that point onward indicates her complete surrender to her disordered unconscious. Her conscious mind, the Logos-centered or animus realm, was utterly shuttered and yielded to nigredo's dark magic. The "break within" that the narrator describes eventually indicates the improbability that any further union would occur. Since from a Jungian perspective the divine syzygy is the force and purpose of life, Smaro died the moment that refusal or rupture occurred. The distance or separation within the psyche's particles, lead to the devastating obstruction of potential wholeness or individuation. From Campbell's point of view, the heroine fails to pass the final test after the descent into the abyss. Allegorically, it can be argued that the heroine's fascination with the arts is a parallelism to Campbell's hero "finding

³⁰⁵ «Γιατί δεν έχει αυτή την έμμονη ιδέα του θανάτου που'χω εγώ.. Εγώ ό,τι και να κάνω την έχω μπηγμένη εδώ στο μυαλό μου σαν καρφί» (Καζαντζάκη 87).

³⁰⁶ «Από εκεί και πέρα η Σμαρώ δε συλλογίστηκε τίποτα. Αγωνιζότα, ω πως αγωνιζόταν νάνέβη το γκρεμό, να στήση την κρεμάλα...Μα ούτε κι αυτό δεν μπόρεσε να κάνει. ..ένοιωσε στα σπλάχνα της κάτι σα σπάσιμο ρόδας που κάνει το ελατήριο να λύνεται ασυγκράτητο..ένα κύμα ξεστό ανέβαινε από τα εγκάτα της ύπαρξης της, της επλημύρησε το στόμα κι'έμπηξε μιαν ασυνάρτητη φωνή, ζητώντας βοήθεια: μαμα! Κι έπεσε ανάσκελα στο κρεβάτι.» (Δάφνη 172)

love in the underworld.” Smaro, drawn to what was socially considered a shadowy, morally suspicious profession, decided to identify her Other half with art against her own life’s prosperity. Like the tragic hero who gets trapped in Hades or mesmerized by a siren or witch, Smaro wholeheartedly dwells on the creative prospect, defending her dedication and faith in art until the last minute.

Finally, besides dreams, visions, and melancholic states, the Shadow depiction can also be expressed through symbolism. Symbolism is used in the figurative speech the heroine uses to describe her emotional state accurately and vividly. In addition, as seen in *To Talanto Tis Smaros*, the narrator interprets or comments on the heroine’s actions through the use of symbolic parallelisms. The Shadow possession evokes rich, dark imagery and emblematic representations of hostile figures and places. Similes, metaphors, and personifications unlock and expose the realm of unconscious irony. An example of profound symbolic intensity, which due to its length becomes an entire—theatrical in essence—parabasis, can be found in *Talanto tis Smaros*. The extended metaphor, as a depiction of the Shadow unconscious, signifies the fragility and momentariness of human life. As a gypsy, life has no timeline and no constancy. Fluidity is, from a Jungian perspective, an ultimate blessing; however, the individual’s inability to control fate has eternally been portrayed in literature as a tragic realization: “Then comes life the gypsy, sets her tent and stays there for as long as she likes... In the end she gets bored of this game too, she packs her bits and pieces and leaves” (Dafni 59).³⁰⁷ The gypsy figure reflects the Jungian archetype of the Witch or the Wise Old Woman. Ann and Barry Ulanov wrote in *The Witch and the Clown: Two Archetypes of Human Sexuality* extensively about the Witch archetype’s presence and its symbolic implications. This is a significant attribute to the novels’ literary analysis since the heroines’ lives are openly or indirectly compared to that dark, mysterious presence.

The witch figure presents an awesome image of the primordial feminine concern with herself. Maternal life spends itself like life’s blood flowing outward to nourish the sounds and bodies of loved ones. In the witch figure, life flows inward and downward to fuel the dark recesses of a woman’s psyche or a man’s anima. (qtd. in Kushner)

The witch archetype, when uncovered, reminds the individual that there may well be unnamable and untamable aspects of the Self where passions deteriorate and aggravate. The fact that Smaro’s entire life is compared to a witch underlines the unceasing sense of

³⁰⁷ «Ερχεται η Γύφτισσα η ζωή, στήνει το τσαντίρι της και λημεριάζει εκεί όσο της αρέσει. ..Στο τέλος βαριέται κι’ αυτό το παιχνίδι, συμμαζεύει τα τζάτζαλά της και φεύγει» (Δάφνη 58).

unrequitedness. Her life course does not fit into the conventional idealized feminine frame, similar to a witch who is an eternal reflection of the Other, namely of a dangerous woman capable of destroying any obstacle she encounters. Society is going to punish the Kore who transgresses the borders of her confinement and deviates from the norm. As a result, it is not a coincidence that innocent women were tortured, burned, or killed because the prevailing masculine rule feared their female potency or sexuality.

Moreover, the heroine's life, when compared to a witch or gypsy traveler, is a description of an unstable, unpredictable, and harsh life path. A tragic ending awaits a figure who revolts against what constitutes the norm. Smaro's unjust ending invites the reader to praise rather than condemn the witch figure for her courage to defend the ideas she stands for.

Another rich imagery, which portrays the melancholic state Smaro experiences, is using fairytale symbols and mythical elements. In a *mise en abyme* form, the narrator recites a story of a princess whom she compares to Smaro. The princess, running in the cold forest rescued by her loved prince, decides to kill her savior with a kiss.

She felt inside her a chill, as if there was snow falling around her! God how much snow! Earth and sky were one: everywhere white, everywhere cold, everywhere deep silence. And the Ruler's daughter runs away, riding her horse, to go visit her lover in jail... And then the daughter of the Ruler exits from her palace, to hunt birds in the same forest. Now he will kill her of course ...But she smiles at him, takes his gun from his hands, she kisses him on the lips...he becomes her slave...and she kills a prince! (Dafni 107)³⁰⁸

In another symbolic expression of a frightening and menacing trance, Smaro's emotional confusion is exposed. A blend of past childhood memories and her current emotional state indicates the chaotic world Smaro internally experiences. Multiple archetypal symbols are used to evoke that eternal symbolic imagery of the fear of the unknown (stairs, tree, the East, parrot, magician, and fire):

Images and vague shapes were passing from her mind... Now she is found in a crowded, noisy market, glazed, undefined, with a dull atmosphere... Something white passed by, an absurd dress...Town squares, stairs, all convoluted in her memory, like a design lost in the

³⁰⁸ «Ενοιωθε στην ψυχή της ένα κρύο, σα νάπεφταν γύρω της χιόνια. Θέε μου τι χιόνια!.. Γή κι'ουρανός ένα: παντού άσπρο, παντού κρύο, παντού βαθειά σιωπή..Και η κόρη του Αρχοντα τρέχει, καβάλλα στο άλογο της, να πάη να δη στη φυλακή τον αγαπημένο της...Να και η κόρη του Αρχοντα που κατεβαίνει από το παλάτι της, για να κυνήσει πουλιά στο ίδιο δάσος. Τώρα θαν τη σκοτώσει βέβαια. ..Μα εκείνη του χαμογελά..του παίρνει το τουφέκι από το χέρι και τότε φιλει στο στόμα. ..γίνεται σκλάβος της..και σκοτώνει ένα βασιλόπουλο!» (Δάφνη 107)

background... Then a deserted palm tree with deep branches, which, without a doubt, she would have seen in Egypt, when she traveled as a child with her father... Here is a Pierrot³⁰⁹ in white, with big black buttons, with a muzzle on his back and, 'a tufted collar of white strained fabric bouncing like a ball ... A half-naked man who swallows a sword, or spits flames from his mouth... Extinguishing existences... A gaze fierce like lightning that comes and looks like Nikos's gaze. (Dafni 101)³¹⁰

The symbolic vision can also be an indication of a positive Shadow exposure. The visual imagery in the passage below underlines the heroine's urge to fully live her life in the sensual forbidden manner in which she dreams. Sexual fantasy resembles a fire, a flaming state of an unconscious and dangerous in its heated intensity state.

As she relaxed, she suddenly felt a flame rising from the depths of her being, unfolding in her inner vivacity all the erotic moments she had lived with Loukas. At midnight she had a strong feeling that someone was lying next to her; someone was hugging her, leaning on her face and kissing her on the mouth, while his warm breath was pouring down towards her womb. How strange is the Man! At his depth he guards the wreckage and all the ruins that the savage storms of life have thrown at him... And how many times this terrible device is nothing more than nature's rebellion, which seeks its despised rights. (Dafni 118-119)³¹¹

In *I Eromeni Tis*, the visual imagery is an effective manifestation of the dark trance state Dora is experiencing. The black magic element is once more implied. The darkness or shadow manifestation of the couple's love demonstrates possessive or demonic qualities. Dora believes her lover belongs exclusively to her as the personal deity or totem she

³⁰⁹ An Italian servant, a reference to *Comedia Dell'Arte*

³¹⁰ «Απο το μυαλό της περνούσαν εικόνες και σχήματα αόριστα...Να τώρα που βρίσκεται μέσα σε μια πολύκοσμη, πολύβουη αγορά, γυαλοσκεπάστη, απροσδιόριστη, με θαμπή ατμόσφαιρα...Κάτι σα λευκό πέρασε από τη σκέψη της, ένα παράδοξο φόρεμα...Σκάλες πλατείες, πολύπλοκες, που χάνουνταν στην ανάμνηση της, όπως ένα σχεδίασμα που χάνεται μες στο φόντο... Έπειτα μια ερημική φοινικιά με τους βαθιούς της κλάδους, που χωρίς άλλο, θα την είχε δη μικρή στην Αίγυπτο, όταν ταξίδευε με τον πατέρα της...Να κι'ένας Πιερόττος κάτασπρος, με μεγάλα μαύρα κουμπιά, με μια μούντζα στην πλάτη και, 'ένα φουντωτό γιακά από άσπρο σουρωτό σανκουλί, που πηδά σαν τόπι... Ένας μισόγυμνος άνθρωπος που καταπίνει ένα σπαθί, ή βγάζει φλόγες από το στόμα του...Μορφές σβυσμένες...Μια ματιά σαν αστραπή που έρχεται και ξαναρχετ'επίμονα και μοιάζει με τη ματιά του Νίκου...» (Δάφνη 101)

³¹¹ «Καθώς γλάρωνε, ένοιωσε άξαφνα μια φλόγα ν'ανεβαίνει από τα βάθη της ύπαρξης της, ξετυλίγοντας μέσ στο λαμπάδιασμα της όλες τις ερωτικές στιγμές, όσες έζησε μαζί με το Λουκά. Στο μισούπνι της είχε την καθαρή αίσθηση, ότι δίπλα της ξαπλώθηκε κάποιος- κάποιος που την αγκάλιαζε, που έσκυβε στο πρόσωπο της...και που τη φιλούσε στο στόμα λαχταρίζοντας, ενώ η ζεστή του ανάσα χυνόταν ως μέσ στα σπλάχνα της καυτή. Πέλαος που είναι ο άνθρωπος! Και στο βυθό κρατάει όλα τα συντρίμια και όλα τα ναυάγια που του σώριασαν οι άγριες τρικυμίες της ζωής...Και πόσες φορές ο φοβερός αυτός μοχλός δεν είναι τίποτα άλλο παρά η ανταρσία της φύσης, που γυρεύει τα περιφρονημένα της δικαιώματα.» (Δάφνη 118-119)

worships. The way their love is described through symbolic allusions resembles an out-of-body and world experience:

It was my love that overwhelmed me, it excelled me... It is this God that every human being feels differently ruling him...³¹²

She was a scorching statue. I guess she liked this paradoxical atmosphere. And I lived like in a holy temple. I said to myself is this Christ... or the goddess Aphrodite?³¹³ (Rosetti 34, 109)

The Shadow appears as a call to faith and devotion. The individual caught in that spell loses her identity and consciousness. The heroine abides in the dark realm of primitive emotions and thoughts while the Shadow offers the forbidden bittersweet pleasure of a limitless anima experience.

7.2 Crisis points and Shifting Archetypes

The Shadow manifestation can also appear in moments that are considered the climax or crisis point of the plot. When the heroine is pressured by a hostile attack, the Shadow complex steps in to take action. The Shadow manifestation in these unperformed moments of adrenaline rush is an effective analogy to the body's defense mechanism. The survival instincts, like the Shadow, react impulsively to preserve the homeostasis and well-being of the individual. In most cases, the Shadow exposure is an expression of utter distress and pain. When the plot reaches its climax in literary terms, the hero is expected to reach the peak of their despair and agony. Logically, this plot moment is when the Shadow appearance is encountered the most. In *I Xepartheni*, when Katina's stepfather discovers that she has a child, he murders Kondilo and Petros as an act of revenge. After that tragic incident, Katina's Shadow utterly and wholly possesses her. The entire Shadow possession, in this case, is so

³¹² «Ήταν η αγάπη μου που με κυρίευε ολόκληρη, μ'εξαυλώνει... Είναι αυτός ο Θεός που τον αιστάνεται κάθε άνθρωπος διαφορετικά να βασιλεύει μέσα του» (Ρωζέττη 34).

³¹³ «Ήταν ένα καυτό άγαλμα. Υπέθετα πως της άρεσε αυτή η παράδοση ατμόσφαιρα. Κι εγώ ζούσα σα μέσα σ'ιερό ναό. Έλεγα μέσα μου ο Χριστός για...η θεά Αφροδίτη;» (Ρωζέττη 109).

dramatic that represents a nigredo moment in which the evil competence of the world has destroyed all that is beautiful and precious to the heroine. Katina throughout the novel is described as a patient and persevering martyr; she endures all difficulties with dignity, forgiveness, and acceptance. The sacrifice of the Divine Child, represented by her infant Petros who was the center of Katina's universe, is an act of profound unthinkable hubris. This sacrifice, unlike the night sea journey, does not provide any prospect of rejuvenation or revival. Death is the absolute, definite prospect; hence, the notion of time cannot be circular anymore; time becomes a black hole, the indefinite chaos. After that tragic moment, the heroine has to decide anew how to define time, space, and life in its entity. Katina, during that ultimate moment of pain, dispatches her Kore persona. As a wounded animal, she performs her Mother archetype manifestation through a Shadow possession. The immense grief and agony every mother feels when her child suffers can be compared to the everlasting pain and martyrdom of the Holy Mary archetype.³¹⁴ "I don't remember what I did then. I think I started yelling and all the neighbors ran to me. Then I went down to the yard" (Nakou 79).³¹⁵ The fact that the heroine was concealing her secret for a long time becomes a matter of minor importance. Having lost everything, the heroine demonstrates the exact opposite behavior of the one she used to have up to that critical point. Instead of remaining silent and secretive, she yells and openly expresses her pain. Smaro exhibits the opposing pair of what she used to reveal: the silent Kore becomes a roaring mother while the passive, enduring maiden is transformed into an enraged warrior.

Katina eventually falls into a deep state of melancholia. She becomes hospitalized and taken care of by her dear friend Mr. Tandel. In an unwanted flashback, she recalls the moments after her drama's crisis. Forced to remain in bed, she is symbolically pressured to remember and recall the traumatic moments. The replay of the tragic event in her head results in the heroine's utter desperation: she is wondering why she is still alive and breathing while her son is gone. In the passage below, it is of vital importance to underline how polar opposite her reaction is in comparison to the heroine introduced before the incident. The Shadow repressed side is actively taking charge of Katina's self and in addition to the hurt Mother archetype, the need to act and get revenge on the Enemy Other impulsively appears.

³¹⁴ See Ford, "Portrait of Our Lady: Mary, Piero, and the Great Mother Archetype." for more information on the Holy Mother/Great Mother archetype,

³¹⁵ «Δε θυμάμαι τι έκανα τότε. Νομίζω πως έβαλα τις φωνές και έτρεξε η γειτονιά. Έπειτα κατέβηκα στην αυλή...» (Νάκου 79).

To get rid of this vision, I tried to leave. But my sister and Mr. Tandel stopped me and put me back to bed. Then, with my face tucked in the pillows, I started crying out loud. What did life was to me? If only I could end it faster so as to not remember...

When he saw me in front of him furious and breathless, he was scared. I started telling him in a loud voice, what ache he had caused me. I was cursing him. I do not know where I found those words. I was shaking all over, my voice was muffled, unrecognizable. I was not the one shouting... Someone else was screaming inside me. (Nakou 80-81)³¹⁶

Katina describes this moment as if someone else, some Other being, had taken over her mind and ordered her to kill her step-father. That inner voice is performing an eye for an eye reaction: it is proactive, decisive, and absolute in its orders. Katina as a Kore drenched in primordial Guilt is now transformed into a robust dangerous woman. When Katina visits her stepfather, he loses consciousness as a result of their dramatic confrontation. Katina vividly describes the moment when her Shadow ordered her to leave him helpless on the floor: “A voice inside me tells me to let him die there... He does not deserve any help. He did no good in his life. No one will feel sorry for him” (Nakou 81).³¹⁷ Katina, however, does call for help and her stepfather is saved. Katina may not consciously forgive her stepfather for his brutal deed, but she does ignore her Shadow calling to cause him pain. The Shadow summons her to act emotionally while she chooses to remain loyal to the Kore and Martyr nature of her Self. Nonetheless, the Shadow Self—having not found justice—is transformed as energy in nigredo. Grief and pain that resemble a state of madness overpower Katina who, as seen in the characteristic passage below, wanders disoriented in nature trying to relieve her pain:

All that afternoon I was wandering like crazy on the hill of Lycabettus. I didn't know what I was doing. Behind the mountain, there is an old quarry. It was a rock, like a cave. I crawled over there and fell face down on the ground. My pain was fierce and primitive. I bit the ground so as not to shout. (Nakou 82)³¹⁸

³¹⁶ «Για να λυτρωθώ από το όραμα αυτό, κίνησα να φύγω. Αλλά η αδελφή και ο κ. Ταντέλ μ'εμποδισαν και με βάλανε πάλι στο κρεβάτι. Τότε με το πρόσωπο χωμένο μες τα μαξιλάρια, άρχισα δυνατά να κλαίω. Τι μ'ένοιαζε πια η ζωή; Α να τελειώνα μόνο γληγορότερα να μη θυμάμαι...» (Νάκου 80)

«... Σαν με είδε μπροστά του έξαλλη και δίχως ανάσα, φοβήθηκε. Άρχισα να του λέω με δυνατή φωνή, τι κακό μου έκανε. Τον καταριόμουν. Δεν ξέρω κι εγώ που βρήκα κείνα τα λόγια. Ετρεμα ολόκληρη, η φωνή μου έβγαине πνιγμένη, αγνώριστη. Δεν ήμουν εγώ εκείνη που φώναζε... Κάποιος κραύγαζε μέσα μου.» (Νάκου 81)

³¹⁷ «Μέσα μου μια φωνή μου λέει να τον αφήσω εκεί να πεθάνει... Δεν του αξίζει καμιά βοήθεια. Κανένα καλό δεν έκανε στη ζωή του. Κανείς δεν θα τον λυπηθεί» (Νάκου 81).

³¹⁸ «Όλο εκείνο το απόγευμα περιφερόμουν σαν τρελή στους βράχους του Λυκαβηττού. Δεν ήξερα τι έκανα. Πίσω από το βουνό, είν'ένα παλιό λατομείο. Ήταν ένας βράχος, σα σπηλιά. Χώθηκα εκεί πέρα, και έπεσα μπρούμυτα στη γή. Ο πόνος μου ήταν άγριος και πρωτόγονος. Δάγκωνα το χώμα για να μη φωνάξω.» (Νάκου 82)

The fact that Katina chose to retreat to a cave after the realization of the tragic incident has a deep symbolic significance. The cave in psychoanalytic theory is treated as a symbol of the mother's womb. The enclosed, dark space reflects the safety retrieved in the womb as it represents the security and impregnability of the unconscious (Biederman 61). In addition, caves as symbols represent the search for the meaning of life in the deep strata of the "maternal unconscious." Finally, in Jung's world of symbols, "the cave is also naturally the symbol of the grave and life is buried like a grain of wheat in the womb of the earth and grows up again."³¹⁹ Katina is going back to her maternal unconscious territory to seek safety and hide from the world. Longing for her mother's protection and nurture, Katina, at the same time, mourns the loss of her Mother identity. Her child's brutal death naturally spurs a craving for death as a means to save her. At this point, the heroine over-identifies with the object of grief and is simultaneously mourning for her child but also for her own past. In the case of Katina, the passage to adulthood was a brutal cut of the umbilical cord in a double interpretative layer; she is neither the Kore of her mother nor a mother herself since her child was metaphorically abducted from her own womb.

In *I Eromeni Tis*, the Shadow manifests in the crisis moments as violent action, not as a phenomenally passive desire to die or mourn. The coexistence of grief, depression, madness, and violence is easily justified as Shadow manifestations. Dora chains her Shadow archetype to the Lover archetype. The Lover archetype when compared to the Mother archetype performed in Shadow, becomes far more violent and loses its self-sufficiency. The Shadow manifestation comes across as a feminine warrior. The normally passive Kore manifests her darkness by becoming violent and demanding. The Warrior archetype, frequently observed through archetypes such as Strength in the Tarot, Inanna/Ishtar the Sumerian Goddess of Love and Justice, or Athena, the Greek goddess of wisdom and war, takes back her supremacy through a mixture of knowledge and a warrior's power. The Warrior is made up of the combination of greater confidence and awareness, along with the bravery to act, defend, and stand up for the truth in the face of suppressing powers of darkness and obliviousness. In the case of Dora, in which the female/anima proportion of the Warrior archetype is in excess, we can speak of an Amazon archetype.

The Amazon archetype is the personification of a determined, daring, and autonomous woman. As the female version of the Warrior archetype, she fights for the values

³¹⁹ This is the mystical idea behind the mysteries of Eleusis, Attis, etc. (Carl Jung, ETH Lecture, 26 Jan 1940)

she believes in and in contrast to the Sage archetype, she is profoundly against patriarchy. She acts as a manifestation of female desire that may come across as an antagonistic life-force. This perception is built on the Amazon being self-reliant, brave, audacious and exploratory. Nonetheless, an over-identification with the Amazon/Huntress archetype naturally attracts the archetype's Shadow. In this case, a woman avoids voicing any form of defenselessness and as a consequence, the Huntress' power converts into fury. A woman who adopts this specific side of the archetype may demonstrate signs of brutality, irrepressible resentment, and vengefulness.

In addition, the Lover archetype is similar to the Amazon/Huntress archetype under the prism of the great passion both states display. Nevertheless, the two archetypes seek different end results: the Lover archetype wishes to love while the Amazon archetype longs to pursuit. Typically, the roles of the hunter and lover are played by men. In this special case, there is an aberration: Lisa plays the role of the prey, as she purposefully withdraws from sight symbolizing the precious object of love, while Dora embodies the masculine side of the Lover/Hunter archetypal combination. The constant and unsuccessful chase tortures the lover Dora and irritates the huntress inside her. As a result, both tendencies perform in Shadow. Each time Dora meets Lisa, her repressed lust manifests in an act of violence: "I went wild. I raged on her... she was unconscious in my hands for ten minutes... so long that I got scared and my heart started beating loudly. I wanted to kill myself. I was ready with a small razor to cut my veins" (Rosetti 72).³²⁰ Their relationship was already under pressure as it had to remain hidden. In addition, both women as personalities were keen on mind games that evoked moments of tension, revenge, and pain. Dora gains temporary pleasure by inflicting physical and emotional pain on Lisa, while Lisa intellectually provokes Dora using tactics that rouse jealousy and incitement. The narrow frame of expression, as imposed by the patriarchal society, transforms the potentially caring and nurturing archetype of the Lover into that of the Evil Huntress who chases her prey in order to completely abolish and consume it:

I intend to take revenge. And indeed I manage to cause her much sadness with some of my bitter words. Touching on her questionable honesty, bringing her to such a humiliating level I

³²⁰ «Είχα μισοτρελαθεί. Την ελύσσαξα... και ήταν στα χέρια μου αναίσθητη για δέκα λεπτά... τόσο που τρόμαξα και άρχισε η καρδιά μου να χτυπά δυνατά... Θέλησα να σκοτωθώ. Ήμουν έτοιμη μ' ένα μικρό ξουράφι να 'κοβα τις φλέβες μου» (Ρωζέττη 72).

made her eyes fill with tears. Satisfied I give up. I avenged her infidelities, even though they were momentary. I feel like I pulled out of me a tangle of pins. (Rosetti 94)³²¹

The act of causing pain to a loved one is a humiliating urge for the lover. The need to traumatize the other hides the repressed and wounded feelings of the Ego. Consequently, the archetype of the Lover diminishes in quality of expression. The act of love as experienced in *Shadow* by Dora prioritizes sensual completion over the romantic union. This leads Dora to a rather strange and improper act for a typical Kore: to beg Lisa for a kiss in return for money. The fall displayed by this cheap request is a clear shadow moment for Dora. The Kore archetype's dignity is removed while the Lover archetype performs in its darkest manifestation of hopelessness and desolation. The once contained Ego is now completely taken over by the shadow forces of lust as seen in the excerpts below:

I send a note enclosing a hundred bucks (how the hell did I save it): My life is in danger! Lisa! I'm dying for your kiss. Save me, for God's sake. Do not judge my demeanor harshly. Despair is what drives us. It's like a gift...³²² I could not imagine such a vile soul existed. I apologized and felt a real revulsion for myself. (Rosetti 188)³²³

In *To Talanto tis Smaros*, the greatest shadow moment of action is when Smaro consciously decides to sacrifice her virginity. Her *arête* is compared to a bridge from which the Kore passes once and cannot return. The route to Eros' awakening cannot be avoided. This analogy is also an effective metaphor for the journey of adulthood or self-individuation. Each stage is autonomous; one can inertly remain in one phase for longer but cannot erase the course of reaching that point. Smaro, after being introduced to the circle of artists, gets charmed by Andreas and decides to lose her precious *arête*. The fact that she was not officially Andreas' partner enhances her sense of guilt and immorality even further.

The bridge, which she did not want to cross, unless it was paved with orange blossoms, collapsed under her feet, dragging her to an abyss, where no one could save her, giving her a

³²¹ «Σκοπεύω να εκδικηθώ. Και πράγματι κατορθώνω να της προξενήσω τέτοια θλίψη με μερικά πικρά λόγια μου. Θίγοντας της την αμφίβολη τιμιότητα της, φέροντας τη σε τέτοιο ταπεινωτικό επίπεδο, που κάνω τα μάτια της να γεμίσουν δάκρυα. Ικανοποιημένη την παρατώ. Εκδικήθηκα τις απιστίες της, έστω κι αν ήταν στιγμιαίες. Νίωθω πως έβγαλα από μέσα μου ένα κουβάρι καρφίτσες.» (Ρωζέττη 94)

³²² «...στέλνω ένα σημείωμα μ'εσώκλειστο ένα κατοστάρικο (πως διάολο το εξοικονόμησα): Κινδυνεύει η ζωή μου! Λίζα! Πεθαίνω για ένα σου φιλί. Σώσε με, για το Θεό. Μην κρίνεις αυστηρά το διάβημά μου. Η απελπισία σε όλα μας ωθεί. Είναι σα δώρο...» (Ρωζέττη 188)

³²³ «Τέτοια ποταπή ψυχή δεν με φανταζόταν. Ζήτησα συγγνώμη κι ένιωσα αληθινή σύντριψη του εαυτού μου» (Ρωζέττη 188).

hand. And with her eyes closed she fell into the flames, which bounded her from everywhere, while she had the awareness that it is impossible, not to burn, and yet she fell. (Dafni 144)³²⁴

Her dignity and purity crushed, she is thrown into an abyss of darkness, of non-existence. She, as a doomed woman who passed that dangerous passage willingly, offers herself to the flames. Her downfall is inevitable. The narrator often comments on the heroine's inability to stop the course of events.³²⁵ One moment of Shadow action has seemingly ruined the heroine's life.

The act of giving in to patriarchy as a sacrificial act is the outcome of the heroine's exhausting effort to remain an ideal Kore. Furthermore, throughout the novel, Smaro expresses her ambitious desire and hope to find true love and respect from a man who accepts her for what she really is. Smaro is constantly abandoned and disrespected because of her life circumstances and choice to become an actress. This fact makes her Shadow appear during a moment of weakness and yields the Self in a state of submission. However, the individuation journey demands courage and strength for the hero to face the darkness within and outside. Smaro, by surrendering her body to a man out of despair and not love, symbolically indicates that her whole existence is handed to the patriarchy. In doing so, Smaro adds repugnance and disappointment to herself, elongating even more the irreversible feeling of degradation.

How disgusting Smaro! ... Yet every man is like Andreas, Smaro... Cover yourself my child, wrap your shoulders... Like this! ... Do not look at yourself in the mirror. It will scare you. You will be more ashamed. Do not extend your hands to the crystal bottles of fragrance that you wish to smell on your table. Even if all the perfumes of Arabia were thrown at you, you will not be able to discharge the disgust. Are you crying; And yet tomorrow this will happen again... (Dafni 144)³²⁶

This moment of grief, as well as her actual death at the end of the novel, is symbolically foreshadowed by the funeral Smaro performs in her bedroom for Nikos. Her cousin, who died

³²⁴ «Η γέφυρα που δεν ήθελε να την περάσει, παρα μόνο αν ήταν στρωμένη με τ'ανθια της πορτοκαλιάς, σωριάστηκε κάτω από τα πόδια της σέρνοντας την σε μια άβυσσο, που δεν μπόρεσε κανείς να τη σώσει, δίνοντας της το χέρι. Και με κλειστά τα μάτια έπεφτε στις φλόγες, που την έζωναν από παντού, με την επίγνωση ότι δεν είναι δυνατό, παρα να καί, και όμως έπεφτε.» (Δάφνη 144)

³²⁵ «μα η Σμαρώ δε μπορούσε πια να σταματήσει» (Δάφνη 144).

³²⁶ «Τι αηδία Σμαρώ!...Μα σαν τον Άντρεά είναι όλοι, Σμαρώ...Σκεπάσου παιδί μου, τύλιξε τους ώμους σου...Έτσι!...Μην κοιτάς στον καθρέφτη. Θα τρομάξεις. Πιο πολύ θα ντραπής. Μην απλώνεις τα χέρια σου στα κρυσταλλένια μπουτιλάκια που ανασαίνεις ευωδιάζοντας στο τραπέζάκι σου. Όλα τα'αρώματα της Αραβίας κι'αν ρίξεις απάνω σου, δε θα μπορέσεις να γλυτώσεις από την αηδία. Κλαις; Και όμως αύριο αυτό θα ξαναγείνη...» (Δάφνη 144)

for her love's sake, is mourned by Smaro in a private, unsophisticated funeral which she performs for him in her bedroom. The parallelism to mourning her youth and purity which are about to end is evident. In the moment of crisis, Smaro acts like a young Kore. She surrenders to her sadness without a second thought. Smaro uses her imagination to create soothing images like a child who creates a fantastic world in order to make the real one bearable:

Then Smaro, with blurry eyes as always, wrapped the photo with a silk handkerchief, and placed it under a pile of old, useless lace in a box, the shiny and flowered lid of which was tied with a nice purple bow... If only Smaro could hide her sorrow somewhere deep as well!
(Dafni 92)³²⁷

The symbolic act of mourning a loved one is a reflection of one's acceptance of death as an inevitable event. Smaro longs for an escape from reality and Nikos' death is one opportunity for her to stop time and reflect on her own life so far. In the crisis moment, Smaro has the chance to reconsider and even change the path she has taken. She momentarily realizes that her deeds are spontaneous. The rushed and naive trust she shows to others—while neglecting the people that genuinely care for her—evokes immense feelings of sadness and guilt. However, she confronts that inner pain temporarily. Smaro buries her regrets anew and keeps on performing in the social arena, both literally and metaphorically, as she used to do before the warning sign. During that moment of realization, when she could stop and change the predetermined path, Smaro chose to cling to her Shadow. Unconsciously, she thus accepted a premature death as her possible ending.

The same notion of degradation as an unrelenting and irreversible force is present in *Ginekes*. Kaiti, the youngest Kore, submits her *arête* to “her rich friend” in exchange for a wealthy life. Kaiti writes to Anna explaining her reasoning, her decision, and following deeds. Losing her virginity would have been a shameful, declining act for Kaiti; even if the man she decided to offer her body was a man of her choice, the hideous prospect would not change. Hence, it would be better for her to lose her virginity to a man who could financially support her in the long run: “Going back to my old habits seemed more miserable than

³²⁷ «Υστερα η Σμαρώ , με θολά πάντα τα μάτια ετύλιξε μ'ένα μεταξωτό μαντηλάκι τη φωτογραφία, και την έχωσε κάτω από ένα σωρό, παλιές, άχρηστες ταντέλλες μέσα σ'ένα κουτί, που το γυαλιστερό κι'ανθοσπαρμένο καπάκι του δενόταν μ'έναν ωραίο μενεξεδένιο φιόγκο...Να μπορούσε έτσι να κρύψει κάπου βαθιά και η Σμαρώ τη λύπη της!» (Δάφνη 92)

debasing once and for all. If it weren't for him it would be someone else. I had already made a decision" (Kazantzaki 40).³²⁸

The Archetype of the Enemy

Another way the Shadow can manifest itself to the ego, this time outside the territory of the Self, is through the encounter with the archetype of the Enemy. The sphere of attention for this purpose moves from within the individual to the outer world and in particular to the individual's relation to other people. At the time of confrontation with the Other, the person's Shadow is projected on other people, reflecting in reality repressed desires, emotions, and fears. Confronting the enemy and analyzing who the enemy is in each individual case, is an effective tool for understanding fully the repressed emotions in one's inner self. The archetype of the enemy is realized in the personal psyche as the shadow complex, which grows up and manifests in a human social setting. The term *complex* (German: *Komplex*) is vital to Jungian psychology to such a degree that Jung originally called his body of theories "Complex Psychology." The use of the term is justified by Jung by regarding the Shadow as a constellation of emotional qualities tied together by common significances which like all complexes, have an archetypal core, in this instance, "the archetype of the Enemy, the Predator, or the Evil Stranger" (Stevens 64). Of all archetypes, the Enemy is the most significant and potentially, the most dangerous as its significance is universal and timeless. Just like the toddler will express joy in the early stages of their life towards the familiar Mother figure, the Shadow of the Enemy will cause wariness and withdrawal. As a matter of survival: "the individual has to be able to distinguish between friend and foe from the earliest possible stage" (Stevens 65).

The archetype of the Enemy is objectified in the individual as the Shadow Complex through collective dynamics. There are two important sources of the complex; namely "cultural indoctrination and familial repression" (Stevens 65). The cultural foundation comprises all that one has been taught constitutionally about out-groups measured to be

³²⁸ «Το να γυρίσω στα ίδια μου φάνηκε πιο άθλιο παρά να τελειώσω μια και καλή. Αν δεν ήταν αυτός θα ήταν κάποιος άλλος. Τοχα πάρει απόφαση» (Καζαντζάκη 40).

antagonistic to one's in-group and religiously about the idea of Evil. To protect oneself from this danger, the individual uses a selection of self-defense devices, mainly repression, denial, and projection. This is done unconsciously, as an act of ego-preservation that enables one to repudiate their own problems and to attribute them to others, whom they then hold responsible.

To a larger extent, the projection concept explains the ubiquitous practice of scapegoating and fanaticism. This is the archetypal pattern of collective projection. For this study, political and social prejudice and scapegoating are predominant aspects of interest. The heroines try to map out their personal journey of growth in a world unreceptive to their development. Instantly, a dual pole of woman vs. society is created. Through the analysis of the heroine's Shadow appearance, interesting conclusions can be drawn. The Evil Father, the Lover, and the Other Woman—a reflection of an identical nature on the other side of the manifestation spectrum—are perceived throughout the novels as potential hostile forces. The cautiousness that the young heroines show towards specific archetypes says more about their own standing in their individuation journey than about the overall stance of the others.

Projection is a much easier process than acceptance, recognition, and integration of the Shadow. By pointing out the negative attributes to another person, the heroine is distancing herself from Evil, refusing the adoption of shadowy traits. Drawing this line of ethos, the Kore feels safe; she is separating the binary worlds of evil and *arête* as impassable and secluded areas of action. However, Jung's wholeness idea points towards the exact opposite process: union asks for an integration of the evil with the characteristics that are considered proper or desired. An individual working towards their self-individuation will eventually need to accept that evil resides within their own Self. Projection logically offers an opportunity to look at a shadowy behavior or at evil on a theoretical, omniscient level without having to accept it. The process is rather disturbing and disorientating for the individual who insists on living in denial; however, the path to self-individuation, as with the quest of the Monomyth, is a process that takes turns and leaps that are often turbulent and aggravating.

A shadow projection can be detected when it is occurring by the intensity of emotions aroused at that moment. The response of the individual is usually cautious, hostile, and certainly emotional. Emotions are directly linked to the unconscious archetypal urges; hence the Shadow's appearance is an opportunity for the repressed emotions to burst out of their confines. Moreover, the individual tends to exhibit an underlying sense of fear, masked under the aggressive behavior they assume. Fear, masked as an urge to attack, is explicable from an evolutionary point of view since the person's social status and esteem are threatened by a

third, unknown party. A lowering of the individual's status could lead to stigma, exile, or even death.

Another way to detect a Shadow projection is to examine whether the displayed aggressive behavior is a regressed emotion of the individual's Self. In psychoanalysis, this process is unraveled through the subject's past history (regression). In the case of literary analysis, the hero's past history needs to be presented by the writer as a means of reference.

In order to revisit the traumatic past and confront the Shadow's presence along one's life course, the literary device flashback is used. For the novels of this thesis, the narrative is narrated in retrospect and expressed in a confessional tone in first person narration. The above tools are offering an opportunity for an authentic regression analysis since the events narrated are original and subjectively experienced.

In *I Xepartheni*, Katina, from the first lines of her personal writing account, is describing the hostility of the urban landscape. As an authentic Kore, sharing common traits with the mythological figure of the Nymph, the heroine is a worshipper and admirer of Mother Earth. Nature is considered the safe haven or nest, while the cold and mechanical environment of the ever-growing polis inflicts feelings of estrangement and isolation. Moreover, the people living in the city are described as faceless and ignorant. Modernism in its shadow manifestation has created a potentially harmful environment filled with social injustice and inhuman working conditions. Working people are condemned to miserable lives expressed with monotonous, repetitive routines. This repetition is performed under the controlling presence of a boss or authoritative figure whose totalitarian gaze solely focuses on profit while intentionally avoiding the well-being of the person producing it. The image of patriarchy as a Shadow is vividly portrayed in *I Xepartheni* by Katina's description of her employer as a wealthy, repugnant capitalist: "Look at the kind attitude that is adopted by this fat man with his belly and glasses, and his pockets full of thousands bucks" (Nakou 9).³²⁹

One can argue that since the urban environment is *a priori* intimidating to the heroines' existence as women, it represents the main source of Evil. As a consequence, the capitalist, patriarchal norm is represented by multiple smaller variations/representative figures and symbols that manifest in daily life as the archetype of the Other. Patriarchy is the Other in the same way that capital is the Other. Both ideas perform as different indices of the same authoritative compulsion. As seen from the example above, one can realize that the

³²⁹ «Να βλέπετε το γλυκό ύφος που παίρνει—ο χοντρός αυτός άνθρωπος με την κοιλίτσα και τα γυαλάκια του, και τις τσέπες του γιομάτες χιλιάρικά...» (Νάκου 9)

super-objective for the oppressed woman is equality. Feminism can be described as the means that pushes the Shadow of patriarchy to move toward an ideal middle ground—not towards extremes. However, through the heroines' individuation journey, the Shadow of society in its patriarchal or capitalist manifestations seems immovable. The heroine, on the other hand, is unable to fight against the entire system that produces the ideology behind her current reality. However, by decomposing the notion of Other to the smaller components that constitute the entire system, she is able to react more effectively and equally.

In the novels, the main components of the system which are presented as archetypal symbols of Otherness are money, the evil father, other evil women, and the Shadow lovers. Even though a detailed close reading is needed to deduct the conclusions sketched below, Jungian psychoanalysis provides an effective filter through which one can fully understand the speaking subject through its description of otherness.

The act of writing as a parallelism to the quest of the hero toward the unknown, allows multiple symbolic connotations to be drawn. This analogy successfully demonstrates the parallel between the Shadow encounter and the mythic battle in the hero's journey. The encounter with the Evil Other is definitely the peak of action in a mythic quest. In Mid-War literature where myth subsides to realism, the hero's movement instead of being epic is subtle and delicate in nature. However, the conflict and eventual separation of the Self from the Enemy Other is manifested as a silent, revolutionary realization. The heroine is facing with skepticism the new probability, suspicious of the world around her. All narratives display the same unfairness and injustice that was imposed on the heroines from patriarchy, as their common Enemy Other. The confession of their undeserved treatment in the personal stories provokes a social awakening and sensitization that gradually leads to the transformation of the old structure. Hence, there is another parallelism that is worth noting: that of the individuation journey and the journey of society towards progressive modernity.³³⁰ The desired modernity is a manifestation of the New drenched in light, where egalitarianism, freedom of speech, and equal opportunities for men and women are fully claimed. In analyzing the Shadow's manifestation as the Enemy, the focus is directed on specific

³³⁰ Jusdanis in *Belated Modernity and Aesthetic Culture* wonders why national narratives and nations as structures still seem necessary. The discourse on nationalism's relativity underlines the interdependent relationship between the individual and its social entourage: "Nationalist discourse, with its tales of progress, self-fulfillment, and manifest destiny, allows modern individuals to deny their mortality in the face of change." (165)

characters that personify evilness and present themselves as representatives of the predominant social environment.

Therefore, in the analysis of the personal narratives, it is of vital importance that the heroines clearly draw the line between the predominant representatives of society and themselves. Through this split-up, it is easier for the reader to realize the heroines' emotional stance and distinguish the reactions that manifest their disapproval or segregation.

Society is also portrayed as hostile and dangerous. When the heroines walk around the streets of their own city, they suddenly notice their emotional state change. They discover violent urges directed at strangers and at any Other Shadow for no tangible reason. As seen by Dora in *I Eromeni Tis*, the idea of the faceless enemy in the urban environment is projected as a central motif:

As I walk down in the street, I look around me hostilely. I hate society and all human beings that construct it; when someone passes by I punch and kick him because he dared to come close to me. I take revenge on the face of each annoying man, the unknown X who may love my girlfriend...³³¹ I sent to hell Society and her demands, and the future and everything. (Rosetti 89-90)³³²

Nature as a motif is also presented as an opposing force of patriarchy. While the hostile male-oriented society is acting according to the principles of law, love is only obeying nature in its authentic display of purity and harmony. As seen in Sophocles' *Antigone*, the universal battle between order and nature is continuous. Dora claims that there is an eternal and thus archetypal competition between these two primordial forces, in which she stands for Woman/Nature.

What a terrible war, after all, around this feeling of mine! ... Why do so many people chase me! ... It was as if I had overturned the laws of nature. Let them not be afraid at last! There are millions of women who constantly give birth and adore men and still commit suicide for them! ... There are so many other poor women that will remain unmarried. (Rosetti 147)³³³

³³¹ «Στο δρόμο περνώντας κοιτώ γύρω μου εχθρικά. Μισώ την κοινωνία και όλα τ'ανθρωπάκια που την αποτελούν...όταν περάσει κάποιος και με πειράξει, αστραπιαία τον εκδικούμαι... Γρονθοκοπώ και βαράω κλοτσιά στον κάθε ενοχλητικό διαβάτη που θα'ρθει πρόστυχα να πέσει πάνω μου. Εκδικιέμαι στο πρόσωπο του ενοχλητικού άντρα τον άγνωστο X που ίσως αγαπάει τη φίλη μου.» (Ρωζέττη 89)

³³² «Έστειλα στο διαολο την Κοινωνία και τις απαιτήσεις της και το μέλλον και όλα...» (Ρωζέττη 90).

³³³ «Τι τρομερή πολεμική τέλος πάντων γύρω απ'αυτό μου το αίσθημα!... Τι βάλθηκε τόσοσ κόσμος να με κυνηγάει!... Λες και αναποδογύρισα τους νόμους της φύσεως. Ας μη φοβούνται επιτέλους! Γυναίκες που γεννοβολάνε διαρκώς και να λατρεύουν τους άντρες και ν'αυτοχτονουν ακόμη για δαύτους υπάρχουνε εκατομμύρια!..Περισεύουνε τόσες άλλες καημένες, που θα μείνουν στα ράφια.» (Ρωζέττη 147)

The Lover as the Enemy Other

Interestingly, however, the lover or love can appear as the Enemy Other. A seeming paradox due to its peaceful and unifying nature, love presented as a rival force seems an improbable prospect. The power of renewal and the birth of new creativity is the ultimate manifestation of the love exchange between lovers. Nonetheless, this rejuvenating force, like anything charged with intense energy, can appear as the Shadow prospect of the lover. The Enemy lover wishes to fully possess the other person while they project their own Shadow and identify with the loved object. The lover can be seen as an enemy when unwanted emotions of pain and abandonment are caused, echoing the Rape Trauma archetype. The fear of abandonment and abuse is carried by the Kore unconsciously, as a constant burden in her soul. At the same time, however, in many cases, the violence is mutual: the assumed victim is equally causing pain and distress to the Other Lover. This reaction is a direct projection of the Other's initial response. For the Lover archetype, the Shadow is usually a shared projection, since it is possessed and demonstrated by both parties involved.

In *I Eromeni Tis*, Dora is primarily described as a victim of Lisa's mind games and in a profound shadow moment, Lisa openly calls Dora her enemy and compares her to a snake: "My only joy is to see you suffer and feel burdened. You've made me grieve many times and you still make me feel bitter now, because you are more of a real snake... This is my revenge" (Rosetti 200).³³⁴

In this case, like most examples given from Dora's point of view, Lisa is the inducer of evil and Dora is the victim and receiver of pain. Nonetheless, Dora also has violent tendencies and destructive behaviors against her lover. There is a constant projection, an exchange of powerful dynamics, and a blame game that further verifies the thought that the lovers share both their light and shadow complexes. Through the psychic union they experience, all attributes are commonly exhibited. Lisa's destructive and violent love manifestation (as depicted in the dialogues and narration) can be equally attributed to Dora. The common blame is obvious when the physical act of violence is adopted by both lovers equally:

³³⁴ «Η μόνη χαρά για μένα είναι να σε βλέπω να υποφέρεις και να τυραννιέσαι. Με πίκρανες πολλές φορές και εξακολουθείς και τώρα να με πικραίνεις, γιατί είσαι συ πιότερο ένα αληθινό φίδι... Αυτή είναι η εκδίκηση μου» (Ρωζέτη 200).

Our nights are no longer sweet erotic nights. We no longer exchange kisses and caresses, only bites to the point that our flesh bleeds. We exchange bitter words instead of erotic conversations. I insult her with my harsh words...³³⁵ I force my fingernails into my flesh and at that moment I feel the power to kill, to open my victim's guts, to suck her own blood; I will open her belly, on the spur of the moment, right now. (Rosetti 62, 102-3)³³⁶

In the quotes above, the Vampire archetype can be detected. The vampire is a fabled living being which has been associated with the practices of blood extracting and erotic desire. Vampires consume blood, as they characteristically cut the neck of their sufferers at night-time. The female prey is depicted as if wanting to deter the Vampire, while, at the same time, she longs for the erotic nature of the connection. The Vampire returns every evening to his spring of life until there is no more to devour. The similarities between human desire and vampirism's bloodthirstiness are numerous; as the Vampire pleases his craving for blood his target becomes progressively stranded and passive, eventually being drained of any aptitude for self-defense. Figuratively, this relationship speaks of the power undercurrents that regularly determine male-female relations, in which the male gutters the power of the female only to increase his own psychic endurance. Once traumatized, the female succumbs even though this will ultimately take all of her control. It should be noted, however, that, in some relationships, the roles can easily be overturned.

Beyond the sexual level, psychic connections to others are shaped because of the desire for intense energy. Energy is sought after because of the need for validation, the need to make the Other the life supplier, and the fear of being ignored. What has been well-defined as a co-dependent relationship could easily fall under the Vampire pattern. Patterns of performance such as long-lasting petulance, over-dependency, holding on to a relationship emotionally or psychically long after its end, and chronic power struggles are all indications of Vampire archetypal patterns of behavior. Dora and Lisa demonstrate the above attributes while in their darkest exploitations of the Lover archetype they become self-destructive.

³³⁵ «Οι νύχτες μας πια δεν είναι γλυκές ερωτικές νύχτες. Δεν ανταλλάσσουμε πια φιλιά και χάδια, μόνο δαγκώματα σε σημείο να ματώνουν οι σάρκες μας. Ανταλλάσσουμε πικρόλογα αντί ερωτικές κουβέντες. Τήνε θίγω με λόγια τσουχτερά.» (Ρωζέττη 62)

³³⁶ «Μπήγω τα νύχια μου μες στη σάρκα μου και αισθάνομαι κείνη την ώρα τη δύναμη να σκοτώσω, ν'ανοίξω τα σπλάχνα του θύματος μου, να ρουφήξω και το ίδιο του το αίμα...θα της ανοίξω την κοιλιά, ορμητικά, έτσι όπως είμαι τώρα.» (Ρωζέττη 102-3)

Destruction in a more general symbolic frame is an archetypal urge that is generated by the shadow manifestation of the Lover archetype. Hence the Lover archetype transforms itself into the Destroyer archetype. The Shadow Lover exhibits a hyperbole of neurotic desire that has damaging effects on one's physical or mental health and self-esteem.

Destruction and reconstruction are other conducts of describing death and the rebirth cycle of life. Schemes and constructions must be decomposed so that new life can be born. Myths and legends about gods and goddesses that bring annihilation to the universe are mutual to all civilizations. The instinct to abolish and reconstruct is therefore archetypal. We are destined to perform that sequence in which awareness is found. Destruction also refers to discharging what is abolishing the individual; thus, many psychoanalysts and therapists play the role of the Destroyer by supporting others to release damaging emotions or behavior. The power of positive demolition is both healing and liberating.

In *To Talanto tis Smaros*, the Shadow is initially projected to Filippos as the culprit for the marriage break. Filippos openly disagrees with his fiancée's life choice to become an artist. However, similarly to Dora, Smaro takes half of the Shadow's possession and admits its projection. After the realization that her aspiration to become an artist is stronger than her love for Filippos, she recognizes that he too is hurt by that discovery. When Smaro realizes the common share of the shadow tendency that was responsible for ending their relationship, a sense of guilt is evoked: "And she reproved him just when he was about to offer the greatest proof of love a man can exhibit to a girl, and especially to one without a dowry: at the moment when he was ready to give her his name" (Dafni 105).³³⁷

The mutual share of the lover Shadow is also obvious in *Ginekes*, where Aimi writes to her husband and describes the moment their emotional distance as a married couple was realized:

I made the final decision to divorce you one night... We walked side by side and yet we were so far apart that it was as if we were walking alone in an endless silent desert. However, it was a thousand times more endless and silent because it spread to our souls too. (Kazantzaki 8)³³⁸

³³⁷ «Κι αυτή τον καταπύκρυνε τη στιγμή ακριβώς που της έδινε τη μεγαλύτερη απόδειξη αγάπης , που μπορεί να δώσει ένας άντρας σ'ένα κορίτσι , και μάλιστα άπροικο: τη στιγμή που ήταν έτοιμος ναν της δώσει το όνομα του» (Δάφνη 105).

³³⁸ «Την τελειωτική απόφαση να χωρίσουμε την έλαβα ένα βράδυ...Πηγαίναμε πλάι- πλάι μέσα στη νύχτα κι'όμως είμαστε τόσο μακριά ο ένας από τον άλλο, που ήταν σα να περπατούσαμε χωριστά ο καθένας σε μιαν ατέλειωτη σιωπηλή έρημο. Αλλά χίλιες φορές πιο ατελείωτη και πιο σιωπηλή γιατί απλονόταν στις ψυχές μας.» (Καζαντζάκη 8)

Aimi is asking for a divorce from her husband because the distance between the two ex-lovers is unbridgeable. Their souls commonly desire to take opposite directions. Aimi places greater significance on the psychological break the couple is experiencing, rather than the physical, symbolically portrayed as a night walk. Thus, the woman who gradually proceeds to her individuation realizes the importance of psychological and inner connections between people who need to share healthy and solid ties.

Furthermore, the Evil Father is a very common archetypal figure in the novels. It represents the dynamism and prevalence of the Archetype in the Father/Daughter dynamic. In all novels, except for *I Eromeni Tis*, the father is absent from the narrative, but at the same time, he is present and dominant as an archetypal haunting force for other male manifestations. In the novels, the presence of the father is transgressed to another father-like figure (stepfather, uncle, brother) found in proximity to the heroine. The male dominant figure is able to control the Kore's actions and watch closely her life choices. The father figure is moreover symbolically representing Mid-War society and patriarchy. Through a micro-level analysis, one can realize how estranged, possessive, and often antagonistic the relationship between the Kore and her father used to be. The Kore was an outcast in society, like the orphan child abandoned by her protector. On the other hand, as explained in Chapter 5, the mother figure in the novels performs as an extension of the Kore archetype as the Kore excels in life and develops her anima potential. The Shadow of the Evil Father contrarily is depleting the mother's tendency to act naturally as the child's nurturer. The Evil Father creates a blockage between the family's energies as his insistence on control forbids a fair exchange of loving attributes. Past and future fathers and father figures make up a metaphorical chain as the Kore is passed down to the next generation as a commodity or boon of the hero's individuation quest.

The Mother, Father, and Sister Archetypes

In classical Jungian terms, the Mother archetype is described by fostering, encompassing, and reproductive qualities, while the Father archetype is assumed to be a more vigorous and violent presence dominated by mind and determination. “Behind every individual father there stands the primordial image of the Father, and behind the fleeting personal mother the magical figure of the Magna Mater, Jung explains” (Jung *Analytical* par. 96). The total human experience is governed by the archetypal Father in addition to the presence of the real father.

This division, which existing gender studies may challenge, is nonetheless reproduced in myths, language, and the cosmic assessment of identity politics. The parental qualities are universally and historically used in myths: there is the Mother Earth (Gaia), the Father Sky (Kronos, Zeus, and Yahweh), Eros (Soul), and Logos (Spirit). Interestingly, during the Third Reich, Nazi propaganda preferred calling Germany the Fatherland (*Vaterland*) while in contrast, Russians often name their country, lovingly, as the Motherland. The reason a country should be discussed to as one parent or the other may signify contradictory potentials of the Mother and Father archetypes. The maternal suggests affection, belonging, family, and compassion, while the paternal, order, self-control, and masculine power.

In any case, not every male leader personifying a father figure embraces the Hero archetype. In literature and mythology alone, the vast majority of kings, dictators, and presidents embody the Shadow qualities of the archetype like the representations of fathers in the novels. However, the manner the archetypes are perceived is far more complex.

According to Jung, there are psychological significances of personal understanding along with archetypal images in the collective unconscious, called *imagos*. Like everything else unconscious, they are perceived in a transference-countertransference (the “further t-c”) space. “Imago is constituted on the one hand by the personally acquired image of the personal parents, but on the other hand by the parent archetype found in the pre-conscious structure of the psyche” (Jung *Practice* par. 212). The term is thus used to distinguish the impartial reality of a parent from the personal perception of its presence. Imago, therefore, plays an essential role in analyzing the Father/Kore relationship. Jung additionally says: “The image we form of a human object is, to a very large extent, subjectively conditioned... Because of its extremely subjective origin, the imago is frequently more an image of a subjective functional complex than of the object itself” (*Definitions* par. 812). In any case, the imagos of the Father figure in the novels possess similar qualities and manifest as the same archetypal

manifestations. The novels thus offer a collective definition of fatherhood perceived and interpreted from the Kore's point of view as her Shadow projection.

In *I Xepartheni*, the stepfather is presented as the evil force that worships order and acts in an authoritarian way, mimicking a totalitarian regime. In this case, there is no direct Shadow projection to the construction of the father's imago, since the stepfather is *a priori* the Other, the father's replacement. In a more subjective view, proven to be an objective reality by the end of the novel, he personifies the Evil threat, the Enemy who hinders and sabotages the heroine's individuation quest. Katina acts in a way that violates the father's rigid understanding of law and order. The stepfather of Katina presents an accurate illustration of what Jung has called a father complex. Jung notices the father complex in a man when it expresses either as the persona through identification or as aspects of his Shadow; in a woman, it is displayed as the expression of the animus, influenced by the projection of her father's anima: "The father exerts his influence on the mind or spirit of his daughter-on her 'Logos.' This he does by increasing her intellectuality, often to a pathological degree which in my later writings I have described as 'animus possession'" (*Origin* par. 272). Jung further writes:

The father is the first carrier of the animus-image. He endows this virtual image with substance and form, for on account of his Logos he is the source of "spirit" for the daughter. Unfortunately this source is often sullied just where we would expect clean water. For the spirit that benefits a woman is not mere intellect, it is far more: it is an attitude, the spirit by which a man lives. Even a so-called "ideal" spirit is not always the best if it does not understand how to deal adequately with nature, that is, with animal man. . . . Hence every father is given the opportunity to corrupt, in one way or another, his daughter's nature, and the educator, husband, or psychiatrist then has to face the music. For "what has been spoiled by the father." (*Personification* par. 232)

In *Levantinismoi*, the uncle as the Evil father representation is the reason Dora's marriage fell apart. Money, a symbol closely related to the idea of possession and power, was the luring, sole objective of the Evil uncle. Her uncle claimed his niece's wealth as an extension of his own property, in the same way, he claimed the Kore's entire existence as an extension of himself and his legacy. The condensed animus energy stands in complete opposition to the anima-seeking Kore, who wishes to explore and create rather than own and control. The Shadow confrontation between these characters is inevitable; the way they understand and interpret the Kore's life intentions are polar opposites.

In *I Eromeni Tis*, the Father figure possesses and controls the Mother figure. Dora refers to her parents as one unit, performing in unison. The power of the Evil father has captured and diminished her mother's ability to support her child. She refers to both parents as enemies demonstrating identical hostile behaviors.

They curse the person with whom I wish to unite my whole life with. I no longer feel any connection with them. I do not want to know them. Just because they send you some money, of their leftovers, with the greatest stinginess ... they force you to give a justification of your actions to each unscrupulous housewife while they aspire to see you as a scientist! What a miserable mentality... How many unhappy daughters these stupid parents will produce pointing out to them the sunlight on the one side and forcing them to put on black glasses on the other so that they do not enjoy the sun and get used to it! (Rosetti 145)³³⁹

In *Ginekes*, the Father figure is completely absent, since the narrative is primarily concerned with the relationship between the sisters. Different anima/archetypal dynamics are thus explored, while the Evil father's shadow, projects on the sisters' lovers and the overall depiction of patriarchy. Likewise, in *To Talanto tis Smaros*, the narrative is anima centered, concentrated mainly on the Mother/Daughter pair. In all novels, the primary ambition is the depiction of the turbulent relationship between the heroine and her conservative social surroundings. Additionally, the heroines' dynamic interaction with their superficial male lovers is thoroughly examined. The male lovers in both novels successfully perform their evil projections, foreshadowing the Evil future Father archetype they will ultimately adopt. The Father is a broad archetype manifestation, performing like the Mother archetype to the Kore. The Male Lover will eventually become the Father. The additional characterization of Evil is a subjective attribute based on the Shadow work the young man desires to undergo. In the novels, the representation of the Young Male Lover is rather discouraging: shallow, pretentious, and selfish; the immature man prioritizes his personal profit, wealth, and social status over the woman's dignity and feelings. He considers marriage as a means to claim wider social recognition or property; the romantic or emotional aspect of his involvement leaves him totally indifferent. All heroines have been abandoned by their lovers in the same

³³⁹ «Βρίζουνε το πρόσωπο με το οποίο θα συνδέσω εγώ όλη μου τη ζωή. Δεν έχω πια μαζί τους κανένα δεσμό. Δε θέλω να τους ξέρω. Επειδή σου στέλνουνε λίγα χρήματα, απ'αυτά που τους περισσεύουν, με τη μεγαλύτερη τσιγκουνιά...σ'αναγκάζουν να δίνεις λόγο των πράξεων σου στη μια και την άλλη άξεστη σπιτονοικοκυρά ενώ σε προορίζουνε για επιστήμονα! Τι διαλο νοοτροπία είναι αυτή... Ποσες δυστυχισμένες, θα κάνουν οι ανόητοι αυτοί γονιοί υποδεικνύοντας τους το φως του ήλιου απ'τη μια μεριά και βάζοντας τους απ'την άλλη μαύρα γυαλιά για να μην το απολαμβάνουν και εξοικειωθούν σ'αυτό!» (Ρωζέττη 145)

way they have been neglected and/or oppressed by their fathers. The only young man portrayed as a gentleman is Smaro's cousin, Nikos, who is exceptionally sensitive and emotional. Nonetheless, perhaps due to his distinctive characteristics, he commits suicide early on. His death foreshadows Smaro's tragic end, indicating that a truly passionate young person is a misfit to society's rigid norms and is better off away from her.

The Other Woman as Shadow projection or Enemy is to the transforming heroine a symbolic rejection of her past. The conservative exhibitions of femininity detected in other women raise pity and regret for the heroine. As a souvenir of her past Self, the Shadow projection of forced femininity reminds the heroine of her past identity as a Kore. More importantly, this reminder performs as a warning: the heroine should not lapse back to her previous model/persona of womanhood. The self-individuation journey is a linear future outlook. Henceforth, a regression to the personal conscious past should be avoided. Instead, the individual can retreat to the collective unconscious past through an insertion into the Self as a way of revisiting and healing old wounds. The difference lies in the way the individual treats a traumatic experience; the first revisits the individual's past and insists on finding answers, while the archetypal quest revisits the past experience or identity with an aura of acceptance. That archetype or behavior was and still is necessary to the individual, however, its potency can be transformed into a useful or positive manifestation, and this is the purpose of the individuation journey: not to alter but to accept. At this point, the heroines of the novels can see the Shadow projection on other women as an irritating trait; at times, they may identify or agree with its manifestation, yet they do not admit their accordance out of selfishness or fear.

The annoyance and criticism the heroines display towards women who still perform as molded versions of the Kore archetype are justified. The stereotypical Kore presentation is a reminder of the pain they experienced when they had naively adopted the same persona. The Other women are shallow Kore exhibitions manipulated and ordered by their evil fathers, or even Shadow versions of the Kore archetype's evolution: a Dark Queen archetype full of jealousy and evilness. Through the description of other irritating women, one is able to draw significant conclusions about the heroines' past selves but also about the ways they perceive the Other.

Popi, Dora's close friend in *I Eromeni Tis* projects and mirrors Dora's exact point of view about Lisa and their relationship's prospects. However, Dora does not openly admit that her friend's opinion is valid out of fear and refusal to face that prospect. She then shifts the discussion to the topic of nature, expressing her idea that nature is neither ideal nor perfect.

The philosophical extension of her thought indicates the degree of the existential crisis Dora is experiencing.

She belongs to the discourteous men, who accompany her; the sexless and vile pseudo-gentlemen of the living rooms. You were a girl just like us, of our circle, but we lost you. Feminism, the struggle of women and their exaltation on a spiritual level, have brought you to such a distorted position for God's sake! You have to leave this deranged path you took, and follow nature... Nature and its laws! Everything is false... False and stupid... and Nature is still death! ... But we should not follow Death... he will come at his own time to find us. (Rosetti 119)³⁴⁰

In *Ginekes*, the sisters' diverse characters perform as reflections of the Shadow Other. Sisterhood is the narrative's main motif. This frame points out that womanhood is in reality a macro reflection of sisterhood since it includes all common and unique manifestations of the Woman archetype. However, the imago of womanhood leaves space for subjectivity: women can demonstrate major differences in their distinct archetypal manifestations. The different points of view they exhibit on various subject matters are a result of each heroine's distinct archetypal performance. Nonetheless, each sister presents a possibly different role model often colored in dark colors. Thus, the Sister, as the literal Other part of the Self, projects the alternative path of the Quest. Each sister complements, enhances, or contradicts the Other creating a mosaic of archetype choices that altogether perform as an exceptional assortment of womanhood.

Aimi, for instance, can be seen as the Shadow Other to her sister Dimitra since her ideas on marriage and companionship are opposite to her conservative notion of womanhood being an inferior, passive sex. Dimitra writes to Sofia:

And all these luxuries were kicked away by Amy because she claims they were now living with her husband like strangers... Completely disturbed thinking this way...³⁴¹ She has always

³⁴⁰ «Αυτή είναι μόνο για τους χυδαίους άντρες, που τους έκανε παρέα... τους έκφυλους και ποταπούς ψευτοτζέντλεμεν των σαλονιών. Σ' ήσουν κορίτσι δικό μας, του κύκλου μας, μα σε χάσαμε. Ο φεμινισμός κι ο αγώνας της γυναίκας και η εξύψωση της στο πνευματικό επίπεδο, σε τι στρεβλωμένο επίπεδο σ' έφεραν, για το Θεό! Πρέπει ν' αφήσεις τον ανισόρροπο αυτό δρόμο που πήρες, ν' ακολουθήσεις τη φύση... Η Φύση και οι νόμοι της! Ψεύτικα όλα... Ψεύτικα κι ηλίθια... και Φύση είναι και ο θάνατος ακόμα!...Μα δεν τον ακολουθούμε κιόλας... θα 'ρθει αυτός μόνος να μας βρει.» (Ρωζέττη 119)

³⁴¹ «Κι αυτά τα μεγαλεία τα κλώτσησε η Αίμυ γιατί λέει ζούσαν τώρα πια με τον άντρα της σαν ξένοι...Εντελώς ανισόρροπη παναπει» (Καζαντζάκη 14).

been selfish. Thinking only of herself of what pleases her. I heard that she is now seeking an appointment. What humiliation! (Kazantzaki 14, 15)³⁴²

Anna, on the other hand, can be considered the Shadow half of Dimitra and Fani because of her decision to suffer and mourn for her lost love. In addition, Dimitra and Fani are also Shadow projections of Nina because they stand unmoved and ignorant of Anna's problem, a stance that their communist sister is absolutely opposed to from a humanitarian point of view.

But you know when there is a sister who spends so much money on extravagances, you said it yourself, thousands of bucks she spends, you can't help but imagine that from all this waste of money something will be left for the sick one, so that she does not die like a dog, like the poor sick people in charity establishments. (Kazantzaki 19)³⁴³

However, the two sisters who represent the Shadow version of womanhood do not understand their sister's cold behavior towards them: they wonder if her sickness is a reason to treat them in the way she does (Kazantzaki 30).³⁴⁴ The communication gap that grows among the different characters is another proof of the extreme archetypal polarities they represent. The one end of the spectrum cannot easily communicate with the Other for the ideal balance to be established. The letters often seem like ongoing battles or blame games; human relationships, even among sisters, suffer when the individuals do not see the world with the same, universal sense of purpose. The quotes taken from a letter from Nina to Anna below demonstrate the constant accusations the sisters exchange regarding politics, love, virginity, and marriage:

Those who also taught our sister Sophia that the indestructible hymen is the most valuable thing in her life!...How awful! ... What a horrible criminal act! ...³⁴⁵ How disgusting Dimitra is! All the bourgeois immorality and all the filth of the "right" people are found on her. And

³⁴² «Ας είναι ήταν πάντα της εγωίστρια. Το κέφι της, τον εαυτούλη της... Έμαθα πως τρέχει τώρα να τη διορίσουν. Τι ξεπεσούρα!» (Καζαντζάκη 15).

³⁴³ «Αλλά ξέρεις όταν υπάρχει μια αδελφή που ξοδεύει στα λούσα της, μόνη σου το λές, χιλιάδες, πάντα φαντάζεσαι πως απ'όλη τούτη τη σπατάλη κάτι θα περισσέψει και για την άρρωστη, ώστε να μην ψοφήσει σαν το σκυλί, όπως ψοφάν οι τζαμπατζήδες άρρωστοι στα φιλανθρωπικά ιδρύματα» (Καζαντζάκη 19).

³⁴⁴ «Είναι λόγος αυτός επειδή είσαι άρρωστη να μας φέρνεσαι μ'αυτόν το απαίσιο τρόπο;» (Καζαντζάκη 30).

³⁴⁵ «Αυτοί που έμαθαν και στην αδελφή μας τη Σοφία πως ο άτρητος παρθενικός υμένας είναι ό,τι περισσότερο έχει αξία στη ζωή της!...Τι φρίκη! ..Τι τρομερή εγκληματική πράξη!» (Καζαντζάκη 34).

Fani? Another brilliant flower of social rot, of the bourgeoisie, this time...³⁴⁶ Oh those parasites. These stinking women, the horrible bugs glued on the male parts! (Kazantzaki 34, 35, 35)³⁴⁷

In *To Talanto tis Smaros*, the typical upper-class Kore image is described as Smaro's Shadow manifestation. In the passage below, the narrator describes women collectively as one shadowy unit, dangerous and obsessed with marriage. Borrowing the narrative voice of Loukas, the narrator with irony depicts a stereotypical notion of the era concerning the upper-class Kore. The reference to Smaro is indirectly implied.

Oh brother, these are the ladies of proper families! Boring. They exhibit ideologies, subtle manners and they pretend they are annoyed. Big deal!... Well my girl, you love me, I love you, you drove me mad again with your reservation, but you pestered me with your pseudo romances, your melancholies and your points about weddings, your marital happiness and for great works that are inspired by mutual faith in an ideal and other philosophies that the books you read suggest. (Dafni 105)³⁴⁸

Furthermore, Smaro demonstrates another Shadow aspect: her shadow display can be that of an evil, immoral, and untamed woman. This presentation is revealed when she eventually displays her Artist persona and becomes an actress. This exposure is a clear Shadow manifestation, a deterioration of the once contained Kore according to the dominant view:

“She is a whore, a manipulative whore, are you listening? She became a theatrical actress, yes, a damn actress in Karagiannis's troupe - and she personifies the slaves, yes she embodies the slaves!...³⁴⁹ She is a vagabond” (Dafni 151, 152)³⁵⁰

³⁴⁶ «Τι σιχαμένη αυτή η Δήμητρα! Όλη η αστική ανηθικότητα και όλες οι βρωμερότητες των «καθώς πρέπει» ανθρώπων συγκεντρώθηκαν επάνω της. Αμέ η Φανή; Άλλο λαμπρό λουλούδι της κοινωνικής σαπίλας, της μεγαλοαστικής, αυτή τη φορά.» (Καζαντζάκη 35)

³⁴⁷ «Α τα παράσιτα. Α τα βρωμερά γυναικάρια, τα φρικαλέα ζώφια τα κολλημένα στ'αντρικια μόρια!» (Καζαντζάκη 35).

³⁴⁸ «Ωχ αδελφέ κι'αυτές οι δεσποινίδες των καλών οικογενειών! Βαριέμαι. Έχουν ιδεολογίες, λεπτούς τρόπους και κάνουνε πως πειράζονται. Σιγά τον πολυέλαιο!... Καλα βρε κορίτσι μου μ'αγαπάς, σ'αγαπώ, με ξανατρέλλανες με την επιφύλαξη σου, μα μου πρηξες και το σηκότι με τις ψευτορωμάντσες σου, τις μελαγχολίες σου και τους πόντους σου για γάμους, για συζυγικές ευτυχίες και για έργα μεγάλα που τα εμπνέει η αμοιβαία πίστις προς ένα ιδανικό και ξέρω γω τι άλλα απ'αυτά που λένε τα βιβλία.» (Δάφνη 105)

³⁴⁹ «Είναι κοκότα, κοκότα του χειρίστου είδους, ακούς; Έγινε θεατρίναμ ναι παλιοθετρίνα στο θίασο του Καραγιάννη- και κάνει τις δούλες, ναι τις δούλες κάνει!» (Δάφνη 151)

³⁵⁰ «μια αδέσποτη» (Δάφνη 152)

The Artist Archetype, Women Encounters, and the Slave Archetype

The Artist archetype exemplifies the urge to underscore an aspect of life beyond the five senses. The Artist's psyche is activated by energy that is conveyed in physical forms. The manner or comparative magnificence of any practice of expression is beside the point; the sign of artists is not in what they do but in how powerful their incentive is to manifest the extraordinary. This passionate persistence for expression is seen in Smaro, who desperately wishes to display her authentic calling to the world. The Shadow artist however includes many clichés, including an unconventional nature and the insanity that often supplements the creative genius. The pitiable artist, as an extension of the Artist archetype, signifies the terror of financial destruction or the belief that celebrity and wealth come only after death, which often causes artists to subdue their talents. The artist and the starving artist archetypes are both present in Smaro's case who is, on one hand, showing extraordinary devotion and persistence to her aspiration. While, on the other hand, she lets the environment's harsh criticism obstruct her way to authenticity. Unlike Dora in *I Eromeni Tis* who ignored all external calls for restoration to normality, Smaro listened to society's Shadow voice and let it affect her Quest.

Dora in *Levantinismoi* seems aware of society's harshness. As a result, she cautiously criticizes her new acquaintances on the boat to Egypt. Voltou dedicates pages of her novel to describing Dora's encounters with other women in detail. Dora is vigilant with other women since she senses that their current display is a result of a necessary social pretentiousness. Furthermore, she is aware that the kind-spirited, proper women would instantly change their welcoming behavior towards her if they learned about her broken marriage and subsequent hospitalization. As male projections, they would consider Dora a failure: a stigmatized woman without any prospect of prosperity or inclusion. Instead of empathizing with her as women, the male logos with which they have identified would urge them to behave strangely and pitifully towards Dora: "If my story became known, what dread would overwhelm these pseudoaristocratic women! ... Where would angelic Bert go, the so pleasant Greek girl! With how much disgust they would all turn their backs on me!" (Voltou 32).³⁵¹

Her numerous encounters are disappointing not only because she can detect the shallow nature of the other women's exhibition of womanhood, but also because their

³⁵¹ «Αν γινότανε γνωστό το ιστορικό μου, τι πανικός θαπιανε αυτές τις ψωροαρχόντισσες!...Που η αγγελική Μπέρτ, η τόσο συμπαθητική Ρωμιά! Με πόση αποστροφή θα μου γυρίζανε όλες τους την πλάτη!» (Βόλτου 32).

interests are narrowed down to a mere representation of feminine stereotypical subjects. In this case, the Shadow projection occurs through identification: Dora is able to recognize herself as an ideal Kore performance. The women she considers indifferent are a projection of her own persona performance prior to visiting the East: “Their benefactors were shallow women characterized by a fascination for every means of display and wealth as they were fascinated by the ‘magic name of the brand’” (Voltou 145).³⁵² The potential future of the Kore persona as a mother is described with even harsher criticism: “The little girls were screaming incessantly, and she was bored with the trivial topics of discussion: fashion, dresses and idiocies” (Voltou 46).³⁵³ At an unconscious level, Dora wants to avoid becoming one of the Mother figures she encounters on her trip. The prospect of adopting an Evil Queen archetype is appalling.

The archetype of the Dark Queen is found in folktales and mythology narrated and reproduced principally by male authors. Dynamic women who exhibit power are portrayed as tremendous shadowy forces of Evil. The Queen archetype can likewise be represented as an authoritative figure disposed to hysteria, evil influences and conspiracies. The Queen archetype also manifests with conceit and often adopts a distrustful stance that is representative of a necessity to defend her individual and emotive influence. Seldom are queens surrounded by a reliable and attentive infrastructure; usually they are isolated yet encircled by strangers who are likely conspirators and opponents.

Trials connected to control, personal authority, and leadership play a primary role in establishing the teachings of individual growth that are intrinsic to this archetype. The compassionate Queen uses her expert to defend those in her kingdom and realizes her empowerment can only be heightened by her social relations and knowledge. The Shadow Queen can slide into violent and damaging forms of conduct, predominantly when she notices that her power or ability to preserve her governance over her kingdom is being tested.

Women, who identify as Queens, have a tendency to possess the above assets admitting that were it not for their forceful dispositional features, they would be susceptible to others’ control. Hence, the Queen Shadow archetype can be used as a persona in the same way the Kore/princess persona is adopted as a defense mechanism.

³⁵² «Οι ευεργέτριες τους ήταν ρηχές γυναίκες που τις χαρακτήριζε η μανία για κάθε μέσο επίδειξης και πλούτου καθώς γοητεύονταν από το «μαγικό όνομα της φίρμας» (Βόλτου 145).

³⁵³ «Οι μικρούλες τσίριζαν ακατάπαυστα ...Βαρύομυνα τα τετριμμένα: μόδα, φουστάνι και κουσέλι σαχλαμάρες» (Βόλτου 46).

Other women can be also portrayed as dissimilar versions of the heroine when they wholeheartedly submit to the male order. For example, the teachers Dora meets in Alexandria are depictions of submissive women afraid to react against the overpowering shadow of the school's headmaster. Dora feels sorry for their submissive reaction and expression of terror, but like with the Evil Queen depictions, she can explain and understand their troubled stance. Having been the oppressed Kore herself, she identifies with the women who fear the male authoritative figure who rules the social hierarchy. The perspective of another archetypal manifestation appears, that of the Slave archetype, which represents the Other Woman who seems unable to escape her destiny as an oppressed entity. At the other end of the spectrum to the Queen, the Slave archetype represents a complete absence of self-authority. Hitherto, it is specifically the absence of willpower that provides the Slave the prospect for personal transformation. The eventual divine task is the submission of one's will to the divine—in effect, to become a Divine Slave. The objective in many ascetic rituals is to free one's distinct power of choice and become subject to the will of a spiritual mentor, trusting that individual in total surrender. This act of emancipating the inner will to a higher authority is also observed within governmental establishments, such as in the army and organizations. One becomes a Slave to the system. In the same manner, the teachers having devoted their lives to education, see themselves as slaves of that cause: "I was waiting for the teachers but none of them appeared! They were waiting to appear in front of this satrap. They were afraid of his shadow! "Then, as soon as they learned that the director was approaching, they carefully withdrew" (Voltou)³⁵⁴ Dora compares these slaves to the idea of Motherhood:

"It was so sad that this barbaric custom—the enslavement of women's independence—was prevailing! To despise and persecute women in this way and to forcefully hide from man the noblest incarnation of humanity, the creature that represents the sweetest ideal! Motherhood! Excellent teaching!" (Voltou 185)³⁵⁵

Manhood, Womanhood, and the Wounded Child Archetype

³⁵⁴ «Καρτερούσα τις δασκάλες καμιά τους όμως δε φανερώθηκε! Που κοτούσανε να παρουσιασθούν μπρός απ' αυτό το σατράπη. Τρέμανε και τη σκιά του! Ακολούθως, μόλις μάθανε ότι ο διευθυντής βρισκότανε στα λιμέρια τους, αποσύρθηκαν φρόνιμα» (Βόλτου).

³⁵⁵ «Δεν είτανε λυπηρό να επικρατεί αυτού, το τελευταίο μέρος οπου δεν επιτρέπονται, αυτό το βάρβαρο έθιμο—η υποδούλωση της γυναικείας ανεξαρτησίας! Να περιφρονείται να καταδιώχεται έτσι και νανε αναγκασμένη να κρύβεται απ' τον άντρα η ευγενέστερη ενσάρκωση της ανθρωπότητας, το πλάσμα που παριστά το πιο γλυκό ιδανικό! Τη μητρότητα! Έξοχη διδασκαλία!» (Βόλτου 185)

Besides the Evil Father figure or the Male Lover archetypes, manhood performs as a general category of the Shadow appearance. The Other Man as an enemy is a representative extension of the male dominant society which appears to the heroines' in daily moments of evilness or darkness. In *To Talanto tis Smaros*, Vasilis' mysterious presence as a love-depleted, weak man, can be considered a Shadow manifestation. Although he is not a main character, he represents the kind of man who is constantly miserable, angry, and jealous of other people's happiness:

Behind each action there is a sediment - a complaint that always bites the soul of the deprived poor...³⁵⁶ All people— more or less— suffer from this defect, but they also know how to subdue it to their will. He could not contain his weakness, except for once in a thousand times, let's say... (Dafni 32, 33)³⁵⁷

In the same novel, in a general note, the narrator speaks of men and marriage as two conflicting interests. Men are seen as unfaithful and women as naive and romantic. The narrator's generalization depicts the dominant view women adopted in that era concerning a man's romantic intentions: "And what do you think, that if a man does not love you, the words of the priest will make him love you? And then, maybe, in time he might marry you, an act that you girls now pay so much attention to!" (Dafni 115).³⁵⁸

Similarly, in *I Eromeni Tis*, men are largely depicted as the Shadow version of women; for all things women are usually accused of, in reality, it is men who are to be blamed:

And the strange thing is that men spread all these words. They are the perpetrators of this gossip. We have known that women have had this famous privilege until now. How did evolution made this habit to stick on to the mouths of the stronger sex? I laugh, I laugh constantly... (Rosetti 146)³⁵⁹

³⁵⁶ «Στο βάθος κάθε του ενέργειας βρίσκεται ένα κατακάθι- εκείνο το παράπονο που δαγκάνει πάντα τη ψυχή του στερημένου φτωχού...» (Δάφνη 32).

³⁵⁷ «Όλοι οι άνθρωποι—λίγο, πολύ- τοχουν αυτό το ελάττωμα ξέρουν όμως και πως ναν το υποτάζουν στη θέληση τους. Αυτός δε μπορούσε να συγκρατήσει την αδυναμία του, παρά μια στις χίλιες, να πούμε...» (Δάφνη 33).

³⁵⁸ «Και τι νομίζεις πάλι εσύ, πως άμα δηλαδή δε σ'αγαπά ένας άντρας, θα τον κάνουν τα λόγια του παπά να σ'αγαπήσει; Κι' έπειτα, δεν ξέρεις, με τον καιρό μπορεί να σου φορέσει καυμένη, και την κουλούρα, που εσείς τα κορίτσια πια δίνετε τόση σημασία σε αυτή!» (Δάφνη 115)

³⁵⁹ «Και το περίεργο είναι που άντρες τα μεταφέρουν όλ'αυτά τα λόγια. Αυτοί είναι οι δράσται του... κουτσομπολιού αυτού. Αυτό το περίφημο προνόμιο το ξέραμε να το χουν οι γυναίκες ως τα τα τώρα. Πως τα'φερε η εξέλιξη να κολλήσει και στα στόματα του ισχυρού φύλου; Γελώ, γελώ διαρκώς...» (Ρωζέττη 146)

Finally, in *I Xepartheni*, Petros literally embodies the archetype of the Wounded Child. However, this reflection is a Shadowy mirror image of Katina's own experience as an abandoned child who was wounded psychologically by the patriarchal order.

The Wounded Child, according to Caroline Myss, grasps reminiscences of exploitation, abandonment, and other sufferings that numerous individuals have tolerated during childhood. This may be the archetypal profile people communicate with the most, principally because it has become the emphasis of psychoanalysis and is recognized as a chief reason leading to adult depression. The Wounded Child archetype indicates that the agonizing and offensive practices of an earlier age have a substantial influence on the heroines' adult life. The Wounded Child appearance is normally responsible for the succeeding problematic relationships in the heroine's adult life.³⁶⁰

The traumatic experiences of the Wounded Child often stir a profound need for empathy and a longing to discover a pathway of provision meant to help other Wounded Children. From a spiritual standpoint, a wounded childhood exposes the educative path of forgiveness. The Shadow aspect may appear as a long-lasting feeling of self-pity, an inclination to blame the parental or other figures for current adult deficiencies, and a struggle to reach forgiveness. In the case of the novels' female heroines, their lives manifest the psychic awakening achieved through individuation. Consequently, the Wounded Child archetype demonstrates the optimistic prospect of awareness stimulus to other women sufferers.

7.3 Animus-Anima Integration in the Novels

As analyzed in Chapter 3, Jung believed that the human psyche was androgynous containing both masculine and feminine sides (ying/yang). Due to gender-identified ego progress, however, the masculine element in the woman and the feminine element in the man are still inactive and indistinguishable. In such cases, the Shadow projects outwards onto an exterior entity or person or identifies with it.

The Anima/Animus archetypes are one of the four essential archetypes that constitute the Self, and they are vital for its proper function. Of all archetypal arrangements allowing

³⁶⁰ For a detailed analysis on the archetype of the Wounded Child see: Myss, Caroline. *Sacred Contracts: Awakening Your Divine Potential*. New York: Harmony Books, 2001. Print.

the individual to become accustomed to the characteristic conditions of human life, the Animus/Anima is the one involved in relating to the opposite sex and is, as expected one of the most fundamental connections the subject needs to establish. The contrasexual archetype is the animus in women and the anima in men. As the female feature of a man and the masculine side of a woman, they act as a pair of opposites— a syzygy— in the unconscious of both, intensely swaying the dealings of men and women with each other but also the individual as a whole, self-contained unity.

While a man's duty in integrating the anima includes realizing his genuine feelings, a woman must regularly challenge her thoughts and feelings, measuring them against what she really thinks. If she does so in time, the animus can become a valued internal cohort who provides the female with talents of innovativeness, courage, objectivity, and spiritual wisdom.

Evolution and maturation lead to the syzygy of the animus/anima qualities particular to the female experience. This constant effort of attaining inner peace performs as the equivalent of the initiation process in the Campbellian Monomyth. As presented in Chapter 3, Jung describes four stages of animus development in a woman, paralleling those of the anima in a man. As explained, Jung in *The Psychology of the Transference* believed anima development in man has four distinct levels, which he named Eve, Helen, Mary, and Sophia, each embodying different characteristics of a woman.

The novels of this thesis, narrated from a female point of view, precisely describe the heroine's personal experience maneuvering through the above levels. The need for actualization is particularly persistent in the Anima/Animus integration. The females' quest for completion is rendered more imperative by the nagging insistence for intimate connection. Hence, the need to assimilate with the Male Other is a recurring motif in the novels.

As a result, the quest for self-individuation can also be translated as the synchronous animus integration and anima manifestation. The journey to adulthood, as complex and multifaceted as it seems, can ultimately be described as the process of unification of contrary tendencies. To the female heroine, the aspiration is for her to create but also discover her true identity. This ideal self, the core of her being, is the awareness (*gnosi*) of the status quo and the articulation of her authentic desire to trespass.

As pointed out in Chapter 5, due to the Kore persona presence, the novels are heavily accessorized with an anima excess manifested in the heroines' expression of Self and their understanding of the world. The Shadow integration as well as finding an animus/anima

equilibrium is related to the final task of the individuation journey and presupposes the minimization of the anima. The anima needs to be rediscovered and redefined in its ideal proportions; the disproportionate femininity needs to become an authentic expression of the female Self, harmoniously aligned with the ego. At the same time, the new anima version needs to seek a conscious animus integration required to counterbalance the tendency to exaggerate its demonstration.

The development stages of the anima and the animus are not clearly outlined in the novels. There is no linear presentation of the above stages since there is a constant battle between the individual and society hindering the smooth evolution of the stages. However, the different animus stages perform as indicative marks of the heroine's stance each time. Ultimately, the anima development performs as the obvious female developmental journey, while the animus is an unconscious indication of patterns related to the contrasexual responses of the environment.

Many Jungian feminists claim that the separation of the animus development in stages is rather problematic³⁶¹: the anima development has to do with the female qualities residing in the masculine soul, whereas the animus projection is broader, explaining how women relate to men. This male-centered approach has raised multiple objections by feminist theorists since women seem to prosper on men's terms. However, Jung did not judge one or another as

³⁶¹ *Jasbinder Garnerman's claims* "The Jungian concept of the animus is particularly suited to dealing with the problems facing the new women (...). Because of gender-identified ego-development, however, the masculine element in the woman and the feminine element in the man remain unconscious and undifferentiated. When any psychological content is unconscious it follows two courses – either it becomes projected outwards onto an external object, or leads to identification with it. While a woman's animus remains unconscious it too will follow these channels for expression. Whilst the "unliberated" woman will project her animus outwards through romantic novels, stereotyped relationships and an existence lived through the men in her life, the liberated woman falls into the other side of the trap, i.e. she becomes identified with her animus and loses the vital link with her feminine identity, living on a false (for a woman) masculine level. Such a woman will then find herself in a double-bind situation, where her idealisation of the masculine leads her to denigrate the feminine. Considering the thousands of years of the patriarchal inflation of the male principle it is hardly surprising that women who introject this find themselves in the grip of a tyrannical, powerful and judgemental force that undermines their individual identity." See also Cowan, Lyn. "Dismantling the Animus." <http://www.cgjungpage.org/learn/articles/analytical-psychology/105-dismantling-the-animus>, Molay, Jack. "A Transgender Psychology 4: The Animus and the Anima." Kast, Verena. "Anima and Animus." In: *The Handbook of Jungian Psychology. Theory, Practice and Applications*. Routledge, 2006, Hillman, James. *Anima: An Anatomy of a Personified Notion*. Spring Publications, 1985. Sanford, John A. *The Invisible Partner: How the Male and Female in Each of Us Affects Our Relationships*. Paulist Press, 1979., Jung, Emma. *Anima and Animus*. Spring Publications, 1998.

better. On the contrary, he advocates that both masculine and feminine qualities are equally needed for the Self to thrive.

Particularly when taking into consideration Jung's historical context, his belief that a man must possess and bring to light his feminine qualities appears a rather progressive and open-minded view. The feminine and masculine qualities, however, are better to be seen and perceived as a spectrum of qualities that each individual possesses to a certain degree. It is very important to note that this composition of traits is given as an imprint to the individual and cannot be changed. Trying to consciously change the imprint harasses the authenticity of the ego and leads to persona exploitations. The composition cannot be altered but should appear in the light. Hence, the gender-based energy needs to be transformed into its best possible manifestation. The ultimate task is not a regression or exploitation of the other quality: the man in the woman and vice versa has to be transformed to its positive, authentic manifestation.

It is important to keep in mind that, as in any psychological process, there is no strict logical, sequential order in the developmental phase; the female individual has to deal with different aspects or changes occurring in her animus, anima, shadow, and persona at the same time. The individuation journey is an internal, synchronous growth process rather than a compact sequence of teleological and sequential development. The developmental process in all four archetypal foundations happens simultaneously and interchangeably.

Contrasexual Symbols and the Difficulties of Achieving Contrasexual Equilibrium

As noted in Chapter 3, in Jungian psychoanalysis the expressions of such manifestations are primarily reflected in dreams, hence in the contrasexual complex stemming from the unconscious manifestations of symbols. Since psychoanalysis is used in this context as a tool to deepen the literary symbolism of the texts, the symbolic language and imagery of the text need to be translated into the Jungian unconscious dialect. The main intention is to depict the moments of contrasexual symbolic encounters. Such inquiry is possible since the personal confession performs as an invitation for the reader to explore the heroine's (and writer's) unconscious.

The literary analysis to follow highlights the patterns of animus projection/possession when the Kore persona presents the archetype in excess. It is imperative to state that the chosen instances as depictions of the above psychoanalytic stages are momentary and alterable; one could argue that this vast sequence of phases and the retrogression between

progress and retreat do not provide clear evidence that potential growth is taking place. However, in the context of these novels and from a psychoanalytic point of view, the details are the means that provide evidence for the inner movement. Change may come about as a subtle and delicate process. Unlike the mythic quests, there is nothing grandiose happening in these encounters; the acknowledgment of small wins provides evidence that a psychic progression is taking place which is subjective and silent. As pointed out in Chapter 7, it is not a coincidence that this entire transformational process is feminine in nature.

In *I Xepartheni*, Katina never stops to perform her double identity as the Kore/Mother. In addition, she never embraces logos as her mode of being in the world. Her denial to adopt the patriarchal logos and alter her way of thinking caused unintentionally the death of her son. Katina is not to be blamed for the tragic outcome: the extent of her attachment to the Kore/Mother and Eros archetypes caused an imbalance. There is, in addition, an immense antithesis between the two distinct modes of her being in her daily life. Katina lives in the romantic mist of motherhood, while at the same time she is a modern woman, performing the best she can in an antagonistic male environment. The possibility of merging both worlds in one is a utopic thought: the status quo does not allow any space for actual and authentic anima expression. The Kore persona is not to be confused with the anima authentic experience. The Kore persona presents anima qualities in a stereotypical manner where the anima as a feminine force is creative, dynamic, and mysterious. The tragic death of the heroine's son is a call of awakening that makes the heroine aware of that unbridgeable gap and masked potency.

Smaro, on the other hand, never abandons her Kore archetype. In addition, however, she is an aspiring artist. Being a woman and, at the same time, a female artist demonstrates the heroine's double denial and refusal to confront reality. The Artist archetype is one *a priori* linked to escapism and to the need to dive into the unconscious. The unconscious however is the ultimate representation of anima energy. Hence, Smaro is signaling to the outer cosmos that her disposition is threateningly rare: her aspirations are unfamiliar, and her femininity is uncontrollable. The artist archetype is also a symbolic source of change since the constant urge to discover and create new forms of life leads to renewal or rebirth. The patriarchal society opposes all forms of change, especially in creative, feminine terms. The only change patriarchy would possibly accept would be pointing towards the completely opposite direction: modernism as a means to achieve tighter, total authority. Smaro's double identity, her Anima excess as a Kore and her adoption of the revolting Artist archetype,

ultimately leads to her death. The heroine's unwillingness to merge some animus logic or adapt to her social setting is the price she has to eventually pay with her own life.

In *Ginekes*, most heroines confront reality and negotiate with themselves and their sisters their relation to the exterior world. One can argue that the letters are a constant and continuous exchange of ideas and experiences about how a woman relates to life. In that sense, the novel is an exposure to different animus stories. The gravitation towards the animus shadow is justified since the act of writing letters is more structured and goal-oriented compared to confessional diary entries. The information that is passed on in epistolary novels is specific, logical, and coherent. As a literary genre, epistolary literature evokes particular emotions and reactions from the two parties involved. In diary writing, the ultimate objective is the relief of the confider's soul. The catharsis provided makes it an anima-related action and genre. Anna, who as a sick woman is withdrawn from reality, responds with her animus and presents logical thinking. Ultimately, all sisters rationally express their thinking. This is possible due to the presence of a receiver and the fact that time elapses between the time the events occur and the time they engage in writing. The time dimension is—as will be pointed out in the next chapter—an important parameter in the analysis of the individuation quest.

In *Levantinismoi* there are signs indicating that a contrasexual equilibrium is possible since Dora undergoes an animus-enhancing transformation. Her entire trip is a symbolic representation of the journey from ignorance to knowledge. Dora gradually learns more about herself and others—including the West and the East—and eventually, traces of Logos appear in her usual impulsive and emotional writing. Like in *I Xepartheni*, the realization comes after an undesired outcome sparks her Animus enlightenment. Dora's particular relationship to the West as a Male symbol and the East as a source of Feminine energy will be separately analyzed.

The ideal balance from a Jungian feminist perspective is found in *I Eromeni Tis*. The complete syzygy is manifested by the anticipated divine marriage or union of the couple. Moreover, the ease with which the two main heroines transform their male and female energies retrospectively is that of an authentic representation of the Self. This happens with a profound cost to be paid—namely social exclusion. However, the heroines live in accordance with their primary psychic tendencies. This can be considered a victory and the most successful case of the quest toward the authentic self.

Animus representations

“A woman possessed by the animus is always in danger of losing her femininity.”

—C. Jung, *Anima and Animus*

While a woman's animus rests unconscious, it will ultimately demand channels for expression. The oppressed woman will project her animus outwards through romantic identifications with the Kore archetype, fixed relationships, and a reality determined by men. An animus-centered woman will fall into the other side of the spectrum and lack the vigorous connection with her feminine identity, projecting strange masculine traits. The female will then find herself in a double-bind situation, where her fixation of the masculine would lead her to damage the feminine. Considering the perseverance of patriarchy and male standards throughout history, it is hardly surprising that women who interject this oppression find themselves under the control of a oppressive, authoritative, and hypercritical force that undermines their distinct self. The ideal scenario is for women to develop their animus-repressed qualities while, at the same time, maintaining and improving their anima energies through a positive manifestation.

The archetypes which the animus primarily identifies or rejects are those of the Father, the inner Tyrant, and the Wise Old Man. The woman ultimately has to come to terms with the personal father and strengthen the right-balanced feminine archetype.

As mentioned previously, the Father figure influences the heroine's life from an early stage. As a result, his presence constitutes a constant Shadow presence, which urges the heroines to reject their animus or over-identify with it. Consequently, a general disappointment towards the male Other, a denunciation of emotions, a focus on money and career, as well as the passive acceptance of the status quo mark Shadow moments but also instants of animus possession. The Kore archetype they embrace and adopt presents the exact opposite image of this performance. Although passivity is a common trait, the Kore idealizes her future as a romantic prospect. These reactions are revealed when the heroine is under pressure or depressed. The animus possession is a shadow presence, not an example of an animus in balance. The ideal animus demonstrates calmness, confidence, and certainty. Unfortunately, the confrontation with the Tyrant, Enemy Father, or Society is the key that unlocks this latent ideal.

In *I Xepartheni*, Katina has the most traumatic encounter with the father figure. Her stepfather is the representation of the Shadow father figure and an extremely accurate depiction of the archetype of the Tyrant. The Tyrant is resentful, vile, condemnatory, and offensive. He dreads new life in himself and others because new life is a risk to his weak hold

on his monarchy. Furthermore, he dislikes beauty and power in others because he lacks inner self-confidence and is afraid of his concealed flaws. Katina's stepfather is claiming ownership of Katina and is self-centered as an arrogant ruler. His egocentricity is able to inflict feelings of envy and hatred towards his daughter but also toward her child. Katina represents and serves his double archetypal need for the mother/daughter projection. His Kore is simultaneously perceived as his mother, a source of unrequited freedom and nurture. Thus, his competition with Petros is kindled as Katina is his caregiver but also his property.

Likewise, in *Levantinismoi*, Dora's uncle embodies the Tyrant archetype as he opposes Dora's future happiness. He perceives her as a commodity to be sold to a specific target audience. In Katina's case, the abuse is based on the stepfather's existential disorientation as he regresses to a Child and Tyrant. In Dora's case, her uncle's behavior is a clear demonstration of the Evil Father's shadow. Both heroines acknowledge and recognize the faultiness of their father figures. The difference lies in Katina realizing too late that the father's presence is detrimental, while Dora, even though she is aware and cautious of his evil nature, accepts and follows his plan. Nonetheless, her mindfulness implies a hint of hope for her otherwise dark future. Her maturity and perseverance leave the horizon open to interpretation.

In *I Xepartheni*, there is no clear moment of animus possession. However, the heroine, after the symbolic sacrifice of her son to the Altar of Truth, goes through a silent, implicit transformation. Her anima-centered self has been profoundly abused, as well as her Mother identity. The heroine realizes that she must undergo an inner transformation and readjust her needs resulting in rational and objective thinking.

Immediately after her son's murder, Katina has an emotional and depressive reaction that we have analyzed as a Shadow moment leading to nigredo. However, when the grieving process transfers from the anima to the animus, the survival instincts get activated. The heroine decides rationally, logo-centrally to leave the country. Leaving in this case is not an anima-centered choice based on an impulsive or emotional reaction to a traumatic incentive. Her departure is a result of a calm, rational choice since Katina assesses her situation and decides to start her new life abroad. The wisdom and detachment Katina has obtained from the crisis point onwards is also obvious in her final description: "Last night I left Greece. This ship will take me far away. A lantern is casting shadows. The sea is turbulent. Black clouds pass by in the sky. The ships whistle. In the background the port's light twinkle" (Nakou

86).³⁶² Katina usually does not describe her surroundings as an emotionally uninterested and distant observer. However, her description radiates a painfully gained perception of reality driven by the survival mechanism of the animus. After her son's murder, the anima manifested in Shadow led her to madness in a profound state of mourning. The anima excess, at its peak manifestation, is evident when she forgives her stepfather for her child's murder. However, gradually this state diminishes and leaves space for animus presence. The awakening or awareness of the animus makes the heroine apathetic and cold. When Michelle sends her a letter asking her to see her son at his upcoming visit, Katina seems composed and peaceful; in fact, the heroine denounces her past emotional world altogether. Her emotional side perished the moment the ultimate manifestation of her anima, namely her son, was brutally murdered: "Oh anyway... I will never wish him bad. Everyone is subject to his fate. I can neither be jealous nor hateful. No human passion remains in my soul. There is only the void left by the death of my child" (Nakou 85).³⁶³ The passing emotions allow Logos to flourish. The ultimate proof of Logos as a manifestation of the new Self is evident in the fact that Katina decides to write her story.

The Wise Woman Writer

The act of writing has been described as equivalent to a dream state or fantasy since both ways dive into the unconscious realm. Nevertheless, another archetype appears. The Wise Woman Writer is a depiction of a structured and organized mind that has matured through profound darkness. The Woman Writer has been consciously and intentionally centering her thoughts on the past. Moreover, she is capable and strong enough to recall the traumatic memories coherently and to openly talk about her painful experience. The serenity that Katina demonstrates as the narrator and her effort to list the events that profoundly hurt

³⁶² «Χτές βράδυ άφησα την Ελλάδα. Το πλοίο τούτο θα με πάει μακριά... Ένα φανάρι έριχνε σκιές. Η θάλασσα ήταν ταραγμένη. Στον ουρανό σύννεφα μαύρα περνούσανε. Τα βαπόρια σφυρίζανε. Στο βάθος τα φώτα του λιμανιού χοροπηδούσανε» (Νάκου 86).

This grounding technique that Katina uses is often used in Cognitive Behavior Therapy in moments of distress where the subject needs to mindfully take away his attention from the source of pain and focus on the present moment. These techniques are also used when the subject consciously or unconsciously recalls trauma suffering thus from PTSD. See also, Bisson et al., "Post-Traumatic Stress Disorder."

³⁶³ «Ας πάει στο καλο...Το κακό του ποτέ δεν θα θελήσω. Καθένας είναι με την τύχη του. Ούτε να ζηλέψω μπορώ, ούτε να μισήσω. Κανένα ανθρώπινο πάθος δε μένει πια στην ψυχή μου. Υπάρχει μόνο το κενό που άφησε ο θάνατος του παιδιού μου» (Νάκου 85).

her are evidence of the ideal animus/wisdom expression. Her stoic presence and attitude towards life grant her the hero's title. Moreover, her mature admittance that she does not regret her deeds demonstrates the consciousness and responsibility she displays as an individuated adult: "And as everything on earth passes, so did Michelle's love" (Nakou 18).³⁶⁴ She further writes: "Yes, I don't regret anything. Even if Michelle left me... These sufferings make one's life. And I'm not saying this to sound pseudo-intellectual. Think and you'll see I am right" (Nakou 11).³⁶⁵ The act of thinking is compared and parallelized to the act of sensing, empathizing, and feeling. Eventually, the two modes are equally important to the wise individual. Nakou is pleading to the mind of the reader to understand and interpret the events she is about to narrate and her overall stance with a critical mind but also with sympathy: "Alas, as one gets older, one learns the world. I am 28 years old. Of course, I'm not an old chap, but the age of dreams is over! But let's leave it at that. One becomes unjustly melancholic." (22)³⁶⁶

In *Levantinismoi*, the presence of the Father/Tyrant is obvious in the heroine's thoughts and encounters with her uncle. Her interactions with him are built on Logos; Dora in front of her uncle appears contained and strong. Her masculine side urges her to face her tyrannical uncle as an equal opponent. On a symbolic level, her meetings with the Tyrant Other represent the turbulent encounter of the East as anima with the West as animus.

West vs. East as Animus/Anima Manifestation

Dora personifies the inner Tyrant and Evil Father Figure in the West. The West is a male dominant topos in which all masculine ambitions and aspirations are fulfilled. She on the contrary identifies with the Orient; she has Eastern blood while impulsive energy runs in her veins similar to the feminine characteristics expressed by the anima: "Oh, these hot flashes of mine! ... Like always I'm warm-blooded. Why isn't anything other than oriental blood flowing in my veins? Oriental, without ever having lived in any corner of the East!"

³⁶⁴ «Και όπως όλα στη γη περνάνε, έτσι και η αγάπη του Μισέλ πέρασε» (Νάκου 18).

³⁶⁵ «Ναι δε μετανιώ για τίποτα. Έστω και αν ο Μισέλ με παράτησε... Αυτά τα βάσανα φτιάχνουν τη ζωή της. Και όχι πως τα λέω αυτά για να κάνω ψωροφιλοσοφία. Αλλά σκεφθείτε και θα δείτε» (Νάκου 11).

³⁶⁶ «Αλίμονο γερνώντας κανείς μαθαίνει τον κόσμο. Είμαι 28 χρονώ. Βέβαια δε λέγεται κανείς γέρος, αλλά πέρασε πια η εποχή των ονείρων! Μα καλύτερα ας τα αφήσουμε αυτά. Μελαγχολεί άδικα κανείς» (Νάκου 22).

(Voltou 26)³⁶⁷ In her need to explore life and the unknown, she wants to be completely distanced from any past references that evoke animus and Logos. Consequently, the smallest detail that reminds her of her past seems annoying. She unconsciously longs for a unique new perspective, for any type of change opposite to the structured, static state that the West represents. The European presence as an indication of the dominant status quo is, as described below, unwanted and unnecessary:

I didn't come to the East with the intention of admiring the relaxing inventions that French people exhibit... Something inside me was indignant at such stupidity, at such apeism! I just wanted to see a sandy beach with a few palm trees, and Bedouin tents... And on top of that it was raining! ... What a surprise to take off for Africa, and find northern weather! Really what a surprise! (Voltou 130)³⁶⁸

Dora also states: "My joy is over. We reached the center of the city! Oh the abominable European imprints... a true intruder! ... 'Civilization!'" (Voltou 79)³⁶⁹ When eventually Dora finds the source of the anima, as represented by the true Orient environment, she describes the scenes as primal yet as pretty and strangely familiar to her. The encounter with the new sight enlightens her mind and heightens her senses. The Eastern mode of daily life in its loud, unconstructed manifestation seems like the ideal scene for an individual to be surrounded by:

I was in heaven! Small stores, like slums one next to the other, pasted, traditional taverns, (selling) meatballs and bread like sea biscuits, pastry shops, shoe stores, embroidery stores with workers sewing cross-legged, on the street fruit sellers, primal images, but always so delightful. (Voltou 79)³⁷⁰

This uncanny feeling is similar to her reaction when a situation closer to her truer self is about to get revealed. The human instinct points out that this liberating state is an appropriate

³⁶⁷ «Αχ, αυτές οι εξάψεις μου!... Σαν πάντα θερμόαιμη. Γιατί τι άλλο από ανατολίτικο αίμα έρεε στις φλέβες μου; Ανατολίτισσα, δίχως ναχω ποτέ μου ζήσει σε καμιά γωνιά της Ανατολής!» (Βόλτου 26)

³⁶⁸ «Δεν είχα έρθει στην Ανατολή με την πρόθεση να θαυμάσω τις αναπαιτικές εφευρέσεις που ξεφούρνιζε η Φραγκιά... Κάτι μέσα μου αγανακτούσε μπρος σε τέτοια κουταμάρα, σε τέτοιο πιθηκισμό! Ήθελα ναβλεπα μια αμμουδιά με λίγες φοινικίες, και τσαντήρια βεδουίνων σιμά τους ενώ..Κι ως κορύφωμα έβρεχε!... Τι γούστο να ξεκινήσεις για την Αφρική, και να βρείς καιρό του βορρά! Τι γούστο αλήθεια!» (Βόλτου 130)

³⁶⁹ «Η χαρά μου τέλειωσε. Μπαίναμε στο κέντρο! Ω το αποτρόπαιο ευρωπαϊκό...αληθινός παρείσακτος! ...Πολιτισμός!» (Βόλτου 79).

³⁷⁰ «Βρέθηκα στους ουρανούς!.. μαγαζάκια. Τρύπες, πλάι, πλάι, κολλητά. Τι θέαμα! Λαϊκά μαγειρεία, κεφτέδες και ψωμιά σα γαλέττες... ζαχαροπλαστεία, υποδηματοποιεία, ραφτάδικα με τους εργάτες που ράβανε σταυροπόδι...στο δρόμο φρουτατζήδες... αρχέγονες σκηνές, αλλά πάντα χαριτωμένες.» (Βόλτου 79)

and welcoming cosmos to the Self. Nonetheless, the implications of the choice cannot be translated and explained in words. The soul reaches proximity to its purest manifestation and authenticity under new circumstances. The lack of a rigid structure seems less hostile and threatening to the fragile self; the unknown may be frightening but at the same time it presents a new, exciting, and intriguing reality that offers to the curious individual an original experience.

The new authentic experience as an indication of a potential new world is manifested in the heroine's admiration of her surroundings. The images Dora encounters are described as soothing, inspiring, and familiar. Dora appreciates the local people for their pride and ignorance regarding the European modes of being. This admiration ultimately is a projection of her disappointment towards any form of authority. Like the locals, she wishes to undermine the stereotypes and prejudices the West has imposed on its inferiors, namely, women or the East. Unconsciously, Dora desires to revolt against the stiff norms and live her life closer to what she considers a liberated, autonomous experience. Paradoxically, she discovers that the Other is superior to the known, omniscient power:

They were completely indifferent to the general narrow-minded perception of Europeans, that they were supposedly inferior beings! They proudly despised them raising their heads, with excessive selfishness. What if the Greeks cursed them? They were in fact politely showing them the opposite! "They taught the civilized. (Voltou 98)³⁷¹

The above realization is not gained without a price to be paid. The images and feelings that the Oriental topos offers as awakenings do not suffice for the absolute assertion of knowledge or wisdom. The heroine must also encounter the darkness this recognition brings about in her immediate, personal context. The undesired confrontation with her uncle is the episode that forces Dora to mature and distinguish the true, authentic option from the deceptive, constructed reality. Initially Dora, upon her arrival in Egypt, is reassured that her uncle would never treat her again as he did in the past. She experiences a momentary sense of freedom and independence at the Greek community gatherings and during her morning walks with Anneta in Alexandria, where she freely interacts with the locals. Every encounter, described in detail, is an indication of the heroine's thirst to experience new and liberating ways of being. Dora's

³⁷¹ «Αδιαφορούσαν εντελώς για τη γενική στενοκεφαλή αντίληψη των Ευρωπαίων, πως είναι τάχα κατώτερα όντα! Τους περιφρονούσανε κρατώντες υπερήφανα το κεφάλι τους, με περίσσιο εγωισμό. Τι σαν τους βρίζανε κ' οι Ρώμοι; Μη δεν τους δείχνανε ευγενικά το εναντίο! Αυτοί διδάσκανε τους πολιτισμένους.» (Βόλτου 98)

urge to forget her past, constructed by society's animus and Shadow urges, is assisted by the present chance of experiencing an alternative state of being. Her past depression, caused by her fiancé's betrayal, led her to explore the unknown future Self as an individuated, self-sufficient woman.

Mistakenly, as the typical Kore who thinks highly of her father to be the eternal and ultimate protector, Dora forgives her uncle for violating her marriage. The trip to Egypt is baptized in her mind as a new beginning of her adult life and a restart of her relationship with her uncle. Ironically, her uncle secretly continues to behave as the tyrant she knew well. He rules his kingdom/family according to his aspirations, which are finally revealed at the end of the novel. His decision to secretly arrange Dora's marriage with the youngest son of the Pothinos family is his ultimate act of deception. Dora tragically realizes that she has been trapped in a dead end all the way along. The sense of freedom and reconciliation she experienced were placebo, pseudo moments that were driven by her wish to restore herself to her life's purpose. Her uncle did not ask or warn her about that outcome but acted as he wished. Through his actions, he once more asserts that Dora's plans and aspirations about her future are irrelevant and insignificant. The Tyrant, disguised as the Wise Old Father figure, has betrayed her once again. Her instinctive abhorrence towards men is once again justified. The repetitive shuttering of her high hopes leads her to lament her life's status: "I joined like one sentenced to death, enjoying the last goods of life ready for extinction" (Voltou 268).³⁷²

The Evil father's ultimate deed reveals that the entire trip to Egypt was not the desired reconciliation act on his part but a strategic plan so that he could arrange her marriage to a wealthy Greek man. The uncle's fixation with money is obvious early on as he reacts against the European and Oriental surroundings that Dora has lived by and longs to experience. He desires his niece to be exclusively surrounded by the Greek community. He demonstrates his disapproval when Dora informs him that she prefers to explore the East rather than meet the wealthy class of the Greek diaspora: "Why all Europe and Europeans! ... Don't forget that you are Greek and you haven't yet socialized with our people. Nevertheless, your position is here, among your peers!" (Voltou 171).³⁷³ His conservative, old-fashioned ideas on marriage explain his disapproval regarding the prospect of her marrying Aldo since he was not of

³⁷² «Συμμέτεχα σαν τον καταδικασμένο σε θάνατο, που απολαμβάνει τα τελευταία αγαθά της ετοιμόσβυστης ζωής του» (Βόλτου 268).

³⁷³ «Τι όλο Ευρώπη και Ευρωπαίοι!.. Μη λησμονείς ότι είσαι Ελληνίδα και δε συναναστράφηκες ποτέ σου ακόμα την κοινωνία μας. Μολαταυτα η θέση που ανήκει εδώ , μεταξύ των ομοίων σου!» (Βόλτου 171).

Greek origin, and his insistence, from the first moment onward, to introduce Dora to the Greek community.

When Dora realizes that the entire trip to Egypt was a pretext for her uncle's aspirations, she instantly changes. Her animus side manifests strongly, as a defense mechanism trying to protect the Ego from an emotional collapse. Interestingly, the more her uncle is lowering his status, revealing his authentic self, the more her own developmental process accelerates bringing her closer to her true nature. Her uncle adapts his moral stance from that of the Father archetype to that of the Enemy or Tyrant, while she accelerates her own from the Helen to the Virgin Mary archetype. This evolution is evident as soon as Dora starts to experience grief and rejection and becomes apparent from the way Dora describes her surroundings focusing on the male presence. Initially, Dora was excited and mesmerized by the new Eastern surroundings and her encounter with other women. In the last section of the novel, she focuses on her relation to the men surrounding her, neglecting completely the Eastern environment.

When her uncle reveals his plan, she turns inwards by becoming introspective, analyzing her emotions, and describing the men around her. The tone becomes bitter and ironic while the language she uses is crude and sincere. The passage below, describing Dora's impression of her future husband, is an example of how distant the heroine became when the promising passage to adulthood turned out to be a meaningless repetition of her past misery.

Mr. Potheinos, the "cute and educated" young man with his five years of studies in Swiss law, is the ideal choice, a Greek from a good family, with a "large fortune" who "as a wise child preferred to leave his profession to continue his father's work" (Voltou 259). Cyrus had just learned "the flexibility of her dowry" so "he could pay all the debts he was ashamed to present to his dad" (Voltou 259).³⁷⁴ Dora's uncle however does not comprehend Dora's disappointment. His calculative mind projects his anima onto Dora, considering her to be an illustration of the Eve archetype, i.e., a woman unable to protect herself and survive on her own. He emotionally manipulates Dora by assuming the persona of the caring father only to further mitigate her objections: "I found you the best groom, the richest. I took care of you my child and you do not want to give me this slight satisfaction. You are twenty years old

³⁷⁴ «Ο κύριος Ποθεινός, ο «χαριτωμένος και μορφωμένος» νέος με πενταετής σπουδές στη Νομική της Ελβετίας είναι η ιδανική επιλογή, Έλληνας της ομογένειας από καλή οικογένεια, με «μεγάλη περιουσία» που «σα φρόνιμο παιδί προτίμησε να αφήσει κατά μέρος το επάγγελμα του για να ξακολουθήσει τη δουλειά του πατέρα του». Ο Κύρος, Είχε μόνο μάθει «την ελαστικότητα της προίκας της» και όπως σχολιάζει η Ντόρα σαρκαστικά «(έτσι θα μπορούσε να πληρώσει όλα χρέη ντρέπονταν να παρουσιάσει του μπαμπά του!)» (Βόλτου 259)

and over. It's time to get settled!” (Voltou 254).³⁷⁵ His rational and dry thought is an animus exemplification in sharp contrast with the feminine anima-driven response of Dora, Anneta, and Dora’s mother who was crying. Dora also felt powerless. Torn to pieces, she let her uncle order her fate: "Torn. Incompetent, I was left to their will as if hypnotized! (Voltou 253).³⁷⁶

The schism Dora describes occurs when the real world, the animus-dominated reality is exposed as the only choice available. However, the utter ripping of one’s being, i.e., the nigredo state, promises a recollection of the Self. Therefore, her final thought, although pessimistic, is not desperate. Her phrase below shows the precious knowledge Dora accumulated after her journey to Egypt: “We’ll see, unconsciously, like the unconscious wrestler who understands the futility of his fight I surrendered... However, in this phrase ‘we’ll see’ hangs my whole future” (Voltou 255).³⁷⁷ The heroine’s conscious choice to face the future stoically after such an emotional blow is a sign of the Kore’s maturity. Dora, throughout her journey, has progressed from the Kore persona toward the Animus-centered Sofia archetype. Journeys are symbolically interpreted as a source of wisdom and experience. Dora’s journey may seemingly appear as a mundane and unsuccessful quest; however, the lessons she learned and the open ending suggest that a possible change may occur in the near future. The animus dominance is established as a ruling force of modernity while, at the same time, Dora, realizes in the East that the West is strongly present in minor or major manifestations.

The animus-oriented world represented by the Father Figure and the patriarchal society around the heroines makes them think suspiciously of men. All novels adopt feminist perspectives as they deliberately depict female injustice and oppose patriarchy’s oppressive tendencies. However, the heroines do not consciously dislike men. The events they narrate and the people they encounter are mostly perceived as Shadows and manifestations of a Shadow Animus. The heroines become aware that the dominant exuberant masculine energy around them is only a reflection of their repressed feminine anima. The reciprocity of both energies seeking to find a sustainable equilibrium is evident.

³⁷⁵ «σου βρήκα τον καλλίτερο γαμπρό, τον πλουσιώτερο. Φρόντισα για σένα παιδί μου, και δε θέλεις να μου δώσεις αυτή τη μικρή ικανοποίηση. Είσαι είκοσι χρονών και άνω. Καιρός είναι ν’ αποκατασταθείς!» (Βόλτου 254)

³⁷⁶ «...κόπηκα! Ανίκανη, αφέθηκα στη θέληση τους σαν υπνοτισμένη!...» (Βόλτου 253).

³⁷⁷ «Βλέπουμε... απήντησα σιγανά ενέδωκα σαν τον λιπόθυμο παλαιστή, που καταλαβαίνει την ματαιότητα του αγώνα του... Εντούτοις σ’ αυτό το «βλέπουμε» στηρίζουνταν όλο μου το μέλλον» (Βόλτου 255).

In *I Eromeni Tis*, the disappointment and anger Dora feels towards men is evident. Sometimes Dora identifies with men and other times she perceives herself as a woman. When her feminine side is threatened by Lisa's anima or society's animus, she over-identifies with her masculine logos as a defense mechanism and becomes animus possessed as seen in the excerpt below: "Sometimes I think more rationally. 'What is the need to live with a psyche? Why do we not get rid of this inner self, which has become so tedious for us?' As we become more practical, we help those around us, society, and twice as much ourselves" (Rosetti 132-133)³⁷⁸ Dora claims that the aphorism of the inner world is a logical stance. She longs for emotional detachment which she supposedly perceives as freedom. The constant worry about the world of emotions is tiring and moreover selfish. A practical mind and a problem-solving attitude, like the one a scientist demonstrates, could prove more beneficial for her own mental health but also for society in general. This animus possession is exemplary of the false and deceptive thoughts a woman can generate when she forcefully adopts the male Logos.

The slight irony and sarcasm evoked by the exaggerative thought of denouncing what is psychic, inner, or female is a reaction to Dora's complete submission to Eros. The adoption of the other extreme is a projection of Dora's desire to distance Lisa from her inner cosmos, which is vulnerable and defenseless against her. Female love and the psyche are equally demanding sources of emotion since they constantly request creative energy as fuel. Moreover, the senses are activated to every offered incentive. On the contrary, logos has no emotional demands since it is calculative, habitual, and mechanic in nature. Nonetheless, when Dora adopts the animus-oriented way of life, she admits that although peaceful, her life is ugly: she becomes a machine that constantly works to produce a profit.

Dora's self-awareness and honesty is an anima rupture within the animus rupture. The initial rupture appears when Dora becomes animus possessed and wishes to escape the emotional world. Then the anima ruptures the animus persona to remind the heroine of the cruelty and unfriendliness of such a dry expression of the self. On the verge of adulthood, Dora gets exposed to both qualities, male and female, and is naturally standing perplexed facing the prospect of her new unstable identity. The heroine, as a typical Kore, longs for stability and safety. Nonetheless, the journey to adulthood prohibits any kind of attachment

³⁷⁸ «Άλλοτε σκέφτομαι πιο λογικά. «Ποια η ανάγκη να ζούμε με ψυχικό κόσμο; Γιατί δεν απελευθερωνόμαστε απ' αυτό το εσωτερικό μας είναι, που μας έγινε πια τόσο κουραστικό; Σαν γινόμαστε πιο πραχτικοί, βοηθούμε τους γύρω μας, την κοινωνία, κι άλλο τόσο και διπλάσια τον εαυτό μας τον ίδιο» (Ρωζέττη 132-133).

and security. Dora characteristically claims that she is no longer “a pebble” (Rosetti 204). This comparison has a double meaning. On the one hand, she is not a stone that Lisa can kick or throw in the ocean anytime she desires, but, at the same time, she has lost her versatile nature as a child, that can adopt shapes from encounters with her environment. The sea undeniably is a metaphor for the female anima: “quiet and peaceful life. I became a proper working machine ...I am no longer a pebble as before” (Rosetti 204).³⁷⁹ The deliberate attachment to the animus that Dora demonstrates is, in reality, an escape from her uncontrollable anima. This desire is falsely translated as a sign of maturity or realization. Dora convinces herself that a blissful, individuated life is a synonym for a money-oriented career. Dora uses subtle irony and criticism against this new life prospect as she admits it is old-fashioned and conservative: “As I’ve buried love in me, I now intend to live... And I will chase money first. Work. Work to death. Unimaginable amounts of savings. A proper country life. And the stashes getting thicker...” (Rosetti 203).³⁸⁰

In another moment of anima crisis, Dora refers to herself as a sum of internal organs and flesh pieces. This perception of herself described in scientific terms is another unconscious tactic the heroine uses to avoid her anima. Dora purposefully places her animus in the foreground as a defense mechanism against her emotional instability. The animus becomes a persona, which like the Kore performs the role of a filter or shield that pushes threats away. For Dora, the threat is her female nature; her lover and her self’s Shadow are haunting her, pressuring her to manifest her authentic likelihood and project her animus persona. Dora resists this invitation, trying to convince herself she is a selfish, uninterested woman:

Wretched existence - I curse myself - gather yourself for a moment. Your bones, your muscles, your nerves, your brain, your guts, focus, squeeze your body with your hands to convince yourself that you own it, that it is yours, gather your whole self and think for a

³⁷⁹ «ήσυχη κι άσκημη ζωή. Έγινα σωστή μηχανή που δουλεύει...Δεν είμαι πια βότσαλο όπως πριν» (Ρωζέττη 204).

³⁸⁰ «Μια και έθαψα τον έρωτα μέσα μου, έχω σκοπό να ζήσω... Και θα κυνηγήσω το χρήμα πρώτα πρώτα. Δουλειά. Δουλειά του πεθαμού. Οικονομία αφάνταστη. Σωστή επαρχιώτικη ζωή. Και το κομπόδεμα να χοντραίνει...» (Ρωζέττη 203)

minute alone, who are you, what are you doing? Do you understand? Keep that in mind: You only belong to yourself. (Rosetti 133)³⁸¹

The declaration “I belong to myself” as a firm realization is projecting the shadow of doubt—the possibility of not belonging to the Self. The individual who has the urge to announce her dependence on her Self implies that this prospect is not granted by her environment. The need to affirm her autonomy indicates that Dora does not believe that this was possible until that moment. The Ego speaks directly to the Shadow in an internal debate marked by an intense anima/animus confrontation and an unconscious acceptance of the shadow’s power.

In *To Talanto tis Smaros*, the animus appears at moments of confidence, strength, and recollection. The Animus as an ordering force exhibits purpose, seeking to empower the Self against the Shadow Other. The animus’ focus on the Ego can also be perceived as a Shadow manifestation; Smaro can only express her animus in a competitive manner to the male anima. When the Kore is animus possessed, she does not perform in light masculine attributes; on the contrary, she modifies the feminine characteristics in her lovers’ display. The adoption of a superior animus stance is a reflection of her anima being abused when she was the one in love. That satisfaction is evident in the pleasure she attains when her lovers cry for her: “For the first time she saw a man crying like a child, desperate, lost from the world! ... What a tender moment! And then you are told that a man should not cry” (Dafni 67).³⁸² The instance a role reversal occurs; an unexpected switch, which Smaro perceives as victory or revenge. The sense of dominance the heroine claims over her lovers is a state she longed to experience as Kore. When Nikos cries for her she enjoys torturing him. As a result, she overlooks her nature as a Kore and transforms into a seductress:

So what Smaro had longed for she was now enjoying: She stroked his thick hair, kissed his red lips where they part... That was all... she felt something like disgust...³⁸³ But when he

³⁸¹ «Άθλια ύπαρξη—αυτοβρίζομαι—μάζεψε λοιπόν για μια στιγμή όλο σου το είναι. Τα όστα σου, τους μύς σου, τα νεύρα, τον εγκέφαλο, τα σπλάχνα σου, συγκεντρώσου, σφίξε με τα χέρια σου το σώμα σου για να πεισθείς πως το κατέχεις, πως είναι δικό σου, μαζέψου ολόκληρη λοιπόν και στοχάσου για ένα λεπτό μονάχα, τι είσαι, τι κάνεις; Καταλαβαίνεις; Βαλ’ το καλά στο νου σου: Ανήκεις μόνο στον εαυτούλη σου.» (Ρωζέττη 133)

³⁸² «Πρώτη φορά βλέπει άντρα να κλαίη σαν παιδί, απελπισμένο, χαμένο από τον κόσμο!...Το γλυκειά στιγμή! Κι’ έπειτα σου λένε, πως ο άνδρας δεν πρέπει να κλαίη» (Δάφνη 67).

³⁸³ «Εκείνο λοιπόν που είχε ποθήσει η Σμαρώ το χάρηκε: Χαιδεψε τα πυκνά μαλλιά, φίλησε τα κόκκινα χείλια εκεί στο άνοιγμα...Αυτό ήταν όλο...ένοιωσε κάτι σαν αποστροφή» (Δάφνη 45).

listens to her talking rationally, he feels in every sentence that fearful ornament going deeper into his heart measuring his despair... (Dafni 45, 47)³⁸⁴

Smaro is generally an anima excess character since her Artist archetype pushes her to Eros. When she uses her animus, it is to misappropriate her kind nature. The animus, when used as a defense mechanism or shield against the Other, is detrimental to the heroine's inner balance since it is not her authentic expression of repressed anger or grief; it is not a Shadow expression of her female nature but a dark expression of a projected behavior from her male opponent.

A similar parallel to *Levantinismoi* occurs when Smaro seduces and torments her male victims. During the moments of her dark charm, Smaro is compared to the oriental woman. Her Eros is compared to a princess, who lives far away and induces mystery and fear in the interested male. The image of the seductive, oriental figure as the dark object of love is a male projection of the female anima depicted as a dangerous and foreign power. Interestingly, the diction Dafni uses for this direct address to love that is personified as a princess demonstrates poetic language and rhetorical attributes. Therefore, one notices that a call for Eros demands a different discursive fabrication of words:

Love, Love, unrecognizable, distant princess, how do you consent your bright traces to be confused with the Orient Lust's reborn face to such a degree that the one who adores you is deceived and believes that the eyes that were once wet, and the voice that for once trembled and the fragrant palm he kissed, everything, everything was yours? (Dafni 36)³⁸⁵

In *Ginekes*, the male Logos is adopted primarily by the conservative female characters. These heroines become channels of animus power intentionally, as they realize that the world they live in is animus driven. Similar to the persona, which functions as a defense mechanism, the adoption of patriarchal Logos is an unconscious anima strategy, which aids the heroine to protect and maintain her privileged social stance. Undeniably this tactic keeps the Kore fixed in the Eve stage. Moreover, it maintains the dominant view that

³⁸⁴ «Μα όταν την ακούη να μιλή με το διαβήτη της λογικής, νοιώθει σε κάθε φράση το φοβερό εργαλείο να μπηγεται βαθιά στην καρδιά του και να μετρά την απελπισία του...» (Δάφνη 47).

³⁸⁵ «Αγάπη, Αγάπη, δυσκολογνώριστη, μακρινή βασιλοπούλα, πως δέχεσαι να μπερδεύονται τα φωτερά σου αχνάρια με της Αράπισσας Ηδονής το ξαναμμένο πρόσωπο τόσο πολύ, που να ξεγελιέται κείνος που σε λατρεύει και να πιστεύη πως τα μάτια που ήταν υγρά, και η φωνή που έτρεμε και η μυρωμένη φούχτα που φίλησε, όλα, όλα ήτανε δικά σου;» (Δάφνη 36)

the male is the ultimate caregiver and breadwinner. The adoption of the patriarchal logos is used by Fani, Dimitra, and Kaiti when their dependent relationship to men is exposed.

A specific example of this thinking process is noticeable when Fani advises Kaiti to ask her wealthy friend to marry her. She claims that only through marriage women can establish their stance in society. Men, according to Fani, can one day behave as if they are in love with a woman but the next day forget her existence. She claims that it is solely through marriage that women can be secured (Kazantzaki 44).³⁸⁶

Her final advice to her young sister presents a characteristic example of the animus projection:

I hope you have not fallen in love with him; if that's the case then shame on you. Love is slavery, oppression. When you do not love, you walk on the right path. You are the master of each situation. Pretend to be in love, don't fall in love. After all, men are usually attracted to women who pretend to love and never to those who really love them. (Kazantzaki 44)³⁸⁷

Fani believes that men are attracted to women who do not treat them with love but instead pretend they care about them. When a woman applies strategic thinking—like the Shadow of the Queen archetype— she is capable of achieving what she desires in her wedding. According to Fani, emotions blur the mind while cold logic is a fruitful strategy for the ambitious woman (Kazantzaki 44).³⁸⁸

Since Kaiti sacrificed her virginity to a man without being married to him, she has to make sure that somehow her future will be financially secure. Fani's fascination with money and society's view regarding the life choices available to a single woman reveals the same animus logic: "With a respectable amount of money in the bank and a house in your name even if you let go and slip, the damage won't be irreparable. After all, nothing is repaired as easily as what happened" (Kazantzaki 44).³⁸⁹

³⁸⁶ «μόνο με το γάμο εξασφαλιζόμαστε εμείς οι γυναίκες. Σήμερα είναι ξετρελαμένος μαζί σου, αύριο όμως τι γίνεται» (Καζαντζάκη 44).

³⁸⁷ «Δεν πιστεύω να τον έχεις αγαπήσει γιατί τότε αλίμονο σου. Αγάπη θα πει σκλαβιά, υποδούλωση. Ενώ όταν δεν αγαπάς περπατάς στα σίγουρα. Είσαι κυρία της καταστάσεως. Να υποκρίνεσαι την ερωτευμένη όχι να είσαι. Οι άντρες άλλωστε κατά κανόνα δένονται με τις γυναίκες που υποκρίνονται τον έρωτα και ουδέποτε με αυτές που πραγματικά τους αγαπούν.» (Καζαντζάκη 44)

³⁸⁸ «Το συναίσθημα θολώνει την κρίση ενώ η ψυχρή λογική μπορεί να είναι αποδοτική» (Καζαντζάκη 44).

³⁸⁹ «Με ένα ποσό στην τράπεζα και μ'ένα σπιτάκι στο όνομά σου και αν ακόμα τον αφήσεις και σου ξεφύγει, το κακό δε θα'ναι ανεπανόρθωτο. Άλλωστε τίποτα δεν επανορθώνεται τόσο εύκολα όσο αυτό που έγινε» (Καζαντζάκη 44).

The acceptance of the world as merely animus oriented and the decision to accept the status quo as such is realistic but at the same time limiting. The patriarchal Mid-War society considered that an anima-oriented world was synonymous with chaos and suffering while an animus-oriented one was safer for the woman to live in. Such unequal perceptions regarding the world of women and the world of men forced women to perceive men as enemies or shadows. Excluded from the equation, they could not think of the male/female pair in unity. The female cosmos was different than the male cosmos and the dominant social order favored clearly the latter. Therefore, women were considered *a priori* as the Other. The likelihood of a syzygy was small. This realization, however unjust and problematic, motivated women to react. The cognizance of the patriarchal society's rules yielded knowledge and spread social awareness to women who dared to dream of a world of peaceful coexistence:

"What an unhappy creature the woman is! Exposed to all intrigues, she is ready to plunge into the first scam! At every step, a trap awaits her; as soon as she escapes from one, she stumbles on the other, further away. These ambushes are made by beasts, who surround her, and with whom she must socialize and treat well, because that's the way people want it!" (Kazantzaki 251)³⁹⁰

Furthermore:

Poor girls! Although we do not like to adopt the opinions of others, we cannot help but remember something that Hugo said that every woman should know. "No matter how great a woman's spirit is, she is always a small boat in a big ocean"...³⁹¹ Happy are the girls who are able to go through these terrifying and abundant Symblegades having damaged just a few wings from the white bird's tail called Virtue. (Kazantzaki 65, 71)³⁹²

Awareness of the female's weak position does not necessarily accelerate the developmental process of the individual. Often, it encourages an attachment to inferior stages of

³⁹⁰ «Τι δυστυχισμένο πλάσμα πουνε η γυναίκα! Εκτεθειμένη σ'όλες τις ραδιουργίες είναι έτοιμη να πέσει στην πρώτη απάτη! Σε κάθε βήμα, την περιμένει μια παγίδα' μόλις γλυτώσει απ το μια σκοντάφτει στη άλληνα, παραπέρα. Κ'οι ενέδρες αυτές τις κάνουνε κτηνάνθρωποι, που την περιστοιχίζουνε, και που πρέπει να συναναστρέφεται και να τους φέρνεται και καλά, γιατί έτσι το θέλει ο κόσμος!» (Καζαντζάκη 251)

³⁹¹ «Τα καυμένα τα κορίτσια! Αν και δε μας αρέσουν να χρησιμοποιούμε τις γνώμες των άλλων, ως τόσο δε μπορούμε να μη θυμηθούμε κάτι που είπε ο Ουγκώ και που πρέπει ναν το ξέρη κάθε γυναίκα. «όσο μεγάλο και αν είναι το πνεύμα μιας γυναίκας, πάντα είναι μικρή βαρκούλα σε μεγάλο ωκεανό.» (Καζαντζάκη 65)

³⁹² «Ευτυχισμένα τα κορίτσια που θα μπορέσουν να περάσουν από τις φοβερές και πολλαπλές αυτές Συμπληγάδες με ζημία λίγων φτερών μόνο από την ουρά του άσπρου πουλιού που λέγεται αρετή» (Καζαντζάκη 71).

development when the Kore is afraid to react against the animus. However, the importance of the realization that, despite social conditions, there is a good chance that a strategic move would change their position for the better should not be underestimated. The ultimate purpose of collecting gnosis through the journey's course is to enhance awareness regarding the female/male interaction and the need to restore the balance between the Animus and Anima archetypes. The uncritical adoption of the Animus/Logos in Shadow can only be harmful to female nature. The realization that the animus projection need not be associated with a distant, selfish, and calculative mindset but also with a wise and structured logic promises an authentic individuation journey.

7.4 Attaining the Syzygy: Moments of Bliss and Eudaimonia

In one of his last interviews, Joseph Campbell analyzed his famous quote “follow your bliss.” This phrase was commonly mistaken and perceived as a constant chase for happiness. The Jungian-inspired anthropologist meant something entirely different when he said that the purpose of life is the quest to find your personal haven. He explained bliss as follows:

If you follow your bliss, you put yourself on a kind of track that has been there all the while, waiting for you, and the life that you ought to be living is the one you are living. Wherever you are—if you are following your bliss, you are enjoying that refreshment, that life within you, all the time. (Campbell, Joseph. Interview. Conducted by Moyers, 24 June 1988.)

By following your bliss, you don't experience a pleasurable road that is bedded with rose petals and miracles. The track is personal, unique, and an inner-generated transformation. This idea of the internal trip as unpredictable but transformative is influenced by Jung who focused on the process of discovery more than the end result of the journey. Therefore, bliss may be defined as a natural course that one can track to experience fulfillment and purpose. Sometimes bliss is equated with a state of euphoria, but in reality, being blissful is the state that transports a profound sense of deep transformation.

As Campbell says to Moyers: “The way to find out what makes you the happiest is to focus on being mindful of your happiest moments—not simply excited, not just thrilled, but deeply happy”. Bliss being a subjective state means that there is no persona attached to the subject's experience. The individual performs in accordance with his/her authentic desires and aspirations. There is neither a Shadow presence obscuring the moment; however, there

could be encounters and appreciations of its darkness along the way. As a result, the subject is able to recognize the antithesis between the blissful and shadow state. Hence, bliss *a priori* incorporates in its manifestation an antithetical comparison. Moreover, the focus on the Self as the authentic originator of joyful moments can be achieved when the anima and animus find a sustainable equilibrium. Logos and Eros, as fundamental forces of the world, meet and cohabit in harmony. Hence, the equilibrium manifests when an analytical and logical view of the world is partnered with a feminine genuine expression of emotional responses in relation to the exterior world. In Jung's words:

The natural function of the Animus (as well as of in the Anima) is to remain in place between individual consciousness and the collective unconscious; exactly as the persona is a sort of stratum between the ego-consciousness and the objects of the external world. The Animus and the Anima should function as a bridge, or a door, leading to the images of the collective unconscious, as the persona should be a sort of bridge into the world. (Purrrington et al.)

The moments of syzygy are evident when patriarchal Logos is transformed into a deeper self-orientation and goal scheme. At the same time, the anima excess diminishes in intensity and performs as an authentic and creative expression.

For example, in *I Xepartheni*, this divine union or syzygy is found in the superlative display of motherhood. Katina becomes a mother while she still is a Kore; this development in her individuation journey leads her closer to the Virgin Mary archetype. Katina as a divine child becomes the mother of another divine child. She, therefore, experiences the sacred feeling of infinite love as a mother (Eros) but also identifies with her son (animus projection). As a result, she experiences the profound state of eternal creation and syzygy through this double identity of the Kore/Mother pair. The Lover archetype is also fulfilled through the activation of the Mother archetype since Katina's son offers her rays of light, hope, and a divine feeling she cannot easily explain. Moreover, the presence of her son gives the heroine purpose, strength, and orientation. Hence, her animus—presented as her maternal survival instinct—depicts that her Logos has also been stimulated. In other words, the archetype of the Great Mother displays the initial syzygy with the male Other, but also the divine union with the child. Despite the tragic outcome, motherhood constitutes the manifestation of wholeness in *I Xepartheni*. Katina's anima allows her to experience profound feelings while her animus, driven by her role as the caretaker and nurturer, urges her to think practically and effectively for her child's sake. Katina worships her child and as indicated in the passages below, she wholeheartedly believes that motherhood offers the finest anima sense a woman can ever

experience: “God gave the sweet breast and the beautiful belly to the woman to become a mother; because woman is made for love” (Nakou 11).³⁹³ Katina further states: “Condemning a woman to never have a child is like killing her own life from the inside” (Nakou).³⁹⁴

In *To Talanto tis Smaros*, the moments of anima possession are the moments when the authentic expressions of the heroine’s inner self are exposed to the world. When Smaro is on stage performing, appreciated by her audience, she finds the strength and courage to keep pursuing her dreams in the hostile social setting she lives in. When the young Kore executes her Artist archetype in light, the whole world suddenly makes sense; as a blissful artist, she is drenched in the world of dreams, symbols, and emotions while at the same time she develops a clear purpose and life mission. The combination of fulfilled emotion and a specific drive helps her overcome the obstacles raised by society’s criticism. Her idealized view of art and the prospect of being solely dedicated to her pursuit makes her feel noteworthy and powerful as a woman artist. As seen in the quotes below, art provides a sense of freedom of expression, a natural love of life as well as the promising prospect of leaving a legacy behind:

Art is tough. It requires dedication and sacrifices. You have to be very strong, in order to be able to offer her even your own happiness. Therefore she too had the power of the great artistic souls ...³⁹⁵

But I’ll become grand, history will write for me. I will glorify the name of my father...³⁹⁶ She had her tripod, her charcoal and her double fire: art and love...³⁹⁷

That was it. Her soul finally had found its balance. That morning she did not look inside her at all, to see the people who had passed in there their night and had slept, randomly, deep but

³⁹³ «ότι ο Ύψιστος έδωσε το γλυκό στήθος και την όμορφη κοιλιά στην γυναίκα για να γίνει μητέρα ...γιατί η γυναίκα είναι καμωμένη για τον έρωτα» (Νάκου 11).

³⁹⁴ «...Να καταδικάσεις μία γυναίκα να μην έχει ποτέ παιδί είναι σαν να θανατώνεις μέσα της την ίδια της την ζωή» (Νάκου 47).

³⁹⁵ «Η τέχνη είναι σκληρή. Θέλει αφοσίωση και θυσίες. Πρέπει να είσαι πολύ δυνατός, για να μπορείς να της προσφέρεις ως και την ευτυχία σου. Επομένως κι’ αυτή είχε τη δύναμη των μεγάλων καλλιτεχνικών ψυχών...» (Δάφνη 11).

³⁹⁶ «...Εγώ όμως θα γίνω μεγάλη, η ιστορία θα γράψει για μένα. Θα δοξάσω το όνομα του μπαμπά» (Δάφνη 12).

³⁹⁷ «Είχε το καβαλέττο της, το κάρβουνο της και τη διπλή της φωτιά: την τέχνη και την αγάπη» (Δάφνη 68).

not awake. Today she saw the external world and felt an overflow of love for everything. (Dafni 11, 12, 68, 122)³⁹⁸

In *Ginekes*, the syzygy or bliss is experienced when each heroine feels free to act as she wishes. The objective is not common to all sisters: marriage, divorce, love, and motherhood all appear as distinct aspirations that characterize each heroine's authenticity. Every heroine by the end of the novel acts in accordance with her true Self, despite the price she has to pay and the nature of her desire. The Shadow Self or the Shadow Other often obscures the idyllic outcome; nonetheless, each objective is *a priori* defined for each heroine. The fulfillment of the deeper personal need through questing is both an anima and animus progression, which, once achieved, manifests as the union of desire and actuality.

For instance, when Aimi divorces—ironically breaking a false social syzygy—she becomes whole and richer in animus. Although the male presence disappears, she claims that the freedom and empowerment she experiences are liberating. The heroine firmly believes that each person is responsible for their life and only owes explanations to her own self, not to any other. Trying to be likable is an encroachment on one's individual rights and uniqueness. Aimi asserts to her sisters that to remain unhappily married could only seem reassuring and proper to Dimitra's and Fani's shallow perception of women as dependent wives. However, she would only be miserable and most importantly untrue to her own ideal vision of herself. Aimi is genuinely unconcerned with the discussion of social status and society's view on female morality. Therefore, she does not follow the norm's opinion on her own personal matters, nor does she follow society's guidelines on her behavioral conduct. Her conscious decision to distance herself from the norm is a moment of syzygy since her personal aspirations get fulfilled through proper planning and action. Moreover, the animus prospect is perceived as an honorable and correct decision. The established orders are dirty and disgusting actions while following one's heart is the honest and the right thing to do (Kazantzaki 28).³⁹⁹

Anna, similarly to Aimi, defends her life choices firmly. Her dedication and loyalty to her own self and ironically to her anima make her animus oriented. Although she is

³⁹⁸ «Αυτό ήταν. Η ψυχή της είχε βρη την ισορροπία της. Εκείνο το πρωί δεν κοιτάζε καθόλου μέσα της, να δή τον κόσμο που είχε νυχτώση μεσοστρατίς και κοιμώταν, όπου έτυχε, βαθιά μα όχι και αξυπνητα. Σήμερα έβλεπε τον εξωτερικό κόσμο κι'ένοιωθε ένα πλημμύρισμα αγάπης για το κάθε τι» (Δάφνη 122).

³⁹⁹ Τα «καθιερωμένα είναι τα βρώμικα και τα σιχαμερά» ενώ το να ακολουθεί κάποιος την καρδιά του είναι «το τίμιο και το σωστό» (Καζαντζάκη 28).

demonstrating an intense anima side, she does not get influenced by the dominant cautiousness of the world concerning Eros. Unlike a typical Kore, she defends her true nature literally until the very last minute. The outcome of her decision is ultimately shadowy but her persistence to keep her authentic view on life exhibits an inner peace, a syzygy between her emotional and intellectual side. Her determination is evident when she claims that if she could repeat her life's narrative, she would live by the same principles.

Sofia, who initially demonstrates a strong animus side, ultimately expresses her need for an equal anima display; she gives in to the married man's affection and experiences Eros in her forties for the first time, prioritizing ultimately her own need for companionship and desire for love. The outcome of her intimate relationship however is unfortunate; Kazantzaki wishes to portray the male behavior as damaging to women. The responsibility burdens the patriarchal society that teaches women the absolute animus doctrine that Eros is a naive choice or even a weapon for her life's destruction. Love is neither pure nor admirable but a slip-up that a woman carries with her along with grief and catastrophe (Kazantzaki 34).⁴⁰⁰

Sofia did not suffer in the end due to her conscious decision to express her anima. On the contrary, she improves her life by decreasing the existing loneliness and coldness she has ceaselessly experienced from a young age. As she admits: "Is it better to live with this piece of ice in the place of the heart, along with this horrible loneliness?" (Kazantzaki 32).⁴⁰¹ A potential syzygy seems a reassuring and calming prospect. Both logic and emotion are manifested in her genuine thought process: "Why should I spend the rest of the years with a man next to me who keeps hurting me?" (Kazantzaki 32)⁴⁰² she wonders.

Aimi responds positively to her sister's choice. In her letter to Sofia, she urges her to follow her example and behave in accordance with her unaffected call. Aimi foreshadows that the outcome of her relationship may not be ideal; however, a woman needs to demonstrate a fearless attitude towards life and embrace every single opportunity to experience emotional fulfillment. For Sophia to decide such a thing, "she must be completely

⁴⁰⁰ «η αγάπη δεν είναι αγνή και αξιοθαύμαστη «αλλά ένα «παραστράτημα που κουβαλά μαζί του την οδύνη και την καταστροφή» (Καζαντζάκη 34).

⁴⁰¹ «είναι τάχα καλύτερα να ζω με αυτό το κομμάτι τον πάγο στη θέση της καρδιάς, με αυτή τη φρικτή τη μοναξιά;» (Καζαντζάκη 32).

⁴⁰² «Για σκέψου να περάσω τα υπόλοιπα χρόνια με έναν άνθρωπο πλάι μου που να τον πονάω και να με πονά;» (Καζαντζάκη 32).

dominated by this feeling. Nor should she threaten herself into seeing this state as ‘indecent and trivial’” (Kazantzaki 78).⁴⁰³

For Nina, the ideal Eros is a powerful inspiring force that overpowers life and embodies the ideal union of masculine and feminine. She provides a clear definition of the syzygy between the masculine and the feminine as Love: “[It] rules life and is the content ultimate union of male and female, the spontaneous and the genuine” (Kazantzaki 34).⁴⁰⁴

For Nina, the ultimate syzygy mainly translates to social solidarity and equality. As a communist, her mission initially seems animus oriented since her interest focuses on the financial oppression imposed by capitalism on the suffering working classes. However, her personal involvement in the cause that she stands for as a teacher working close to the borders exposes an emotional connection to the mission. The animus/anima syzygy occurs as the heroine is passionate about her ideas but also effectively practical at their implementation. Her aspirations thus offer her a profound sense of bliss and gratification.

In contrast to Nina, who finds *eudaimonia* in helping others in need, Kaiti’s ultimate vision of happiness is achieved in her ego’s shadow; nevertheless, the outcome of her choice is true to the Seductress archetype she embodies. Focusing on materialistic fulfillment, Kaiti mistakenly confuses bliss with financial abundance: “I live like a fairytale queen in a villa offered to me by the generous friend I acquired” (Kazantzaki).⁴⁰⁵ As her individuation journey unravels, she realizes that her priorities have changed and that Eros cannot be performed under an animus scope. Her initial shallow phase of animus possession and her ultimate decision to change her life are decisions that demonstrate a clear orientation towards attaining her goals and a simultaneous need for emotional completion. The individual’s syzygy cannot be objectively described as good or bad. The heroine uses her right to change her mindset or course throughout her journey. Ultimately, her decisions exhibit the animus/anima interface during each distinct phase.

Fani, on the other hand, is aware of her life goal early on: she wants to find a rich and intellectual man to provide for her. She abandons her first husband who was just rich for another who is the representation of the man she always longed for. Fani represents the

⁴⁰³ “Για να αποφασίσει η Σοφία ένα τέτοιο πράμα «θα πει πως την εξουσίαζε ολοκληρωτικά το αίσθημα αυτό. Και ούτε πρέπει να εκβιάσει τον εαυτό της να το δει ‘ανάπρεπο και επιόλαιο’» (Καζαντζάκη 78).

⁴⁰⁴ «που εξουσιάζει τη ζωή και που είναι το χαρούμενο τερματικό αγκάλιασμα του αρσενικού και του θηλυκού, το αυθόρμητο και το αληθινό» (Καζαντζάκη 34).

⁴⁰⁵ «Ζω σα βασίλισσα του παραμυθιού σε μία βιλίτσα που μου πρόσφερε ο γενναιόδωρος φίλος που απέκτησα» (Καζαντζάκη 37).

superficial, Queen archetype, which selfishly uses other people for her own benefit. Nevertheless, she successfully fulfilled her timeless ambition by stating “I was simply destined to be in this present condition” (Kazantzaki 91). Again, the syzygy may not seem objectively moral or correct; nonetheless, as the heroine represents the individual who is possessed by the Shadow manifestation of her archetype, the interpretation of the ideal syzygy becomes darker in order to convey clearly the nature of her needs.

Similarly, Dimitra reaches her goal early on, embodying the Queen archetype. As the wife of a husband who displays the King archetype, she is offered a comfortable, mindless life. Her anima and animus are in balance, undoubtedly, however, colored in Shadow hues. Dimitra’s view on marriage provides a false definition of the couple’s syzygy which places the female in an assumingly inferior state only to later act in secret as the male’s superior:

A married woman does not need to have any of the virtues that a model woman presupposes in order to make her husband appreciate and encourage her as such. It is enough to know how to deceive him! In everything from the most insignificant to the most serious matter! (Kazantzaki 96)⁴⁰⁶

In *Levantinismoi*, the moment of syzygy expression is present when Dora generously explores the new Eastern environment. Her chance to discover the unexplored land grants her a sense of utter sovereignty. Most importantly, her exciting venture is in harmony with her aspirations and overall thought. Dora derives pride and satisfaction from her journey and is optimistic about the future ahead of her. This exposure reveals to the young heroine her true identity as “oriental”; the sense of belonging to the East as seen in the quotes below is a moment of profound realization. Dora discovers she is an amalgamation of Western and Eastern blood: “Suddenly I felt a sweet pleasure, a perfect satisfaction for what I’ve done. I was in good terms with myself, I’ve lived too! ...⁴⁰⁷ Dora whose unique joy was riding and wandering in the wilderness, running madly in the savannahs...” (Völtou 15, 264)⁴⁰⁸

⁴⁰⁶ «μια γυναίκα παντρεμένη για να κάνει τον άντρα της να την εκτιμά και να την θαρρεί πρότυπο γυναίκας δεν χρειάζεται να έχει καμία από τις αρετές που προϋποθέτει ένα πρότυπο. Φτάνει να ξέρει να τον γελά! Σε όλα από τα πιο τιποτένια έως τα πιο σοβαρά!» (Καζαντζάκη 96)

⁴⁰⁷ «Ξαφνικά αισθάνθηκα μια γλυκειά ηδονή , μια τέλεια ικανοποίηση για ό,τι είχα πράξει. Είμουν εν τάξει απέναντι του εαυτού μου’ είχα ζήσει κ’εγώ!» (Βόλτου 15)

⁴⁰⁸ «Η Ντόρα που για μοναδική χαρά είχε να καβαλικεύει και να γυρίζει στα περικόρα τρέχοντας τρελλά στους κάμπους» (Βόλτου 264)

Her enjoyment of the wilderness brings her to take part in the fellagh: "...and the raids on the neighboring villages that introduced her to the life of the fellagh" (Voltou 263).⁴⁰⁹ She further writes: "I felt it in my heart. Oriental blood prevailed inside me ... An Oriental woman born and raised, far from her homeland! Nevertheless, I had all the characteristics of my race" (Voltou 67).⁴¹⁰

In *I Eromeni Tis*, the love union, while different from the typical masculine/feminine duality, is presented through Lisa and Dora's relationship. The Lover archetype is manifested in light and the *hieros gamos* occurs in its own unique terms specific for this merge. The connection between the excess anima energy and the contentment of the Lover archetype is evident. The Lover is the most instinctive feminine archetype because it represents the erotic impulse that inspires procreation. The Lover archetype endows a woman with highly magnetic energy that empowers her to create, transform and attract new prospects. Eros, or anima, is a primordial energy that can be translated as creative inspiration and intimacy. The heroines experience intensely the archetype of the Lover as they connect both physically and mentally. In *I Eromeni Tis*, since the nature of the love is homoerotic, one would expect that the anima-to-anima interaction would forbid any form of balance. The anima union is seemingly not an ideal syzygy example as defined in Jungian terms. The masculine energy is completely absent. However, as Dinos says, homoerotic love particularly between women can paradoxically exhibit the ultimate form of the ideal syzygy: "Only a woman knows how to love... a woman loves... so a couple of two women who fall in love is perfect... a man and a woman are imperfect. As for two men it is stupid" (Rosetti 122).⁴¹¹

Dora, a feminist and homosexual woman, agrees with him that womanhood is the only possible representation of the ideal love. Interestingly she wants Lisa to remain anima driven; her lover's femininity does not worry her. On the contrary, when Lisa acts like a man, her behavior unsettles her. Such a performance unconsciously mirrors her own manners as an animus-driven woman and reminds her of the male dominant society that is against their relationship. Dora desires to view Lisa as a purely anima-driven woman; in reality, she

⁴⁰⁹ «και τις επιδρομές στα γειτονικά χωριά που την μούσε στη ζωή του φελλάχου» (Βόλτου 263)

⁴¹⁰ «Το αισθανόμουν βαθύψυχα. Μέσα μου υπερίσχυε το ανατολίτικο αίμα.. Ανατολίτισσα γεννημένη κι' αναθρεμμένη, μακρυνά απ' την πατρίδα της! Μολαταύτα είχα όλα τα χαρακτηριστικά της φυλής μου.» (Βόλτου 67)

⁴¹¹ «Η γυναίκα μόνο ξέρει ν' αγαπά... η γυναίκα ν' αγαπιέται... ένα λοιπόν ζευγάρι από δύο γυναίκες που αγαπιούνται είναι κάτι το τέλειο... ένας άντρας και μια γυναίκα είναι ατελές. Όσο για δύο άντρες είναι βλακώδες» (Ρωζέττη 122).

dislikes the animus persona that Lisa exhibits imitating other feminist women. Ultimately, she loves Lisa as a woman for her genuine soul and authentic Self:

Sometimes she assumes a man's style when she is near me (is that a whim too?) I get mad. Bloody hell! I have no appetite for any... tomboy (like these snobby ladies who made so much noise around them, ostentatiously attacking homosexual women), as I have no need for a man. (Rosetti 123)⁴¹²

The idealization of homosexuality is an anima projection for both Dinos and Dora. Dino's view is certainly influenced by his own disappointment with men, and Dora is repulsed by any fake performance, reminding her of her own past shadow self. The art world which surrounds the two friends is anima friendly. The animus is considered hostile to all outcasts: artists, poets, and stigmatized individuals. Stigma is anima, for trauma demands an emotional involvement.

Moreover, the idealization of anima leads to the idealization of homosexuality. This idealization nevertheless is particular to the progressive group that identifies as anima-friendly. Like stigma, the dreamers and revolutionaries are also anima driven. The absence of animus seems rather problematic; nevertheless, the problem lies in the lack of space and freedom of expression that would aid the anima to present the individual's animus side. Society claims that animus and Logos are its own unique privilege. Romantic individuals are forbidden from having the freedom to manifest their aspirations in words. Left without the space to explain their side coherently and with a course of actions, anima-oriented people come across as romantic dreamers.

The animus-driven society, therefore, forbids animus growth from its individuals in the same way it represses the anima qualities in all males. Dora however is naturally animus-centered and often adopts the patriarchal logos when Lisa performs her anima in excess. This reaction counterbalances their differences and exposes an ideal balance in terms of psychic energy despite their gender similarity. Love, as an engine of growth, urges the couple to evolve together; the two heroines experience simultaneously all developmental anima stages. The passage from Eve to Sofia happens in both women since their mutual love urges both of them to change for the better. The divine feeling they share symbolically depicts universal

⁴¹² «Άλλοτε παίρνει ύφος άντρα σιμά μου (καπρίτσιο κι αυτό άραγε;) Εξανίσταμαι. Διάολε! Δεν έχω όρεξη από κανένα ...αγοροκόριτσο (σαν αυτές τις σνομπίστριες κυρίες που έκαναν τόσο θόρυβο γύρω τους, επιτιθέμενες επιδειχτικά σε ομόφυλες), όπως δεν έχω ανάγκη από άντρα.» (Ρωζέττη 123)

depth and meaning. Dora describes the night of their marriage as a spiritual union, the creation of cosmogony:

And at that sacred hour in the truly heavenly mingling of our bodies (because we were so tightly embraced) we felt a great sense of gratitude towards the world around us. Unconsciously, we both worshiped Earth and whispered to her a hymn of gratitude; a hymn of blessing, satisfaction and happiness for our feminine condition. (Rosetti 179)⁴¹³

Another vivid, intense, and illuminating imagery of genuine Eros as a pure anima meeting with the animus is seen when Dora swims in the sea. The image below describes the sense of wholeness from the individual's perspective when an internal syzygy occurs and the heroine feels at peace:

I swim tirelessly and stay for hours in the sea. I feel the sea as mine, this wild element of nature which I managed to love so much... As if we're relatives... That's why the moment I dive in, flooded by the pleasure granted by the bog and the breaking of the wave, I yell ecstatically: "My sweet sea! I adore you!..." While I swim or rest lying on its surface, with my head resting on its wet headrest, I whisper sweet words to her, secrets, endlessly, I tell her my thoughts. The sea is so related to women... Worshiping thus this wild element I am convinced that I am truly a pagan by birth! ... How right were the ancients (the barbarians mainly) who worshiped things they could sense, and see! (Rosetti 130)⁴¹⁴

As a woman, Dora identifies with the sea. The sea symbolizes the unconscious, the world of fantasy and creation. "The sea is the favorite symbol for the unconscious, the mother of all that lives." She as a woman and the sea as a mother are the same archetypal anima forces. At the same time, the sea is symbolically compared to Lisa as a wild creature that lures Dora to surrender. Dora finds the sea familiar in a way similar to the uncanny feeling evoked by the

⁴¹³ «Και κείνη την ιερή ώρα μέσα στ'αληθινά ουράνιο σμίξιμο των κορμιών μας (γιατί ήμασταν τόσο σφιχτά αγκαλιασμένες) νιώσαμε ένα μεγάλο ευγνωμοσύνης αίσθημα στην πλάση γύρω. Κι άθελα μας κι οι δύο προσκυνήσαμε την πλάση και της ψιθυρίσαμε έναν ευγνώμονα ύμνο...έναν ύμνο ευχαριστίας, ικανοποίησης και ευτυχίας για τη γυναικεία μας υπόσταση.» (Ρωζέττη 179)

⁴¹⁴ «Κολυμπάω ακούραστα και μένω ολόκληρες ώρες μες στη θάλασσα. Τη νιώθω τόσο δική μου...τα'άγριο αυτό στοιχείο της φύσης κατόρθωσα τόσο να τα'αγαπήσω...Λες κι είμαστε συγγενείς...Γι'αυτό σαν βουτώ μέσα, πλημμυρισμένη απ'την ηδονή που χαρίζει ο βόγκος και το σπάσιμο αυτό του κύματος, φωνάζω μ'αλαλαγμό: 'Γλυκιά μου θάλασσα! Σε λατρεύω!...'»

«Την ώρα που κολυμπάω ή ξεκουράζομαι απλωμένη στην επιφάνεια της, με το κεφάλι αναπαμένο στο υγρό προσκέφαλο, της ψιθυρίζω γλυκά λόγια, μυστικά, ατέλειωτα, της λέω τις σκέψεις μου. Έχει τόσο συγγένεια η θάλασσα με τη γυναίκα... Λατρεύοντας έτσι το άγριο αυτό στοιχείο πείθομαι πως είμαι πραγματικώς εκ γενετής ειδωλολάτρισσα!...Πόσο δίκιο είχαν οι αρχαίοι (οι βάρβαροι μάλλον) που λάτρευναν πράγματα που τα'πιαναν, τα βλέπαν!» (Ρωζέττη 130)

mother's womb in which everyone longs to desperately return to. She feels pleasure and calmness surrounded by the familiar element. Like the body of her lover, she completely lets go of her own body's awareness and worships the sea; a love confession that she could potentially address to Lisa. Her love and admiration for the sea as a tangible, obtainable, and sensual sentiment is proof of Dora's gratitude to the world of senses.

Her contact with Mother Nature and symbolically her anima is a sacred spiritual baptism. A baptism is furthermore an archetypal symbol of renewal and rebirth. Profound moments, like the one above, lead to the wholeness of Self as a rite of passage ceremony. Jung analyzes baptism as a spiritual, transcendental act:

What the Christian sacrament of baptism claims to do signifies a milestone of the greatest importance in the spiritual development of mankind. Baptism confers the essential spirit. Not the single, magical rite of baptism does it, but the idea of baptism, which exalts man out of the archaic identity of the world and transforms him into a transcendental being. The fact that mankind has reached the height of this idea signifies in the deepest sense the birth and baptism of the spiritual, no longer merely natural man. (qtd. in Jacobi 166)

Chapter 8

Attaining the Heroines' Boon

"Where we hope to land and where we do land, though only for a fleeting moment, enough for tired wings to catch the wind anew, is a 'there' which we thought of little and knew of even less."

—Zygmunt Bauman, *Postmodernity and Its Discontents*

The intentional act of writing can be identified with the ensuing boon of the female heroine's journey. According to Campbell, the boon, or what is also known as the Elixir, is the object, knowledge, or blessing that the hero has acquired during the adventure. While it has a restorative or healing function, it also serves to define the hero's role in society. In the case of the female heroines, there is no tangible boon brought back or transported to the present time from the past journey. This is because the female individuation journey is such an inner and subtle process, that it would by definition exclude any materialistic or superficial rewards or proofs of existence. The female quest's imported boon is like the journey itself: unconventional, spiritual, and full of social implications.

8.1 The Boon's Meaning and the Tortuous Quest for its Attainment

The analysis so far has tried to demonstrate that the heroines in the novels under study undergo a process of realization or awakening, which corresponds to Campbell's Monomyth and the bildungsroman narrative in its unique terms. The journey is therefore not concerned about the destination or the hero's final transformation. What is noteworthy is the unceasing realization process that the heroines undergo, while the state of fluidity is maintained. When the heroines become aware that their reality is not as initially expected, the decision to initiate the quest does not lead them to an automatic transformational process or one single journey; instead, their awakening is gradual, slow, but undoubtedly promising.

For the female heroines, this inner journey is the beginning of many journeys to come. The journey described in the narrative translates as the first initiation journey for all of them. This notion is firmly supported by Jung, who saw the process of self-individuation as a chain of continuous explorations and discoveries that extend beyond the passage of adolescence to

adulthood. The boon, therefore, for the female heroines is the potential of exploring more shadowy roads along their quest.

Initially, the heroines realize that they have to escape from the socially ordered path. This first separation foreshadows that the female heroines will face ahead of them even more surprising or unknown challenges. Furthermore, they are hopefully moving from the realm of interpretation to the realm of action. Next time their true nature endangers its authenticity, there must be a decisive action taken as a superior form of resistance. However, since this is hypothetical and certainly unique to each individual, the emphasis is placed on the initial commonly experienced state of apprehension.

The phase of self-doubt, self-criticism, and living permanently in the shadow side soon ends; the heroine moves towards actualization in hope and faith of a better reality. However, the ego's changed attitude cannot promise that the journey ahead will appear as a linear, positive narrative, and experienced predominantly in light. Each and every journey that transforms the Self is expected to be turbulent and, to a degree, disturbing. However, this first rite of passage to adulthood is the most abrupt and brutal the individual will come across. According to anthropologists and folklorists, the liminality of adolescence signifies unconsciously for the individual the first step towards death. The liminal also signifies the heterotopic since the individual stands perplexed and disoriented on the verge of two social realities or statuses. Progress however flourishes in that midway, in the uncertain lieu, indicating a route leading to an advanced or improved reality. Death as a possible outcome, is a predominant theme in all individuation journeys and unconsciously to all manifestations and artistic representations of life. As we have seen in female bildungsroman and romantic novels of the 19th century, the norm was for the women to die after a quest. Any demand involving higher expectations could lead to death as a consequence of the female *hybris*. However, in the novels under study, only in the case of *To Talanto tis Smaros* an objectively tragic outcome occurs; as will be shown, such a turn in this specific novel is not necessarily unsolicited.

The boon, therefore, represents knowledge or *gnosi*. Before reaching that final end, the heroine has to live a life which, from a Jungian point of view, is presented as an uninterrupted continuum of smaller awakening journeys that promote self-discovery and wisdom. Often obtained abruptly, through distressing circumstances, the new knowledge ultimately redefines one's position in the world. One would wonder if higher awareness or spiritual awakening is a price impressive enough compared to the boons obtained in the mythic quest. The spontaneous response to this question is negative. However, despite its

complex details and expressions, the Jungian approach to criticism and analysis is useful and rich in exposing the value of symbolic triumphs. As a filter, Jungian criticism points out how seemingly simple or inert processes are, in fact, energy demanding and psychic processes capable to bring about radical change.

The first stage of the journey, during which the heroine realizes there is a persona attached to her presence, is presented as a shocking and unsettling revelation. The young heroine thought she was being true to her nature by performing as society prescribed. Ultimately, she realizes that the behavior she demonstrated and defended as her genuine expression was an acquired role. Moreover, the heroines' faith in ideas and values they once considered as given, impeccable norms is deeply questioned. Their parents are seen as pawns of the patriarchal system; so are their lovers and employers. Their social environment that once represented the ultimate utopia, the dream realm for the female to participate in, is now a hostile, Enemy Other. The nurturing society has now been transformed into a furious guardian that follows the heroine every step she takes away from its confinements.

Patriarchy in particular haunts the heroines as a vampire who desires to drain all longing for life and dreams of autonomy out of the heroines' body. In *The Feminist and the Vampire: Constructing Post Modern Bodies*, Sylvia Kelso touches on the concept of corporeal feminism and challenges Foucault's "monolithic" definition of the "body" through her analysis of three vampire novels. Western thought, placing its focus on the centrality of the mind, as Kelso suggests, needs to be banished (472-87). In *Bodies that Matter*, which Kelso quotes, Butler argues that body and psyche are not divisible but instead they overlap. For Butler, the possibility of subversion lies not in attempts to get outside the rule of conduct for the lesbian subject, as Monique Wittig suggests,⁴¹⁵ but from within its confines through the possibilities that emerge when the rule turns against itself (Butler 93). Patriarchy's depiction as the hostile Other, i.e., as the monster or vampire that chases the heroine, raises questions that Judith Johnson has also addressed as to why vampires—in this case the Shadow of patriarchy—highlight the crucial opposition between human and inhuman. The heroines, by being the victims of the chase, represent the human, while society as its Shadow represents not only the Enemy Other but also modernity's tendency to eradicate and redefine the body or the human element. The female viewpoint becomes the norm, the universal human, thus the archetypal.

⁴¹⁵ See also, Wittig and LeVay, *Le corps Lesbien*.

Eventually, patriarchy's obsession to capture the fleeing female becomes a chase; this progression reproduces an archetypal image represented in the rape/trauma moment in which the Kore was abused and enslaved by the vampire/male who was once perceived as her protector and lover. It can be claimed that the female Monomyth describing the passage to adulthood—as the first journey of many more to come—is by definition a chase away from society after the shocking discovery that residing in its dominion is detrimental to female well-being.

All expectations of social cohesion are therefore shattered. The heroines, left alone without the prospect of returning, have to face the darkness within and outside. Away from their parents, separated from what once constituted home, they need to face their deepest fears and more importantly experience the shadow emotions they never wanted to face. Anger, depression, vengefulness, aggressiveness, and violent behavior ultimately manifest as repressed expressions of their intimidated anima nature. These darker shades, as pointed out in previous chapters, appear initially as disoriented and furious behavior. The magnitude of the Shadow's manifestation is extreme because its exposure was repressed and delayed.

The encounter with the Shadow as a demanding convention of the psyche's elements can compare to the petrifying mythic battle between the monomyth hero and the monster or the mythical beast. There is terror, threat, surprise, and guilt aroused. Facing the Shadow is a brave and growing experience for the individual. However, it is one of the most demanding tasks to be asked of an individual on the liminal stage. Guilt manifests as doubt, excitement is presented as fear since such emotions naturally accompany every new stage of life, when the individual faces the unknown. The young traveler instinctively prefers to retrogress to the old known state and avoid change. Moreover, the new reality that is opening up seems like a betrayal of one's past story or self. However, there is no rejection of the individual's past or home induced by the individuation process. Instead, a new reality is sought after: a synthesis of past experiences with the new dynamic layers of identity manifestations promises a prosperous actualization of the Self.

In the Monomyth's structure, the moment of crossing the major threshold, during which the boon is about to be acclaimed, is compared to the anima/animus integration of the heroines' inner journey. Similar to the meeting with the persona and Shadow, the contra-sexual integration is not a simple process.

The heroine first realizes that she is not what she has always thought she was. of. This initial realization forces her to face the past and revisit her lived traumatic experiences. The awareness of trauma extends from the past to the present when the heroine symbolically

fights the Shadow projections of trauma on the Others around her who appear as enemies. Finally, the heroine needs to reshape and reconstruct her ruined self with new material along with some past experiences; the challenge is to balance both masculine and feminine psychic elements. Deconstructing the old and finding the building blocks that will construct the new is a transformative process of its kind. For each ingredient of the final product (the ideal Self), a unique quest is required.

Luckily, the reader witnesses the stirring of the identity pot as closely as one can get to the subjective experience. The proximity granted to the reader by the first person's enticing invitation to the inner female cosmos, allows the above subtle realizations to appear as transparent and justified choices. The open-ending characterizing of all the novels does not offer a specific outcome to be considered final. What is the boon if the journey ends up when the newly-constructed female heroine is about to discover her gnosis's power? The reader is left wondering, and the heroine is confronted with an open horizon offering numerous possibilities.

A binary answer can be provided. The boon certainly translates to gnosis or what can be defined as an *existential equilibrium*. Aristotle's doctrine of the golden mean is justified in Jung's work, as it underlines how moderation is the ideal exercise of virtue. However, for one to appreciate the balance, one first has to succumb to the extreme of excess and also descend into deficiency. The two extreme poles of Shadow experiences poignantly push the individual towards the middle of the spectrum. This impetus, however, can only occur when the subject has reached one or the other verge; if the individual wonders in mediocrity or remains stagnant, the ideal cannot manifest itself. Hence, the existential equilibrium does not provide a definition of faultlessness. On the contrary, it involves *a priori* an extremity, an undesired outcome as a starting point. This assimilation of the positive and negative, of light and dark, distributed in smaller portions throughout the individuation journey, is what constitutes knowledge and displays the image of the ideal hero who has committed themselves to the journey and experienced it fully along the way.

Secondly, the elixir as the actual act of writing transforms the heroine into a sublime writer assigned with a social mission. The above interpretations of the boon's meaning are not produced or implied by the narrative. They are derived from the description of the personal experience as a consciously written account. The fact that the female heroine is in a position to write her story and intentionally share it with the public proves that she is completing a mission. The heroine, having gained the needed awareness, feels the moral duty or ethical responsibility to disseminate it to others.

In the context of the Campbellian Monomyth and the lengthy analysis of what is bliss, the boon is thus translated to moments of balance and integration. The ultimate task is to make these moments that sparingly appear as glimpses of light into the permanent psychic state of the heroines. The true moments of *eudaimonia* occur when the opposites unite; the masculine energy appears as an earth-driven force that grounds the heroine to the here and now. The feminine energy, on the other hand, which now manifests itself in its authentic version, is liberated from patriarchy's restraints. When these two opposing forces merge, they generate moments of profound happiness but also reasons to be true to the Self.

These harmonious moments can disappear in a glimpse. This is the reason why the boon may have been reached, yet it cannot be considered possessed property. There is no guarantee that the boon will remain permanently accessible; its short-term accessibility is due to its non-materialistic, spiritual qualities. The boon, as a precious treasure, has to be transported to safe territory. Wisdom needs to be deposited in a concrete form that guarantees its sustainable existence and accessibility. The only way to secure gnosis is to pass it on to future generations or, in other words, narrate its content as a story; since Homer's time, the archetype of the poet has effectively preserved wisdom through oral traditional folk tales and written epics or mythical accounts of quests.

The privileged role of the Wise Poet as the carrier of human history is allegedly society's role. However, this assignment, as another definition of the boon, alters the status quo as the heroines reach for the truth. Up until the time women decided to quest for true gnosis, they could not assume the role of wisdom transporters. Patriarchy obstructed women from experiencing the virtue of knowledge sharing since expressing their own understanding of reality could challenge constituted normality.

The scapegoats, the outcasts, and the female heroes who demonstrate the courage to deviate, risk their own lives by becoming storytellers. For their audacity, they may be considered by society to be "doomed and dangerous poets." Yet, in fact, they are the privileged ones who can authentically disseminate their understanding to others. The hardly acclaimed right to free expression cannot be taken away from society; once the heroines realize the truth, there is no way it can be unregistered from personal consciousness. However, the shadow society can try to silence its reproduction, since it cannot completely eradicate its presence from the mind of the individual. The individual's view can be seen as eccentric or considered to be propaganda against the status quo. The penalty includes ostracization or death. Since the oppressor's practices are tenacious, the young heroines need to spread the word before the opportunity to narrate their story vanishes.

The need to imprint the narrative thus becomes imperative; not only does the boon have to remain alive in the individual's mind but also it has to be protected from a society that wishes to distort its meaning. Gnosis can become a destructive weapon in women's hands. Kept in the Shadow, they have no reason to complain or revolt against the status quo. The boon, apart from a threatening weapon against patriarchy, can also become a stimulating, contagious incentive for female awakening. The passive woman awakens from her reflexive state as she hears what other women have gone through; an identification process with other women's narratives inevitably occurs, and consequently, the inspired woman can change her archetypal state from that of submissive Kore to that of a fiery Amazon.

The Elixir is the final reward of the quest; more importantly, knowledge promises and foreshadows a further transformation along the path of life. Claiming and owning knowledge is a valuable process for any individual. The next journey starts—since there is always another journey in line—when the newly acquired knowledge is put into action, enhancing social consciousness and spurring change. The practical consequences of attaining wisdom are subjective and involve personal decision-making; all initiation journeys end when the heroine holds the pearl of knowledge in her hand for the first time. Knowledge possession, as is the case with a magic elixir, resurrects, purifies, and renews the heroine's Self. The importance of the boon is its activation which is possible through its distribution to the wider community.

The act of writing represents the sharing of knowledge gained through personal experience. The narrative stops when the transition from *agnoia* to *gnosi* has been completed. In most cases, there is no catharsis or lysis to enable the plot's resolution or restoration. Restoration is not the desired outcome. Instead, a new reality is expected, far apart from the past social narrative.

The open ending precludes any firm guessing of the heroine's future development. However, the narration does not preclude a beneficial long-term outcome of the self-individuation journey. The narrator, through alternating flashbacks, highlights the chronic and spiritual distance between the current state of wholeness and maturity to the ingenuousness demonstrated in the past. The distance and juxtaposition of time and thought indicate the inner change of the Self from ignorance to wisdom. However, regarding the time dimension, the future tense is a critical aspect of the performed journey. As Ricœur has argued, the displacement of time and the intrinsic power of the narrative in its representation of time is to expose the narrated events to the public. The act of writing is hence the donation

of the narrative to the world; the transformative process of individuation prompts social change stimulated by the cosmic elixir of renewal.

The sharing of the Elixir i.e., the diffusion of knowledge echoes the hero's return in the Monomyth with the magic potion available to heal a wounded land and its people. The Mid-War society is portrayed as a land filled with people condemned by ignorance and passivity. Although the Elixir is meant to be distributed to—and consequently heal—the imagined community of women, one should not exclude the possibility that males would receive the gift. The sharing of personal stories can mobilize, sensitize and prompt the reader to identify with the heroines despite gender or background. The archetypal urges and the commonly shared principles of archetypal events affect all humanity whether the individual acknowledges it or not. The importance of the process is found in being able to recognize one's experience as a valuable lesson, confront a situation critically, and evaluate similar incidents in real life. The process of identification, being a psychoanalytic process, is widely discussed in psychoanalytic literary criticism. The act of projecting and identifying with the strange body by performing and mirroring one's own experience is what Sigmund Freud has called *Aesthetic Identification*:

The aesthetic pleasure of identification with the hero is a result of a self-reliving and protecting function of aesthetic distance. However, the safety of the distance does not forbid a need for catharsis or social action as appropriately translated for our purposes. According to Aristotle and his concept of catharsis, precisely the imaginary object of tragedy, the separation between its action and the practical purposes of life, sets the spectator free in such a way that his emotion, in identification with the hero, can flare up more spontaneously, and consume itself more completely than in the context of everyday life. (Jauss 283-317)

The Elixir, therefore, is not only the act of narrating but the narrated story itself. The personal story can be perceived as a treasure that enhances and enriches the social vibrancy of female resistance. At the same time, the story becomes the magic potion that can transform others when they consume its properties and identify with the causes it was prescribed for. The Elixir as knowledge in its ingredients has condensed all components and stages of the journey: misery, trauma, and bliss are considered elements of pure wisdom. The access to wisdom, knowledge, and awareness is for Jung the ultimate end goal. Wisdom does not have an expiration date or limit; precisely for this reason it is seen as the ideal goal. In wisdom, there is a constant movement of energy and demand for psychic growth. Jung particularly cherished the moments when wisdom was gained through a brutal and frightening learning

process. Similar to the archetype of the Martyr and Jesus Christ, it takes one hero to suffer and sacrifice his life for others so that the rest can acquire greater awareness of the world and life.

Moreover, the act of writing as a boon represents the ultimate expression of the Shadow confrontation and the animus/anima syzygy. The narrator by recalling past events, confronting past reality as history, and translating it to an unconscious, symbolic literary vocabulary, is re-facing the Shadow memories but this time in Logos. The distance the narrator has from the episodes of the narrative ensures that this is not an agitated emotional involvement with the events. For the female subject, thinking and writing on paper the episodes coherently is a sign of maturity and wholeness of mind. Writing, therefore, is an animus expression in light, since it is performed with a clear objective in mind. The purpose is another, greater animus purpose which is nothing less than the provision of the Elixir to society. In addition, the female narrator demonstrates anima, i.e., feminine qualities of perception and storytelling. These are translated into narrative modes that are personal, confessional, and symbolic including first person narration, irony, vivid imagery, and figurative language. In addition, the narrative is an authentic account of the heroine's own experience as a young woman on the verge of adulthood. Both contra-sexual energies can find expression and stimulation through the act of storytelling. Emotion and reason merge in the act of writing and supplement each other, adding richness of meaning.

It is not a coincidence that for Virginia Woolf the story of a woman is written "not with the fingers, but with the whole person. The nerve which controls the pen winds itself about every fiber of our being, threads the heart, pierces the liver." (Woolf *Orlando* 232). This quote is from Woolf's famous novel *Orlando*. The story's narrative beautifully represents the Jungian narrative of self-individuation, through the process of merging contra-sexual and archetypal opposites. The above quote describes effectively how a woman writer writes by projecting her anima. The act of writing per se is an attribute closely linked to Logos; however, narrating a personal account attaches to it an essence of Eros, as it demands corporeal involvement. Writing, in other words, can be described as a sensual act because Eros implies the need to relate. Writing, as the act of sharing the boon with society, is thus ultimately an erotic act not in its sensual connotation but in its essential connection to the partner's needs. As mentioned by Jung in his 1927 essay, "Woman in Europe":

Woman's psychology is founded on the principle of Eros, the great binder and loosener, whereas from ancient times the ruling principle ascribed to man is Logos. The concept

of Eros could be expressed in modern terms as psychic relatedness, and that of Logos as objective interest. (65)

Through their narratives, the heroines come close not only to the imagined community of readers but also to the daughters who are victims of the patriarchal system. Since the act of writing is conscious and Logos driven, the narrator has an ideal reader in mind when writing her confessions. Hence writing also incorporates Eros in the animus-driven task of information sharing as it builds a symbolic, invisible relationship between the narrator and the reader. The process informs and awakens but, at the same time, spurs emotions through identification and catharsis. Moreover, the act of writing, through the conscious recalling of past experiences, cherishes one's traumatic past. The celebration of one's wounds is what ultimately provides the Elixir. The price the heroine has to pay is her medal. Hence, sharing the Elixir with the imagined community of women is a moment of complete integration and wholeness of polar opposites—of individual and society, of past and present, of trauma and Elixir—that seemed up to that point unattainable.

8.2 The Storyteller Archetype

In the male bildungsroman or the hero's quest, the hero is expected to return from his journey mature and wise, closer to the supreme image of the heavenly Father or God. From an ignorant boy, the male hero has now evolved into a conscious man, who has killed (his) demons and is ready to lead the world. Being a man of action, he can now teach the world as a man of reason.

In multiple narratives and mythic tales, the woman's return is presented as similar to the male's narrative, written in accordance with the image of the transformed male hero. The developmental process between the male and the female hero, however, is quite dissimilar. The essence of each journey is quite different: the female quest is silent and introspective; the male hero's epic journey is loud and heroic. For the same reason, the boon for the female heroine is symbolic rather than materialistic but equally valuable.

In the female quest, the act of storytelling is the ideal representation of the boon, because it enriches the idea of the hero's return with sociopolitical inferences. The first person narration depicting the individual's suffering and trauma is equally inspiring as the sharing of the magic potion with the infected community. Spreading awareness and creating a vessel where the female experience can be projected and stored is healing, soothing, and

reassuring. The Elixir creates firm social bonds; it demands generosity and respect as its recipe becomes known.

Writing, as Woolf argues, demonstrates corporeal involvement. Pouring one's soul on paper is not just an act of educating the masses but also an act of protest. The Messiah archetype, as a being that leads by example when the world is stalled, demands insight to outline the new life. God, as the representation of ultimate knowledge and wisdom, provides his son with the enlightenment needed to proceed with acts of transformation. However, the passing of enlightenment from father to son demands the latter's crucifixion. The Son's sacrifice ultimately manifests as a deliberate act or rebellion more than a submissive sacrifice.

Disseminating the story so as to spread knowledge becomes, in Jungian terms, the transcendental union of the Self with the universe. In Campbell's terms, the hero becomes the master of the two worlds. Knowledge transcends the individual in worth and opens up the channel of communication between the known cosmos and the limitless universe where everything is yet to be discovered. This new role or identity during that final phase is also efficiently described by Nietzsche as the individual being *the cosmic dancer*.

The dancer does not rest heavily in a single spot, but gaily, lightly, turns and leaps from one position to another... The individual, through prolonged psychological disciplines, gives up completely all attachment to his personal limitations, idiosyncrasies, hopes and fears; he no longer resists the self-annihilation that is prerequisite to rebirth in the realization of truth, and so becomes ripe, at last, for the great attainment. His personal ambitions totally dissolved, he no longer tries to live but willingly relaxes to whatever may come to pass in him; he becomes, that is to say an anonymity (Campbell 196-7, 204-5).

The described state of cosmic anonymity is what the female heroine eventually achieves as a storyteller. The act of writing and sharing the personal narrative is the refusal of ownership of one's account which instead manifests as a communal offering of knowledge to the world. The once personal story now belongs to the world. Writing thus has transcending qualities, since it stretches beyond one single society and one specific time frame. The urge to form universal and diachronic connections is an archetypal need. Narration is to be considered a primal need for survival; it is manifested by the Storyteller archetype.

The Storyteller (Minstrel, Narrator, Classic storyteller/Minstrel) archetype communicates the knowledge and imprudence, errors and achievements, truths and literature, or accounts of love in a way that frequently encompasses ordinary life. People have an archetypal want to express themselves through stories since storytelling brings them into

proximity with their inner self. All people are, in fact, storytellers by nature. Those who assume this archetype find that the storyteller's expression and means are vital to their way of communicating and perceiving the world. Some teachers are also related with the storyteller archetype, but not all storytellers are teachers. The teaching gene is implied in the female narrator as a characteristic trait of her generous personality. Not all writers are Storytellers, but authors of fiction must be. A storyteller transfers not just realities but also figurative knowledge or understanding.

The need to pass the story on is ultimately the need to speak of higher ideals and values that are eternal and universal. Knowledge is personified as the Divine Child archetype, a new life that can spring from past experiences or history in the same way that a newborn is produced by the union of its parents. The collective interest in specific aspects of life is another way of creating social bonds, communities, and overall continuity and unity within society. It is an act that brings people together and according to Campbell, a process of discovering resemblances across the world. The manifestations may be different but ultimately the urge and the narrative are common and recognizable; the story is an archetype and so is the quest. The social importance of writing is evident in the common narrative across cultures and human history.

Female Narratives as Innovation and Acts of Resistance

The story may be widely experienced but never narrated before. When the story is finally expressed, it is taken to be an individual experience, i.e., a narration that is an exception to the norm. The silence imposed for centuries on the female voices makes the universality of the narrative appear surprising or strange. It should be remembered that the female quest for individuation was not openly discussed or written until the end of the 19th century. In Mid-War literature, under the influence of the first wave of feminism, the individuation quest suddenly became vocalized and noticeable as a distinct female reality. Before the blast of feminist demands on society, most stories written by women were hushed, presented as male accounts or heretic narratives of eccentric women.

Hence, the production and publication of the novels under study extend beyond the therapeutic act of sharing personal stories. The exposé of each personal female account is ultimately a declaration and request for improved social status. By making their story known and available, women manifested their presence and need to be heard and respected. Moreover, the female narrative was an innovation, a progressive move that had the magic

potential to alter the world through rejuvenation. One can argue that the male quest raises identification and empathy to the reader; the female quest, on the other hand, shakes the foundation of the known and introduces new radical knowledge. Thus, the Elixir is not just a healing potion but, in the case of the female story, an ultimate awakening stimulant. The turbulence that this stimulant produced disturbed the status quo constituting an act of social revolt.

The idea that the act of writing is political is not new. Writing for Lyotard is “a form of resistance, a way of advancing something that is not clear or discovering a means of giving testimony which is not yet included in the circulation of commodities, not yet known” (397). “To write” he continues “is to resist the already done, the already written, the already thought.” Ironically, the writer resists actively by waiting, by remaining passive (Lyotard 397).

In Mid-War society, the act of passivity which, in its simplistic analysis, is equated with the feminine mode of being, is elevated and perceived as an act of performance, a political feat that stimulates social awareness and cultural hegemony. For Lyotard writing specifically about gender: “...is to raise questions about it without answering them. The open or rhetoric question is needed because the question of gender is enormous, extreme and of huge importance precisely because it forms a question that has no answer” (405). The above statements verify what the female narratives attempt to achieve and what their intention and purpose ultimately are. By making the unknown known and by its dissemination to the public, the story sheds light on ideas and situations not previously explored and addressed in literature or in the actual social arena.

Moreover, while writing seems like a passive form of resistance, in fact, it promotes genuine action and reaction. In comparison to the mythic quest or the male bildungsroman, where the bloodshed is illustrated in length with elusive imagery and epic language, the realist account of a young woman’s experience in Mid-War Greece appears passive. The probability that an account inspires revolt against the status quo is doubtful. Surprisingly, however, the discrete and silent nature of resistance can, in fact, be detected in the use of ironic language and in the story’s personal, unique, and traumatic confession.

The female quests are not legendary victories. They do not display grandiose scenes or episodes of dramatic action. However, the act of resistance, which translates into the Campbellian Elixir or the conquest of wisdom, is to be found in what are seemingly minor incidents. The confrontation with the Shadow, the quest for a contra-sexual equilibrium, and the narratives that depict an accurate picture of society are daring advancements for each

individual. Nevertheless, since the accounts are personal and subjective, the actual transformative process is found in the act of making them known. This process effectively transforms such minor victories into mythical heroic triumphs.

The act of raising questions, without providing an answer, is an extremely common practice in Mid-War modernist dramatic art. Through the implementation of his alienation technique, Brecht refused to provide answers to the audience. Ionesco claimed that it is not the answer that enlightens but the question. Chekhov advocated that the role of the artist is to ask questions not to answer them. Art is a mirror of life demanding critical thinking and reinterpretation of the known in the same way that sociopolitical or gender matters need to be addressed as inquiries of power contentions. The receiver, whether a reader or a spectator, is, above all, a citizen. The duty of a conscious citizen and the role of an individuated individual is to reflect upon their given reality and seek answers. Discussing and addressing anew gender issues is presented by the individual as a prized riddle in front of history's Sphinx pose. The enigma needs to be thought upon and resolved with a fresh, innovative mindset. But until the question was finally posed—at that point in history—the complexity of the gender conundrum was unheard of, and the puzzle pieces offered to answer the problem were only partial; the female experience constituted the missing piece of the puzzle.

From a Jungian perspective, to be able to pose unknown questions was a prize associated with getting access to the collective unconscious. Like Plato's world of gnosis, theories or prototypes, by being impeccable, were untouchable and pure. As with divine entities, the archetypes and universal themes present in the unconscious were till then presented as universal. By raising unknown questions, the female writer and heroine became a diver willing to get lost or sacrificed in retrieving the pearls of gnosis; in Socrates' terms, she became a martyr in the process of exposing the value of inductive reasoning. The female heroines made the brave decision to dive into the unknown regardless of cost: first, by exploring their own unconscious self; secondly, by reporting the process as a confession; and thirdly, by witnessing and consciously transforming the Eros to Logos, i.e., what has been experienced to what is to be remembered.

By writing their personal stories, they performed a conscious deed: all stories are addressed to a reader and the heroines/narrators present a sound reason why their story needs to be told. In the case of *I Xepartheni*, for instance, the ideal or intended reader is a mother or any young woman aspiring to be a working mother. It is clear that in this specific narrative there is an unconscious aspiration detected, which expects the ideal reader to be female. This unspoken wish is evident since the narrator often underlines the need for empathy and

understanding between women as bearers of the same cross: “When I think of my boy my hearts melts with tenderness. Only mothers will understand me. I’m standing in front of him ecstatic” (Voltou 11).⁴¹⁶

In *Levantinismoi*, a major aspect of the narrative pertains to travel literature. Dora provides a vivid yet subjective view of Egypt that is not merely a travel impression. The personal description and commentary of her own psychic journey, narrated as a parallel quest, depicts much more about the nature of questing than the account of a newly visited topos.

Rosetti and Kazantzaki are much more political. Through their narrative persona, they articulate rebellious social ideas advertising change in society’s conservative order. The ideas gravitating toward social awakening are not camouflaged; on the contrary, they are openly articulated through the voice of Dora and Lisa in *I Eromeni Tis* and Aimi, Kaiti, Anna, and Nina in *Ginekes*.

In *To Talanto tis Smaros*, the theatricality of the story as a theme, and furthermore as an aesthetic narrative frame, depicts a modern tragedy. The heartbreaking outcome does not discourage young women to follow their passion in life. On the contrary, Smaro’s struggle and persistence to succeed in the conduct she determined successful is described to such an extent that the reader identifies with the young heroine and is ultimately left with a lingering sense of injustice and pending desire to act for the heroine’s sake.

As mentioned in Chapter 4, the outcome of the journey is not what is ultimately at stake. Apart from the individual’s awakening, the most precious outcome is the inheritance of knowledge to the generations to come. The practices and obstacles the young heroines encountered in the Mid-War setting were not widely known or ever written before in first person confessions. Criticism of society is a recurring theme in the novels but arguably the narrators/authors felt the need to make their narratives known and available so as to make public their dissatisfaction with the current status quo. Jung’s idea of transcendence is echoed as the heroines try to inscribe their testimonies for them to last in time. Undoubtedly, their stories would enhance the awareness of the female individuation process in the urban setting of Mid-War Athens. Moreover, by stretching beyond a specific time frame and sociopolitical environment, the narratives represent a symbolic act of illuminating and delivering true

⁴¹⁶ «Όταν συλλογίζομαι το αγόρι μου η καρδιά μου λιώνει από τρυφερότητα. Μόνο οι μάνες θα με νιώσουν. Κάθομαι μπροστά του εκστατική» (Βόλτου 11).

wisdom to the universe. The essence of the individuation process in Jung and Campbell is to be found in the principle of transcendence.

The Transcendental Function of Writing

Campbell made use of the notion of the spiritual union of mankind to express the idea that the whole of humanity can be seen as involved in the struggle of making the world “transparent to transcendence”. For Campbell, the absolute enigma of life, or transcendent reality, resonates with Jung’s idea of the transcendent function:

The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man. It is in the first place a purely natural process, which may in some cases pursue its course without the knowledge or assistance of the individual and can sometimes forcibly accomplish itself in the face of opposition. The meaning and purpose of the process is the realization, in all its aspects, of the personality originally hidden away in the embryonic germ-plasm; the production and unfolding of the original, potential wholeness. (Jung *Symbolic* par. 186)

Through writing, what has been kept secret or unknown is now revealed, accompanied by the powerful potentiality of novelty and renewal. Like the individual who remains whole through the developmental process, similarly, the act of writing resonates with the women under study, creating an updated, whole world that has now integrated more female voices into its archive of gnosis.

As the transcendental function is built on the act of bridging opposites, the act of writing is similarly uniting various antithetical poles for the women who choose this medium as their Elixir. On this path the personal cosmos transcends to the political. In the realistic depiction of female experience as depicted in the novels under study, the bridging is to be found in the universality and the subsequent identification process. In their self-individuation journey, the female heroines relate to and undergo the same process in unique degrees and manifestations. Women are transforming from Kore to wise women by connecting the unconscious to their conscious, unifying the anima with the animus, and finally, merging their Shadow self with its light.

The bildungsroman structure depicts the development of the story in a linear Aristotelian chronic order. In the novels under study, the narrator is recalling in retrospect what happened to her younger self leading her to the present moment. The philosophical and

existential question that remains open is what constitutes the narrator's present. If this question were to be answered, it would have given the reader an opportunity to judge whether or not the quest was successful. The narrator, however, does not provide any information on herself regarding the present moment. The narrative time is different from the time of action since all events occurred in the past. In these epistolary novels, the writing and reception of the response occur prior to the moment of their presentation. In *To Talanto tis Smaro's* since the heroine died, the unknown narrator adopts the omniscient voice of a third person. Consequently, the reader does not have a clear image of the heroine's status post narration. The open and often abrupt end confirms this idea; the objective is not to judge if there has been a sound development in the heroines' lives after the narration stops. The task of individuation stops when the story ultimately ends, and its effectiveness as a "therapeutic treatment" of cosmic replenishment has been achieved.

The relationship between the individual and society is therefore parallel to the writer/reader paradigm. The reason why the story needs to be told and shared is primarily because it depicts the archetypal process of discovery. Since realism is the preferred mode of writing and the personal account of the first person narrator is the mean of communicating the account, the exchange between the individual and society is promising. Realism depicts life as it is. Although the accounts are depicting an inner quest, the honesty and authenticity of the experience shared is an accurate description of every woman's life in a patriarchal society. Another layer of interpretation is thus added since the depiction specifically focuses on women who are opposing society's order. Specifically, the narratives depict patriarchy's demands on women who are pressured to perform patriarchy's ideal version of femininity. After the realization that this liaison is not one of fairness but one of oppression, the journey, as a means of protest, becomes the opposite of what is typically expected when injustice occurs. The heroine's response is silent and internal, a meditative dive into the unconscious. So, one wonders: what is revolting in the heroine's seemingly passive choice to internalize her struggle?

Following the Monomyth's structure, the male hero steps outside the realm of the known (home) and faces complete chaos and darkness (the unknown). He usually manages his way through a wise old man's advice or guardian figure's supernatural aid. The female heroine is not pushed to chaos. On the contrary, she is tied to the familiar order. However, her call of awakening is the unsettling realization that where she is and doomed to be confined has always been—and still is—the dark underworld, not home. The heroine suddenly recognizes the dead end of the status quo, the demythologization of her parents and society in

its entirety. Awed in front of such a discovery, the heroine becomes introspective and skeptical. On the outside, nothing seems to have changed the ordinary image of the silenced obedient Kore. The process however of decluttering the domestic space or reordering the female mind is an animus-oriented process. The aspiration and initiative to leave home have sprung from the heroine's survival instincts and Logos is a means to protect her individuation. While a male hero would face his Evil father and confront him as an equal, in the female novel of awakening the confrontation is an inward process and a personal affair. While the realization that there is a state from which the female heroine has to escape from may be totally personal and discrete, its intensity can be high and its purpose radical, particularly since it appears as a confidential discovery.

The subtle yet persistent poke reminds the female heroine that she is not free or genuine. Now, this nudge has transformed into an intense shove against the status quo. The seemingly minor daily apprehensions revealing that what was considered normality is, in fact, a one-sided male projection of patriarchy's animus are to be equated with the hero's legendary mythic wins. The process, depicting the heroine standing critically against the causes of her suffering, becomes archetypal; the gravity moves from the personal, inner sphere to the social, outer domain. This change in the mode of thinking results from the woman's animus development. The heroine who was once merely anima oriented is now searching for her animus and the masculine firmness in other women. However, as pointed out in previous chapters, the masculine as an embodiment of protection and safety cannot be found in the male Other. All male characters depicted as potential mates or guardians are not suitable for that reassuring projection. The union and wholeness thus in a corporeal (erotic) manifestation are not achieved. The union with the masculine is found only within the heroine and in the act of writing. In both cases, Logos balances the emotional intensity of the narrated experience.

8.3 Writing: A Means to Raise Collective Consciousness

Writing is a conscious desire of the first-person narrator to confess her life events. In *Levantinismoi*, *I Xepartheni*, and *I Eromeni Tis*, the decision to share the account belongs to the narrator, who is also the protagonist. *To Talanto tis Smaros* on the other hand, is narrated by a third person omniscient narrator, and finally, *Ginekes* is written in an epistolary form. The experiences and discoveries of the writers have to be communicated with other women. Both these last novels achieve this goal despite the missing first person description. *Ginekes* can be read as a manifesto circulating amongst sisters, while in *To Talanto tis Smaros*, the direct interchange of the third narrator with the heroine's point of view evokes the liveliness of an interview or documentary. Nonetheless, the ultimate goal is that of creating union and collective consciousness. As a goal, this is achieved despite the form or the tragic outcome of the novel. The Elixir is thus a distinct demand, a manifestation that in itself transcends the narrative and extends the aesthetic presence and availability of the written manifestation. Rita Felski argues that the feminist Bildungsroman portrays the heroine's self-development as "a process of moving into a wider community" (140). This expansion of a single unit to the cosmos is achieved simply through the expression of the inner journey of self-individuation to the outer sphere but through the act of raising collective awareness by converting the heroine from protagonist to writer.

Finding the Shared Consciousness

For Jung, the attainment of a shared consciousness derives from the thematic presentation of the collective unconscious in which all archetypes reside. Harmony and collectiveness are already unconsciously present as end goals. The task is to retrieve them and bring them to the surface of consciousness so as to make them publicly available. Jung's idea can easily be extended to the act of writing since both manifestations, namely highlighting the collective unconscious and the act of writing, are using language symbolically and transfiguratively to manifest the ideas that spur and enable the formation of a shared consciousness: "...the collective unconscious, moreover, seems to be not a person, but something like an unceasing stream or perhaps an ocean of images and figures which drift into consciousness in our dreams or in abnormal states of mind" (*Nature* par. 674). Additionally, Jung claims that art advances and awakens the soul for what the era is still unaware of and lacks the efficiency to express: "There lies the social significance of art: it is

constantly a work educating the spirit of the age, conjuring up the forms in which the age is most lacking” (*Spirit* par. 130). Following the string of thought that presents writing as an act of spiritual and political prominence, especially when written by a woman, the feminist writer Elaine Showalter advocates that writing creates a heightened sense of commonality and mindfulness.

Female cohesion is forged as a result of a shared and increasingly secretive and ritualized physical experience... the entire female sexual life cycle. Female writers always wrote with this commonality and feminine awareness in mind. Therefore, women's writing and women's experiences can be seen as "implied unities of culture" (Showalter qtd in Lee) As a result, both the female experience and the female aesthetic, which is the manifestation of the experience in artistic means, hold as creative processes mystic implications — both of transcendental and self-destructive vulnerability. These women applied” the cultural analysis of the feminists [before them] to words, sentences, and structures of language in the novel.” (ibid)

The female aesthetic also known as the female logos adds instantly a cultural and gender-oriented filter to the written experience. The female voice exposes to the world the sociopolitical dimensions of the female experience when these are not openly advocated or expressed. The delicateness and implied manner of the deed is similar to the nature of the self-individuation journey. Performing undercover is an extremely effective means of social intervention compatible with the female manner!

The Writer as Priestess-Cosmos

The transcendental quality of the Elixir and the transformative power of the journey instantly elevate the heroine’s archetypal status. From a Kore moving upwards to maturation, the final stage is that of the Wise Woman or Great Mother. Although Jung claimed that this stage is achievable in the second half of one’s lifetime, it can be argued that writing exhibits transcendent qualities that depict the magnitude and intensity of each phase (during one’s lifetime). The expansion and addition of knowledge have immense transformative abilities that can alter the individual’s previous psychic alchemy: new archetypes are brought to life and others are silenced or manifested in distinct ways. In a way similar to the metamorphosis seen in the animal kingdom (e.g., from caterpillar to butterfly), the rite of passage not only alters a person’s physique but also intensifies their instinct to survive in the new reality. The subject wonders: “Now that I have wings, will I keep crawling?” Wings are a symbol of

knowledge and expansion in the same way that age is always associated with wisdom and protection. The Kore can now run to her mother or to the Wise Woman, who is none other than her older self, in the same way, the wise writer can revisit her past and engage in dialogue with her younger version. This dialogue between past and future—facilitated by writing—is a form of hypnosis or active imagination that draws the individual to their past in order to relive the trauma and release it in retrospect as memory. The perception of the narrator as a Wise Old Woman or as the shaman who guides this transcendental journey highlights the symbolic and profound interrelation between Jungian psychoanalysis and the first person narration.

The Wise Old Woman, referred to as one's Mana personality, represents primordial energy that could assist one's growth and transformation. The Mana personality executes as an embodied archetypal image of a mystic force that is principal in the collective unconscious. In Jung's words, it also presents "the well-known archetype of the mighty man in the form of hero, chief, magician, medicine-man, saint, the ruler of men and spirits, the friend of God" (*Two Essays* par. 377).

Mana as a Melanesian term describes occultist and supernatural features in divine figures and holy entities. Henceforth, a Mana-personality expresses the mystic influence of reproduction and abundance. In psychoanalysis Jung used it to label the volatile consequence of integrating unique subconscious structures, particularly those associated with anima and animus.⁴¹⁷

"The mana-personality is on one side a being of superior wisdom, on the other a being of superior will. By making conscious the contents that underlie this personality, we find ourselves obliged to face the fact that we have learnt more and want more than other people."
(*Two Essays* par. 396)

Embodying in the narrative the experienced knowledge of the heroine, as well as its impact on others, becomes equivalent to teaching; the exchange between one's ego and others is established as the ultimate transcendental practice. In addition, the process of enlightenment for the individual includes the manifestation in light of the mystic archetype which strives for inner peace and personal fulfillment. The sense of personal completeness makes mystic women wise and capable of seeing the sacred in the mundane. Furthermore, the mystic

⁴¹⁷ For a detailed analysis on the Mana personality see: Sorge, Giovanni V R. "The construct of the 'mana personality' in Jung's works: a historic-hermeneutic perspective. Part I." *The Journal of analytical psychology* vol. 65,2 (2020): 366-388. doi:10.1111/1468-5922.12591

women find gratification in acts of service. The ability to retrieve valuable lessons from an otherwise mundane cosmos is also a manifestation of boon possession. Pessimism gets diminished by Logos, while Eros becomes less urgent when unity becomes a priority over individual pleasure. The equilibrium is obtained as a conscious state of gnosis that nobody can threaten or steal away from the individual for it belongs to the person's subjective psychic journey.

The Wise Woman is a transcendent archetype since the woman has the ability to know the unknown. The Wise Woman is the moderator and the correspondent of mystic gnosis, a trait which ultimately makes her the therapist, the advisor, the educator, and the psychic conductor. The archetype of the Wise Woman occupies the eere, bright expanses of being, but also the shadow regions similarly to Magicians.

In contrast to her male equal—the Magician—who owns a non-spiritual mind and does not seek to infiltrate beneath the surface of ideas or investigate the secrecies of Mother Nature, the Wise woman focuses on the mysteries of being. This mortal knowledge focuses on the body and in particular to the distinctive feature of the female body: the gift of productiveness. Women historically depicted as magicians were very much valued but also dreaded (Mary Magdalene, Nefertiti and Cassandra.) Men felt aggrieved by them, and global establishments have mistreated wise women as they seemingly acted beyond the instruction's control. The suspicion the unfamiliar caused lead many wise women to be often accused of witchcraft. An influential and inspirational personification of the archetype is the gnostic figure of Sophia. As explained previously, Sophia plays a dynamic role in *Jung's Answer to Job*, where the archetype is introduced as a main embodiment of his *Quaternity*.

Sophia, as the Wise Woman at the final stage of anima development, is, in short, depicting the transformation of energy from earthy experiences to a divine state of gnosis. The Writer archetype, in turn, has often been compared to a priest or a leader but usually it falls under the Creator Archetype. According to J.J Jonas:

The Creator archetype fosters all imaginative endeavors, from the highest art to the smallest innovation in lifestyle or work. Adverse to stasis, it can cause us to overload our lives with constant new projects; yet, properly channeled, it helps us express ourselves in beautiful ways. Creators, fearing that all is an illusion, seek to prove reality outside of their minds. A critical part of their quest is in finding and accepting themselves, discovering their true identity in relation to the external world.(Jonas)

According to Jung the need to create and imagine is an intrinsic part of the human being, “We would do well...to think of the creative process as a living thing implanted in the human psyche” (Jung, CW par 115) Through their writing, the female heroines surpass what was expected from them and have turned wisdom into gnosis. It is not a coincidence that Baudelaire and his successors viewed the poet as a priest or prophet, and Rimbaud named him *le poète-voyant* (the visionary poet). The visionary poet is gifted with the ability to see behind and beyond the objects of the real world and, in a Platonic sense, focus on the substance that hides in the world of ideas. The objective of poetry is to create for the reader a world of fantasy through a skillful metamorphosis of the given reality.

Although poetry is not the form used in the realistic novels of this thesis, the journey they describe is symbolic and as such, it can be interpreted as a poetic manifestation of the harsh reality. The Jungian filter attached to the female journey adds to the journey further symbolic dimensions intensifying the personal manifestation of the actual events. Mallarmé has explained the symbolic metamorphosis in a famous excerpt in which he claims that he has created with his poetry not a real flower but “the absent of all bouquets”⁴¹⁸ since the actual and essential flower does not exist among the flowers of the real world. The entire goal of poetry is to create “*sans la gêne d' un proche ou concret rappel, la notion pure*” (Chadwick 16).⁴¹⁹

The notion of purity and clarity of form can also be found in the esoteric journey of individuation for it is archetypal, symbolic, and imaginary. The forceful transformation found in the female journey is a characteristic that Jungian analysis brings to light by adding the symbolic element in its interpretation. However, this notion does not imply that there is no poetry or symbolism already in realism. In the same way that from a Jungian perspective there is always order in disorder and vice versa, there is—from an aesthetic point of view—symbolism in the representation of the real. There is always a relation of the duplicate to the prototype in actuality’s exhibition. By questioning reality, the female monomyth becomes an act of universal and existential symbolism; it translates common events or phases of life into evolving psychic archetypal situations. Finally, by proposing a different version of the boon—that of wisdom generously offered to the public—the female quest reshapes the

⁴¹⁸ “*I' absent de tous bouquets*”

⁴¹⁹ «καθαρές ουσίες, απρόσβλητες από οποιαδήποτε ηχώ της συγκεκριμένης πραγματικότητας που μας περιβάλλει» (Chadwick 16).

known common standards of what is valuable and worth questing for. Redefining such social standards can only be seen as a conscious political intervention.

8.4 The Heroines' Search for Psychoutopia

Contrary to the bildungsroman structure, where the hero returns home with the Elixir, in the female novel of awakening, there is no return. However, the conscious decision of leaving can translate into a transcendental heroic act. The decision not to return back creates and establishes a distance (*apostasis*) from the topos of action to the final destination. Deciding not to return can be interpreted as the end of the first circle in a continuum of circular coils. Since, from a Jungian perspective, the female journey is a spiral made of multiple circles, a new quest is always about to begin. Nonetheless, the decision of no return to the past condition or home is firm and non-negotiable for all the heroines in the novels under study.

Moving into a Psychoutopia

As argued before, the journey is not merely a physical one but a symbolic and, specifically, a psychological one. Movement, in most cases, is not a change of topos but a change of a state, an altered set of perception, interpretation, and action. The fact that there is no return is best translated as a refusal to regress to the previous psychological state. The old self cannot be defended or reconstituted anymore since its shallowness has been exposed. The heroine has to leave behind her old ways of being without such rejection to imply an actual move away from home. The heroines' psychological journey can also be perceived as what is called in dynamic and analytical psychology *psychoutopia*, namely the need to find utopia within the psyche. The difference between utopia and psychoutopia is that one places the quest in the world of imagination and fantasy, whereas the other resides in the realm of emotions and psychic manifestations. Additionally, the Foucaultian concept of *heterotopia* can be used to describe the transitory phases of the female individuation journey.

According to the Oxford Language Dictionary, *utopia* is "an imagined place or state of things in which everything is perfect." The word comes from the Greek *ou-topos* meaning *no place* or *nowhere*, but the word can also be perceived as a pun for *eu-topos* meaning *good*

place.⁴²⁰ The mythical term utopia signifies a mystic topos that expresses the idea of a faultless society to the reader. Here, the “perfect society” alludes to idyllic circumstances attained within the substantial world, as opposed to the anticipated romanticism of the hereafter in Christianity or other religions. Furthermore, the citizens located in such utopias are carriers of an impeccable ethical code. In utopias at the very least, every violator of the moral code is severely penalized. A utopian society is one where all social ills are addressed and cured.

If one were to attempt an interpretative analysis of the terms *utopia*, *heteropia* and *psychoutopia* in relation to the Jungian individuation journey and particularly to the ideal destination, one could argue the following:

The individuation journey for the female heroines is a quest for psychoutopia, which can translate in some cases as a quest for an entirely new topos: a feminist utopia. During the journey, the psyche, as well as the individual’s body (Dora in *Levantinismoi* or Dora in *I Eromeni Tis*), have *heterotopic* experiences. Heterotopic experiences in this thesis signify the transitory, strange and transforming experiences that often have disturbing and upsetting psychological consequences. Under this scope, one would argue that the entire individuation journey is heterotopic since, during its course, a plethora of transitionary moments are evoked. However, the topological and ontological specificity of heterotopia ties the experience to a specific time and place. The individuation journey—from a Jungian perspective—happens in an *a-chronous*, subjective time frame indicated by internally provided queues and incentives. For this reason, psychoutopia, with its emphasis on the soul’s wellbeing, describes best the journey in its entirety and the principles or outcomes of the final phase. Even in cases where the heroines migrate to new places, what is significant is the new esoteric landscape that has been revealed due to the individuation process.

According to a detailed study on psychoutopia conducted by Frank E. Manuel, *eupsychia* (a term used by Maslow) is the characteristic form of the 20th century utopia.

⁴²⁰ In *The Imaginative World of C.S. Lewis*, Honda states that Lewis trusts in heaven as the world of objective reality and beauty to which our present world is only a world of subjectivity. In Letters to Malcolm, Lewis describes heaven as a topos where meaning is justified, where everything makes sense. The correspondence between subject and object is clear and the spirit can fully connect with all concepts’ perception. As in New Narnia everything would signify more.

Myth can facilitate the access to richer meaning hence myth can ultimately suppose that Heaven exists. Myth originates and departs from heaven of legend and imagination to the earth of history (Honda 66) Moreover Lewis considers Myth as the truth carrier who as the “mountain whence all the different streams arise... becomes truths down here in the valley; in hac valle abstractionis” (Honda 66).

Eupsychia is interpreted to be the realization of “a good state of consciousness”. Against this transcendent view of utopia as a psychological state, Freud, as well as Marxist and socialist analysts (Reich, Fromm, and Marcuse), claimed, according to Kumar’s analysis, that utopia is “essentially a form of social thought”. The interdependence of Self and society is once more highlighted, this time in the context of utopian thought (Manuel 1-12; Kumar 549-69).

The social and cultural significance of an inner transformation is major and corresponds to a sociopolitical activity. In psychological utopias, humans liberate themselves socially through the deliverance of their inner selves. Moreover, for some analysts, the structure of society tends to mirror the structure of the Self. Both Norbert Elias as well as Adorno focus on the interrelation between the structure of personality and society.⁴²¹ Moreover, psychoutopians have argued that singular psychopathologies reproduce the pathogenicity of society. With the help of a psychological interpretation and therapy, the illness of modernity can be cured and the road to authenticity can manifest itself clearly to the individual. Psychoutopians regard the repression of inner nature as the most essential pathogenic feature in modern societies and see themselves as both unmaskers of the social causes of “psychopathologies” and prophets of a better life, where expectation and regeneration could be appreciated.

An examination of Jung’s holistic utopia illuminates a manner of thinking that describes the quest for the authentic Self well. The transcendental doctrine he proposes includes strong psychoutopian elements. What makes Jung a utopian writer is his inventive use of his own archetypal theory to ideas that are connected to personality transformation and a subsequent cultural renaissance.

For Jung, as for vitalists, biologists, and philosophers such as Hans Driesch and Henri Bergson, there is a vital force operating in an organism that appears as a disposition to move towards fulfillment. Individuation thus promises a spiritual adventure, which begins with the descent into the psychic underworld, where one has to confront archetypal entities in order to gain wisdom. After these conflicts, one can reach authenticity and find one’s individual myth to follow. In brief, inherent to Jungian psychology, is the psychoutopian search for the philosopher’s stone that will give meaning and depth to our life. Every reformist step in social growth involves an expansion of consciousness, an almost mystic action of becoming aware.

⁴²¹ For a thorough analysis on their ideas, see Cavalletto, *Crossing the Psycho-Social Divide: Freud, Weber, Adorno and Elias*.

In a broadcast talk for the BBC in late 1946, Jung discusses the ethical responsibility of some inspired citizens to perform as the liberated cavemen of Plato's allegory by illuminating the path of gnosis and spiritual impetus:

...it is a most difficult task, demanding a high degree of ethical responsibility. Only relatively few individuals can be expected to be capable of such an achievement and they are not the political but the moral leaders of mankind. The maintenance and further development of civilization depend on such individuals for it is obvious enough that the consciousness of the masses has not advanced since the first World War. (*Civilization* par. 221)

The moral and ethical significance of the educative process is stressed as an exceptional experience, granted to the brave heroes who aspire to a better future. By raising social consciousness and by spreading knowledge, the heroine assumes a teacher status that disseminates through personal experience the collective reality. The authenticity of the story is of major importance since its genuineness is expected to turn a personal confession into an archetypal paradigm that every individual can recognize and identify with.

In the novels, the search for a psychoutopia is instantly recognized. The Kores as dreamers translate love and freedom as utopias. Since they are confined in the inner sphere, the Kores can only translate their ideas into emotions. The ideal topos is the ideal state of bliss. For most heroines, this was their home before its facade collapsed. The nurturing environment of the ideal family is looked upon as eudaimonia. Even though the desired emotional state has short-term calming properties, the heroines eventually turn against their prior ideal peaceful haven. All novels describe the process of mounting inner turmoil and gradual heating that eventually spurs a revolt against a romanticized perception of the home. The heroines realize what their home truly is and express their unwillingness to return to it. Seeking to demolish their nurturing environment will eventually reveal to them their psychoutopia. Since each novel is a personal account, there is no common identification of the psychic display that can be considered as an ideal across novels, although love and security are prominent. What is commonly expressed however is the conviction that this ideal state cannot be attained in the context of the past environment.

In *Levantinismoi*, there is paradoxically a return to what was considered home. However, Dora is not the same woman anymore. Although the environment is the same, the individual is different. Under that lens, the heroine is not returning to what seems familiar or known. The Kore, contaminated by the air of eastern liberty and altered by the broadening of her horizons, has fully realized the inflexible nature of patriarchy. The body returns as an

empty vessel to its prison, but the heroine's mind and spirit are now free: the ideas have been altered and her status has been elevated to that of a Wise Woman. The juxtaposition between what is seemingly patriarchy's victory over the young Kore and what actually constitutes a silent win of the heroine against the status quo initiates the journey ahead.

How will the interior gnosis eventually be manifested in action? Phenomenally, Dora returns back home defeated as compared to the beginning of the novel: she is now married to a man she did not choose as her partner. However, one can detect a sense of maturity and awareness implying that any fixed or given circumstance can possibly get altered or adjusted to fit her purpose. Dora seemingly longs to apply the wisdom earned from her traveling experience in her daily life. The omniscient possession of knowledge is a valuable tool and leaves open the possibility of a better life outcome. Acceptance is ultimately an act of dignity, but it does not translate to surrender or passivity.

The novel ends with Dora sailing back home, and hence, the literary circle motif reinforces the Jungian idea of individuation as a repetitive and circular process. Once more, the heroine is facing uncertainty and the fear of the unknown, as she did at the beginning of the novel when she was introduced to the East. However, this time around, the awareness and wisdom that this transformative journey has offered are expressed through a newly acclaimed animus-driven thought: "I was leaving, yet I was now committed to life! A moment of psychological weakness, a moment of hesitation? ... No! I voluntarily committed" (Voltou 271).⁴²² The heroine admits that the current state of her being is not a moment of weakness or hesitation but instead, a state she willingly and consciously accepts. The heroine implies that she followed her uncle's advice to marry Mr. Pothinos, because she got tired of fighting and facing the evil in the world: "Overwhelmed by the waves of human evil, trampled here and there without any support, she decided to make that commitment" (Voltou 272).⁴²³

She logically concludes that the reason why she accepted her fate was because she had enough of the privileges her girlish independence offered her. Moreover, she claims that she was disgusted by her dignity's constant harassment: "I was fed up with the goods of her girlish independence and I was disgusted thinking 'how much I had lost my dignity...'"

⁴²² «Εφευγά, μα δεσμευμένη για το βίο πια! Στιγμή ψυχολογικής αδυναμίας, στιγμή ενδοιασμού; ... Όχι! Αυτοθελήτως δεσμευθηκα» (Βόλτου 271).

⁴²³ «Παραδαρμένη απ'τα κύματα της ανθρώπινης κακίας, τσαλαπατημένη απ'εδώ κι απ'εκεί χωρίς κανένα στήριγμα» αποφάσισε να προχωρήσει σε αυτή τη δέσμευση» (Βόλτου 272).

(Voltou 272).⁴²⁴ The need for a boundary leads to her conscious refusal to go on living as patriarchy's puppet.

Kiros, her future husband, is definitely no better than the rest of the men she had encountered. This belief—that all men are the same, after all—was gained during her journey when she was constantly reminded of patriarchy's practices as experienced during different instances of her daily life. Dora, in an effort to encourage herself, confesses that she as a woman has faith in her own abilities to maneuver her future husband. As a wiser young woman, she comes to realize that, although confined in a limited space, there is a plan of action that she can execute in the microcosm of her own household in order to live the best possible life and to ensure her future family's well-being: "... She is the modest priestess who watches over the fireplace, so that the fire of the hearth never goes out!" (Voltou 272).⁴²⁵ This hymn dedicated to the woman/mother is evidence that Dora has actually moved on from the Kore to the Mother archetype. She is aware that the social environment may be intimidating but instead of giving up, she is convinced that she has to take action and live towards the ideal manifestation of her Mother/Mana archetype. She is hence consciously deciding to transform her trauma into action and her Kore archetype into the Mother archetype in light.

Her transformative decision is expressed through her final thoughts while traveling back home. Her final thoughts concern society's future and not her own life's prospects. This expansion of the personal to the social sphere seems a minor change but signals a drastic transition. Her ego has succumbed to the collective unconscious. Dora has completely identified with the fighters of life, the exiles, the outcasts, the helpless, and the worthy despite their nationality.

As she is leaving the East, she thinks of the Greek community in Egypt. The heroine admires the courage of all fighters who do not give up. Moreover, the once passive Kore is now calling the workers "brothers," a characterization which demonstrates how her journey has implanted social awareness and sensitivity in her soul: "My burnt brethren, you live in the horrible—the real—desert... You see it, you predict it nonetheless, you still fight... You don't want to believe that you have fulfilled your destiny! My burnt brothers!" (Voltou

⁴²⁴ «είχα χορτάσει μέχρι κόρου, τα αγαθά της κοριτσίστικης της ανεξαρτησίας και αηδίαζα αναλογιζομένη «πόσον είχα ροβολήσει η αξιοπρέπεια μου...» (Βόλτου 272).

⁴²⁵ «... Είπε η σεμνή ιέρεια που επαγρυπνά πάνω στο τζάκι, για να μη σβύσει ποτέ η φωτιά της εστίας!» (Βόλτου 272).

247).⁴²⁶ The heroine's new stance about the new order of things can be defined as political. Her social worries and awareness transcend her personal drama. The heroine speaks of the sacrifice of the masses in the altar of a few people's eudaimonia. Even though she cannot alter her past or present, she can at least recognize how many battles people fight each day for the future generations to prosper. This sacrifice needs to be known of and transported to the young. The lessons learned from the past in addition to the sacrifices anonymous individuals undergo create the chain of a collective gnosis that the future generation should acknowledge. The new Kores and heroes should be grateful and remember with respect their ancestors as wise old men and women. Dora acknowledges in a polemic tone the link of the present to the past in the timeless chain of causal events also known as history: "Every grain of the sandy land, lost in the distance... corresponded to a drop of THEIR blood; they have shed red sweat, to ensure their present bliss!" (Voltou 272).⁴²⁷ Dora is about to reenter the known world with new awareness and thirst for change. Her journey offered her the opportunity to experience oppression and to witness social inequality. She is willing and ready to intervene if needed.

In *I Eromeni Tis*, the two women start the search for utopia together. The divine union has taken place, and the lovers are now reevaluating their future together. The final syzygy is a result of the union between the two. The psychoutopia has been reached through the amorous union; however, the flaming urge to freely and fearlessly manifest the psychic bliss leads the couple to leave home behind.

The novel constitutes a phenomenal quest for a psychoutopia since the desired state of bliss was so challenging to attain. Every erotic relationship or union from a Jungian perspective is supposed to be wild, but in this case, this special couple had to confront society as well as their own egos and shadows. To reach a state of bliss required sustained efforts and sacrifices that both women needed to undergo to keep their unification alive under intimidating circumstances. Dora as the first person narrator describes how she experienced depression, poverty, and despair each time Lisa left her. The final act that reassured their union was unexpectedly Lisa's intervention to save their relationship. The Shadow Other performed in light for the animus and anima to happily merge.

⁴²⁶ «Καυμένοι μου αδελφοί που ζείτε μέσα στη φρικτή—στην αληθινή—την έρημο...Το βλέπετε, το προβλέπετε κ'εντούτοις, παλεύετε ακόμα κι ακόμα... Δεν θέλετε να πιστέψετε, ότι εκπληρώσατε πια τον προορισμό σας! Καυμένοι μου αδερφοί!» (Βόλτου 247).

⁴²⁷ «κάθε κόκκος της αμμοδικής χώρας, που χάνουνταν μακριά...ισοδυναμούσε με μια ρανίδα αίματος ΑΥΤΩΝΩΝ πουχανε χύσει κόκκινο ιδρώτα, για να εξασφαλίσουνε την τωρινή της ευδαιμονία!» (Βόλτου 272).

Lisa travels to the island to find Dora and asks her to follow her back to Athens. Dora realizes that Lisa has kept all the money Dora had used to bribe her as savings for them to leave Greece together. The equality and reciprocity of the love act is translated in deeds and tangible evidence. The perfect equilibrium the couple has reached cannot be threatened anymore because it belongs to them and resembles in magnitude the Universe's creative force. After constant regressions towards and away from each other, the final reconciliation of the two women manifests how their ego has been silenced and their selves have revealed their true desire. Through the lovers' union, the spiritual qualities of both masculine and feminine expressions appear as a deliberate surrender to the unknown, promising an endless unification. The faith and persistence the heroines display along the way elevate both women from lovers to goddesses of love. Their need for each other is not just a sensual desire; it is a link to the divine and to the eternal beauty of the Eros' Archetype.

The ending of the novel is optimistic but still remains open; many optional paths are available. The young heroines leave together, and the final scene takes place on the boat, similar to *I Xepartheni* and *Levantinismoi*. The heterotopic feeling and space is once more implied since the heroines are found in transitional phases and places. The sense of fluidity is manifested in the element of motion; a transit expressed both physically and existentially. The need for inner peace, of *galini*, is to be found literally in a new topos which will eventually bring about the discovery of the female eternal psychoutopia. The dive to the inner state of wholeness is reinforced by Schuman's *Reverie*, which Dora listens to as they are leaving. The world of dreams, the connection to the unconscious, and the world of divinity opens up as the new life. Both women can only hope that the new chapter that is about to begin will bear a resemblance to the beauty and safety found in dreams. Dreaming has been defined as the mode of the feminine, and in this context, dreaming means "questing with the loved Other."

In *I Xepartheni*, the realization and the pain inflicted were tragic, urging Katina to leave Greece in order to survive. The social environment has been so aggressive that she is pushed away from its realms as an outcast. Having no loved ones remaining next to her, apart from the kind presence of her old friend Mr. Tandel, Katina cannot stay home anymore. Her need to overcome and forget what has happened can be detected by the fact that, contrarily to *I Eromeni Tis*, she does not carry any souvenir of her past life with her. The medallion with Petro's picture is Mr. Tandel's gift, given to her at the very last minute. The necklace can be seen as a token, a boon reminding her that she once felt the unconditional love associated with wholeness. The necklace symbolizes her Memory that she had once reached the Divine

through the birth of her child. Although she lost her source of divinity, she was one of the few that experienced the Mother archetype in full light and faithfulness. Society discouraged this kind of devotion and beauty as it deviated from the unaffectionate modernist environment's mode of being. Moreover, the necklace symbolizes the heroine's power and willingness to keep on living and a reminder of the bravery she demonstrated. The act of narrating becomes a creative manifestation of the justice she ought to pay to her token/necklace. By holding on to it, she can recall her trauma in light by sharing her story to spread awareness. She has the duty to narrate the enmity of the conservative and dominant patriarchy.

Advocating a better future for the next generation to come becomes the novel's social message when Katina expresses her deepest wish while looking at the night sky. The star she loves—the star presumably symbolizing her deceased son—motivates her to think of her bliss and of a better world for all kids in the world. “I raise my head and look at the sky. There's that star I love...I'm dreaming of a better world where all kids are content...” (Nakou 33).⁴²⁸ The focus is once more placed on the next generation and the future ahead. Clearly her story is not merely narrated for her ego's relief. Sharing the trauma's burden with others is essential, but more importantly, the story is dedicated to all suffering mothers and victimized kids of the world. The imagined community of these parties is united under the Archetypal representation of the Manna. The Manna is a small, privileged group of dreamers who have experienced deep love and tenderness. In the future these two parties need to be protected from enemies. If needed, the world needs to be informed of the Evil in society and prepared to take action. Katina could not interfere and change the course of her Quest. Her salvation is found in separation, as her psyche longs for isolation and peace. “But I want to leave Greece. I feel that it is no longer possible for me to live here... To see again the places I suffered, the faces that hurt me. Nor do I want to know what happened to my stepfather. I need silence and loneliness” (Nakou 85).⁴²⁹

In *Ginekes*, the need for utopia translates to the uncompromising willingness for change; the heroines do not leave. Instead, they want to alter their current home into the ideal one. The universe of Kazantzakis's novel longs for political action; revolution is closer to the ideal representation of bliss. This idea is effectively represented by the character of Nina who

⁴²⁸ «Σηκώνω το κεφάλι μου και βλέπω τον ουρανό...Να και κείνο το αστέρι που αγαπώ... Συλλογιέμαι έναν κόσμο καλύτερο που όλα τα παιδιά του κόσμου θα είναι ευτυχισμένα...» (Νάκου 33).

⁴²⁹ «Όμως θέλω να φύγω από την Ελλάδα. Νιώθω πως μου είναι αδύνατο πια να ζήσω εδώ...Να ξαναδώ πάλι τα μέρη που υπέφερα, τα πρόσωπα που μου έκαναν κακό. Ούτε θέλω να μάθω τι απόγινε με τον πατριό μου. Μου χρειάζεται σιωπή και μοναξιά» (Νάκου 85).

is the alter ego or persona of the author, Galatia Kazantzaki. The need for raising social awareness and political intervention sets the polemic tone that ends the journey for each heroine. Aimi and Nina write to Kaiti inspiring letters, as she is the youngest and incarnates symbolically the future of sisterhood/womanhood. In Nina's letter, there is reference to a letter by Rosa Luxemburg in a *mise en abyme* manner. The personal extends beyond the family narrative to the social realm with references to the eternal struggle for equality of rights. For all heroines, their narrated journeys depicted in their letters is a direct trip from *agnoia* of the self towards *gnosi* of the cosmos. Having experienced critical changes and apprehensions, the heroines are definitely more aware of themselves, of their own sisters and of society's manipulative mechanisms. As the quest for psychouopia is inner in *Ginekes*, the emphasis is put on the Self while, at the same time, the individual is placed, as a vital ring of a chain, in a particular social milieu. Each narrative depicts what different women feel and experience as members of society. The fact that Kazantzaki attaches Luxemburg's manifesto to the final letter of the novel reveals the female outreach to society and the cosmos.

Aimi's letter to Kaiti shares, in a sentimental tone, a philosophical analysis on renewal, happiness, and nostalgia. In a symbolic manner, Aimi who is an intellectual speaks of the prospect of rebirth as the blissful, ideal heteropic state: "To be like the phoenix. Yes, the only human achievement that will have value. May we, like that mythical bird, be reborn unceasingly from our ashes" (Kazantzaki 120).⁴³⁰

In a flashback to her childhood, Aimi remembers how she liked to be close to the sea collecting pebbles. She is describing the magnificent simplicity of that action. Although she was throwing the pebbles away, she felt so much joy when she collected them. During these moments of pure bliss, she was a small palm tree that was rising again, reborn each time dusting away the dirt from her wings. This parallelism is similar to the act of questing. The purity of the sentiment is found in simplicity and in acts of unconscious union, in the same way that the girl was unintentionally connecting with nature and the sea. This constant circle of recollecting experiences is the ultimate symbolism of the Quest. The fact that Aimi ends her letter by idealizing simplicity and innocence indicates how wise she has become. The more the individual moves toward wisdom, the more interested they are in the simple manifestations of harmony.

⁴³⁰ «Να είμαστε σαν το φοίνικα. Να, το μόνο κατόρθωμα του ανθρώπου που θα έχει αξία. Να μπορούμε σαν το μυθικό εκείνο πουλί να ξαναγεννιόμαστε ακατάπαυστα απ' τις στάχτες μας» (Καζαντζάκη 120).

Nina sends to Kaiti a letter written by Rosa Luxemburg indicating her love of life and the joy she intentionally finds even when in prison. The elation she experiences offering help to others in need cannot be compared to any luxury or financial gain. Kaiti, in the novel's final letter, confessed to Nina that she decided to live with her on the island she is exiled in as a communist. Kaiti will get exiled on purpose. As she states, she is coming with her soul naked, tired, and dead inside; she asks her sister to resurrect her because she has been living such a shallow and meaningless life: "I come with my 'soul naked, distant, dead'... 'I come to you as the sick of the Gospel go to Jesus, perform your miracle'" (Kazantzaki 151).⁴³¹

Kaiti is implying that she wants to live far away from society and lose touch from the known world. She wants to merge into an environment that will offer her a sound reason to exist, serving a meaningful life. Her mission is less political in nature than Nina's communist ambitions. The youngest sister follows her human and spiritual need to make the world a better place in its moral expression. This profound realization, and subsequent transformation, is one that only the truly enlightened go through. More importantly, as Kazantzaki describes it, it is ultimately life's victory over death.

*"Mors Omnia Solvit"*⁴³²: *Death as Freedom*

Individuation and a being lived by communal morals are two opposing fortunes. In Jung's understanding, they are connected to one another through the manifestation of remorse. Whoever begins a journey on the individual track converts to some degree alienated from shared ethics but does not thereby miss those features of the soul which are integrally universal. To compensate for the abandonment, the hero is required to offer something respected for society's advantage.

Individuation distances one from personal conventionality and hence from the social realm. The ransom they must offer to society translates to values that are a correspondence for the ethical deficiencies of the collective sphere. Without the addition of principles, ultimate individuation is decadent and can prove dangerous.

The individuated individual has no *a priori* entitlement to any kind of high regard. He has to be gratified with whatever respect streams to him from outside by quality of the

⁴³¹ «Έρχομαι με την «ψυχή γυμνή, αποσταμένη, νεκρή»... «Έρχομαι σε σένα όπως οι άρρωστοι του Ευαγγελίου πηγαίνουν στον Ιησού, κάνε το θαύμα σου» (Καζαντζάκη 151).

⁴³² This is the last phrase in "To Talanto tis Smaros" (p. 175) in latin, as well as the title of the last chapter Z' in greek: "Όλα ο θάνατος τα λει,»

standards he creates. Not only has society a right, but also an obligation, to convict the individual if he unsuccessfully creates comparable morals (Jung *Symbolic* par. 1095f).

Smaro did not bring forth values as the equivalent asset for her absence. However, it would be unfair to claim that this is a result of her individualism or egocentrism. The patriarchal society was ultimately blocking her from producing these values. This obstacle, however, led her to death. The suffocating society condemned her as an individual. The heroine chose not to exit but left the social realm to follow her psychic quest. Was the fact that she insisted on chasing her dreams at home and fighting against society—unlike Dora who, as a reformist, merged with it—a deliberate suicidal choice?

Her isolation was unbearable; even though she was surrounded by so many people—literally being at the center stage—Smaro felt empty and alone. Her individuation journey ended up with an awakening, but an awakening that was too traumatic for her to endure. The true image of society captured her mind as a tumor from which she suffered for a long time but kept on ignoring. The first sign of Smaro's individuation journey was the shadow confrontations that were examined in Chapter 7. Eventually, the darkness of the Other engulfed her. But Smaro never faced her own Shadow or demons. Society was unfair but the heroine was also unjust to her Self. The constant avoidance of meeting the Shadow led to the fatal state of dark possession:

What sorrow my God! How could she start again? They say that many get killed... others die suddenly or even go mad. Yet others claim that even if you only see the sky, the clouds, the birds life is worth living...⁴³³ She cried, she was crushed, she got killed. Her cheeks burned. Her lips were burning and yet it was cold. She pulled the sheets. She tore her clothes, bit her flesh and the wind whistled, and shredded her with the same thought: "Do you remember?" (Dafni 170, 171)⁴³⁴

Death becomes the Elixir in Smaro's case because of its tranquilizing and calming properties. Unconsciously, death resembles home for its nurturing and protective shield against others. Isolation as a desired psychoutopian state can be reached in a deep state of unconsciousness, as the individual is cutting ties with the hyper-stimulating reality. In Smaro's case, the excess

⁴³³ «Τι θλίψη Θέε μου! Πως μπορούσε να ξαναρχίση; Έχουνε να πούνε πως πολλοί σκοτώνονται... άλλοι λέει πεθαίνουν ξαφνικά ή και τρελλαίνονται... Άλλοι πάλι σου λένε πως και να βλέπης μόνο τον ουρανό, τα σύννεφα, τα πουλια αξίζει να ζής» (Δάφνη 170)

⁴³⁴ «Εκλαψε, δάρθηκε, σκοτώθηκε. Τα μάγουλα της φλογίστηκαν. Τα χείλη της έκαιγαν και όμως κρύωνε. Τράβηξε τα σεντόνια. Έσκισε το ρούχο της, δάγκωσε τη σάρκα της και ο άνεμος σφύριζε, σπάραζε με την ίδια λέξη «Θυμάσαι;» (Δάφνη 171)

of acclaimed awareness was too abrupt for her to handle while she was still attached and performing her Kore/Artist identity. The realization that betrayal is the only boon she may receive with such an identity construction is not a fact she can easily accept. Haunted by her past, repeating the word “remember” as a painful prompt of what cannot be undone or altered, Smaro is not focusing on the road ahead; instead, she is caught up in her past. All major dilemmas posed in her life remained unanswered and her deepest wishes unfulfilled.

In the female Monomyth, the heroine passes from the stage of illusion to that of awareness. It is only after such realization, that the inner descent, which ultimately leads to divinity, is pursued. Smaro, trapped in the world of illusion, belated this realization. As a result, her awakening comes disguised as death and the descent that follows is leading to cosmic darkness. The attachment to society’s favorable Kore persona as well as the adoption of its opposite manifestation—that of the Artist persona—makes her unable to flourish. The novel ends by questioning the tragic end of the heroine. The third person narrator raises rhetorical questions, which resemble odes to life sung by the female chorus of an ancient Greek tragedy. The theatrical presentation that Dafni masterfully uses in the structure, as well as in the narrative of the novel, is a reminder that art is a basic motif in life and vice versa. Art and life both pose profound questions that one is unable to answer but has the duty to explore and discover as part of his/her passage to the divine cosmos:

Why cannot one reach bliss? What are the causes of one’s dreams, desires, the longing for glory? And above all, what is called "talent"? ...⁴³⁵ Is materialism a philosophy and are psychic forces born out of the brain’s composition and its simple function? What is the source of the causes that bring about differences between individuals? Be that as it may, a man who, starting from a certain source and with a positive longing, reaches, not to the purpose he saw him shining on the side of the road, but to something he did not even imagine in his dream. So what is the mediation between the flame and the extinguishing, the beginning and the premature fatigue, lust and failure? (Dafni 133, 134)⁴³⁶

⁴³⁵ «Γιατί τάχα ο άνθρωπος να μη μπορεί να φτάση την ευδαιμονία; Ποια είναι τα αίτια που δημιουργούν τα όνειρα του, τους πόθους του, τη λαχτάρα του για τη δόξα; Και προπάντων τι είναι εκείνο που λέγεται ‘τάλαντον;’» (Δάφνη 133).

⁴³⁶ «Είναι τάχα και ο υλισμός φιλοσοφία και οι ψυχικές δυνάμεις γεννιούνται από τη σύσταση του εγκεφάλου και από την απλή του λειτουργία; Που έχουν την πηγή τους τα αίτια που φέρνουν τις διαφορές ανάμεσα στα άτομα; Να ως τόσο ένας άνθρωπος που, ξεκινώντας από μια ωρισμένη πηγή και με τη θετική λαχτάρα φτάνει, όχι στον σκοπό που τον έβλεπε ν’αστράφτη στην άκρη του δρόμου, αλλά σε κάτι που δεν το φαντάστηκε ούτε και στ’όνειρο του. Τι μεσολαβεί λοιπόν ανάμεσα στη φλόγα και στο σβύσιμο, στο ξεκίνημα και στην πρόωρη κούραση, στον πόθο και στην αποτυχία;» (Δάφνη 134)

Death is a pretext for the above questions to be raised. When the tragic heroine confronts the divine unknown, the realization of her insignificance immediately forces her to wonder why society performs under such specific rigid rules. Just before paying her dues, the tragic heroine shares a concentrated volume of gnosis which consists of a series of questions and realizations that can only be understood by future generations. This offering or sacrifice of the heroine raises consciousness and activates the mind of the receiver. These burning questions are the ultimate boon but, at the same time, lead the heroine to disease, resembling the threatening Erinies that haunt her from the past. Death therefore, can be also seen as a quest for freedom or a break from the guilt induced by patriarchal system. As Simone de Beauvoir wrote: “I was made for another planet altogether. I mistook the way.” This realization echoes the female need for a utopia, for a new place. The woman tries hard to survive and flourish but fails to do both in the known world. The most crucial realization however is the recognition that her ineffectiveness to search for answers is not her fault; she is just searching for answers in the wrong environment. Smaro did not focus on the journey within. Overestimating her power and endurance, she tried to derive her individuation—like a male hero—from exterior events. From that perspective, she took the wrong way.

Smaro, the artist, returns to nature. She is sent back to the universe where everything is possible. Rebirth was not an excluded option from a Jungian perspective. However, for a young aspiring artist, the strict world of Mid-War society could only accept her in its realms for that long. Smaro eventually becomes a martyr who performs as an example that demonstrates the delicate and fragile process of self-individuation. The heroine must become a martyr to win the Elixir or to reach salvation. At a time of emotional, social, or political upheavals, death can be freeing for a woman. In the context of a fallen woman, death brings about catharsis. A miserable life that occurred only through an association with a masculine counterpart, emphasizes death's interpretation as a relief. Simone de Beauvoir in “The Second Sex” claims that women are unambiguously related to their oppressor biologically, making the female/male relationship unique. Death can be presented as a way out from a world which, as Thomas Aquinas believed, cannot consider womanhood without its dependence on man. Woman, as he implied, “is an incomplete man” (Aquinas Ia, q.92).⁴³⁷ A

⁴³⁷ Aquinas states that “woman should have been produced in the Eden, since she is necessary for the generation of the species.” He then goes on to cite with approval Aristotle's infamous affirmation that “the female is a misbegotten male.” Aquinas himself declares that women are “deficiens et occasionatus”—defective and misbegotten. For more, see Haas and Mansfeld, *Aristotle: on Generation and Corruption, Book I Symposium Aristotelicum*; and Thomas, *Summa Theologica*.

man can realize himself without a woman. A woman, though, cannot effortlessly assume herself without a man.

As an underestimated individual, the woman is urged to depend solely on others, either male others as lovers or a male society as patriarchy. Smaro chooses death in a radical, last effort to eradicate the male Shadow from her life. Therefore, death, and specifically suicide, is equivalent to a heroic deed. From a feministic point of view, even though death distances the heroine from action or the possibility of revolting against the status quo, it can be read as her own conscious decision to end her individuation. Death does not merely appear as an act of despair. Death, as Hemans sees it, may be at times “a woman’s most forceful adversary but can also be her salvation.”

There is an additional argument worth noticing on why the female narrative has no closure or end. The feminine textual body or narrative is defined by Annette Kiihn as:

a female libidinal economy, a regime, energies, a system of spending not necessarily carved out by culture. A feminine textual body is recognized by the fact that it is always endless, without ending: there’s no closure, it doesn’t stop, and it’s this that very often makes the feminine text difficult to read. For we’ve learned to read books that basically pose the word “end.” But this one doesn’t finish, a feminine text goes on and on and at a certain moment the volume comes to an end but the writing continues and for the reader this means being thrust into the voice. These are texts that work on the beginning but not on the origin. The origin is a masculine myth: I always want to know where I come from. The question “Where do children come from?” is basically a masculine, much more than feminine, question. The quest for origins, illustrated by Oedipus, doesn’t haunt a feminine unconscious. Rather it’s the beginning, or beginnings, the manner of beginning, not promptly with the phallus in order to close with the phallus, but starting on all sides at once, that makes a feminine writing. A feminine text starts on all sides at once starts twenty times, thirty times, over. (287)

The idea of rebirth, the revelation of multiple possibilities merging from the dive to the unconscious world of the individual psyche, or writing is another definition of the intangible, non-materialistic boon. The rejection of defining the origin as well as the destination ultimately translates to the mythic female quest.

8.5 Rebirth and Restoration: Getting Closer to the Self and to Society

Rebirth

Individuals hence can act as agents of cultural renewal or even rebirth. Rebirth is a result and often a synonym of the individuation process. However, as a psychological

process, it is not a progression that we can define. We can neither measure nor picture its course, for it is entirely beyond the comic perception. “One speaks of rebirth; one professes rebirth; one is filled with rebirth... We have to be content with its psychic reality” (Jung *Archetypes* par. 206). Rebirth is thus possible, always present within or in front of the individual as a cultural and psychic potency for renewal. However, rebirth is not to be mistaken for transformation. Genuine psychological rebirth or individuation is rarer and more challenging than participation in a process of communal change. Jung acknowledged that one might feel transformed during certain group experiences, but he signaled the danger of confusing change with genuine rebirth:

If any considerable group of persons are united and identified with one another by a particular frame of mind, the resultant transformation experience bears only a very remote resemblance to the experience of individual transformation. A group experience takes place at a lower level of consciousness than the experience of an individual. This is due to the fact that, when many people gather together to share one common emotion, the total psyche emerging from the group is below the level of the individual psyche. If it is a very large group, the collective psyche will be more like the psyche of an animal... The group experience goes no deeper than the level of one's own mind in that state. It does work a change in you, but the change does not last. (*Archetypes* par. 225f)

As seen in the passage above, what is important is the conscious choice of the individual to act towards his own self's transformation. A collective transformation, or in sociological terms a communal change, cannot occur if the individuals involved do not seek change and do not seek to transcend their ego. The above passage also demonstrates Jung's often criticized apolitical view on what constitutes a sound revolution. The importance he places on the individual is critical. The social Marxist psychoanalysts of the Freudian school of thought believed that healing could occur in society collectively with an application of socio-therapy. Jung's fascination with individuality makes his view seem almost egocentric. However, spiritual collectiveness emerges only when each individual is able to transcend their own unique challenges at their distinct timing. For this reason, individual advancements, as subtle as they are, have an enormous impact on the collective psyche. As Jung claims in *The Undiscovered Self*: “Ultimately everything depends on the quality of the individual, but our fatally short-sighted age thinks only in terms of large numbers and mass organizations.” (par 503)

For Jung, the mysticism and uniqueness of the transformative process is what makes the whole journey special. The significance he applies to the process makes his theory suitable to reveal the discrete symbolisms of the female internal quests. The female quests, as explained already, are not supposed to attract attention or provoke reactions against patriarchy. The silent internalized nature of the journey is instead a conscious choice deriving from Logos and, consequently, wisdom. At that final transitionary phase, the heroine is not a pawn of patriarchy. The discreteness of her transformation derives from a logical analysis that takes into account her traumatic past experience as a merely anima-driven Kore. When the heroine obeyed the rigid rules of patriarchy, she felt trapped; confined in a prison state, she was perceived as a threat and had to be exiled as an outcast, especially after her Shadow awakened or when she reconciled herself with cosmic Logos. The decision not to remain blindfolded but potentially revolt appears on the outside as a regression, but in reality, it's the animal's retreat before its attack, or "*il faut reculer pour mieux sauter*" as Murdock claims.

Individuation is a procedure taught by the archetypal model of wholeness, which in turn is subject to the dynamic relationship between ego and unconscious. The objective is not to overwhelm one's personal psychology, as to develop in perfection, but to become familiar with its darkness through healing and assimilation. Thus, individuation demands a cumulative awareness of one's exceptional psychological genuineness, with personal assets and confines; at the same time, it produces a profounder gratitude towards human nature. The awareness achieved and shared through a written account is condensed proof of the individuation process. When this specific journey reaches its end, the heroines, at the very least, know themselves in depth.

The accumulation of knowledge is also known in Jungian terms as the axiom of Maria. It is interesting that the addition of knowledgeable layers is named after Jung's favorite alchemist Maria the Prophetessa. The Axiom that Jung has quoted multiple times in his writings states that: "One becomes two, two becomes three, and out of the third comes the One as the fourth" (*Psychology and Alchemy* xxxiii). This axiom, which appears as a rule, was constituted by the Wise Woman. The heightened truth and non negotiable reality are outcomes that derives from the alchemic experimentations of a female alchemist faced with trials and errors. The Wise Woman generates the essence of knowledge. It is interesting to note that the complexity and depth of the female's experiment is an ideal representation of the individuation process. Ultimately, the axiom of Maria describes the developmental journey of the individual in one single phrase.

All people come to life as infants totally ignorant and unconscious of the living experience. This fact is represented as “one”, as an unconscious unity. Then, gradually the individual becomes aware that there exist some others around them. This explains the “one becomes two...” concept. Individuals live with the concept of two-ness for the rest of their lives. As they develop, dualities are to be discovered everywhere: two as ego/other, ego/shadow, anima/animus etc.

Influenced by the perceptions of Heraclitus and Hegel, Jung recognized this tension between dualities seeking resolution through the emergence of a “third” component. This is what Maria meant by the “two becoming three.” The last phrase of the axiom is the most complex and intriguing: “out of the third comes the One as the fourth.” Three is an odd number, and odd numbers in alchemy are dynamic: they seek resolution in an even number. In this instance, three will move towards four. Jung cites many examples of this trinity moving toward the *quaternio*, or four-ness.

The four-ness or quaternion is in Jungian psychoanalysis a representation of the archetype of the Self. The archetype of wholeness and the regulating center of the psyche is a transpersonal power that exceeds the ego. The importance Jung places on the discovery of Self is attributed to the spherical inclusiveness and omniscient nature of the Self’s manifestation: “Just as the Ego is the center of consciousness, the Self is the center that embraces both conscious and unconscious realms, hence it becomes the center of totality and the ultimate discovery” (*Psychology and Alchemy* par. 44). Instead of thinking of the discovery as a mere reach within the depth of one’s existence, the Self promotes an exterior radiance far from the Ego and out of the conscious apparatus. Finding the Self, means that the individual is aware of the imagined radius that extends within and beyond them. For that reason, the Self is not confined; it is a vast and grandiose concept, like a halo or aura imposing confidence and respect to believers, without a firm substance to prove its existence or power.

The significance of the above idea, portraying the Self as a form of totality that derives from the union of opposites, is crucial in relation to the novels of this thesis. The accounts can be interpreted as an inner reconciliation or an impressive awakening experience that can drive the female heroine closer to her radiating Self. By discovering that her true Self is an extended radius around her entity, the heroine is able to signal the transformative qualities of her own experiences past her inner self.

The broad qualities of the Self can be seen in the novels as symbolic conclusions that the heroines draw at the end of the novels concerning ideas greater than their own personal

narratives. For example, in *I Xepartheni*, the Mother/Child relationship exceeds in its archetypal dimension any suffering and threat. The Evil patriarchy, and specifically Katina's stepfather, are figurines or shadows of minor importance compared to the grandiose and authentic worth of the Great Mother and Divine Child archetypal manifestations. In *I Eromeni Tis*, the manifestation of the divine union trespasses the traumatic and threatening experiences of the given relationship. In *Levantinismoi*, the importance of wisdom derived from the exploration of the unknown is more important than the condemnation of the heroine to an unwanted marriage. In *Ginekes*, the discovery of a collective psyche residing in sisterhood surpasses the individual differences and struggles amongst them. Finally, in *To Talanto tis Smaros* the fate of the artist and the development of the Artist archetype to that of a Martyr exceeds death, for it stresses the significance of sacrifice as a means to enhance communal awareness.

One could argue that when the Self manifests and the circle or square is drawn like a mandala around the young heroine, she is able to defend her authenticity with a shield. This frame can hinder any Ego- or society-driven conscious effort to distort what has been discovered as true. The heroine has a larger than life, deeply conscious experience of the Quest. Her new form or Self appears like the magicians' star in the New Testament which lights the path for collective evolution.

By becoming writers, the heroines embody female archetypes of superordinate personalities. As women, they have experiential gnosis on the journey of individuation, but they are also able to share the imported wisdom. In the same way in which religious rituals and ceremonies aspire to communicate and instigate divinity in believers, the individuated women are given a precious mission. Each story initially seems to be a quest of individuation and of self-cognizance; at the same time, it expands the perimeter of consciousness to all humanity. The Wise Woman, having reached her heightened state, wishes to extend this awareness to all humanity, for she knows the importance of collective revelation. As Jung stated: "Individuation does not shut one out from the world, but gathers the world to itself" (*Psychology and Alchemy* par. 44). In *Psychological Types*, Jung adds: "As the individual is not just a single, separate being, but by his very existence presupposes a collective relationship, it follows that the process of individuation must lead to more intense and broader collective relationships and not to isolation" (par 758). Isolation, however, as a major consequence and theme seen in the novels is not to be confused with exile. All heroines end their accounts isolated as outcasts. Whether they remain in the same place or continue as explorers of the unknown, they have deliberately estranged themselves from the status quo.

However, this conscious choice to separate ironically brings them closer to the collective soul or the polis. Distance is necessary; the missing link was that of authenticity and alignment to their true self. Performing genuinely in the known normality is not an option; this discovery elevates them from their self-conscious realm to the depths of their personal unconscious and, finally, to the sphere of collective unconscious. Their experiences may push them away from society, but in reality, the distance brings them closer to the idea of collectivity.

The written accounts or novels, as documentation of the process of reaching the Self, provides evidence that the actual process has been experienced in real life and is not simply fiction. The depiction of the journey embodies their greater achievement: “The goal is important only as an idea; the essential thing is the opus which leads to the goal: that is the goal of a lifetime” (Jung *Practice* par. 400).

Restoration

In all novels, there is a need for reintroduction to a new society. The heroines decide to step out to the outer social sphere or end their current life in order to continue the individuation journey on a different basis. Recovery and progress are the aim of individuation in order to offer the world a true reflection of inner individuality and a genuine outward sense of Self. The act of writing is the soothing act of recovery, for it performs as the ritual of cleansing. The attainment restores what has been done to the level of consciousness and at the same time provides a new passage to the collective unconscious as the written account becomes the boon to all humanity.

Recovery demands firstly a distance through temporal or spatial separation. In the novels, the psychological *apostasis* becomes apparent as the heroines sever all ties from the people who hindered their evolution. As the passage to adulthood is symbolically a cut of the umbilical cord of the present with the past, recovery or restoration demands an abrupt, conscious decision of the heroine to separate from home. Reintroduction in the social arena as a prerequisite for restoration, manifests in all heroines as they become narrators, writers, or main protagonists. Reintroduction is the result of the human need to avoid eternal social isolation. The female heroines get symbolically reintroduced to society as well rounded and authentic personalities. The heroines are not figurines of patriarchy’s projections anymore. Instead, they are autonomous entities who inspire others to prosper at an individual and

collective level. The woman/writer elevates her life experience seeking to unite Darkness with Light. The construction of a new social identity or persona can appear rather frightening. Memory reminds them that such a practice can easily blur the lines between authenticity and projection. However, the persona does not have to be a pretentious structure; it can be an authentic expression of the Self, developed to establish a sound interaction with the community. The heroine, as a creator, can establish a restored state of interaction between society and the individual because the whole process of adulthood is to transform an ego-centered individual to an active member of society. The heroine aspires to become a relentless source of light and wisdom marking the path of individuation for generations to come.

Chapter 9

Summary and Conclusions

This chapter summarizes the key research findings of the study in relation to the main research questions posed in the Introduction and discusses their value and contribution to literary analysis. It also reviews the limitations of this thesis and proposes opportunities for future research.

9.1 Aims and Research Questions

The present thesis delineates the passage to adulthood for young heroines as seen in women's literature of the Mid-War Greek era. As Culler stated, literary theory has to give readers a means to critique the ideas and principles of literature. What is needed, he notes, is an "implicit understanding of the operations of literary discourse, which tells one what to look for..." (Culler 132). He refers to this ability as "literary competence" which enables the reader to expose the meaning behind what is written in the text. Each term can, in fact, be associated with a distinctive system of hermeneutics associated with Jung's psychoanalytic approach and more specifically with the journey archetype as a reading scheme. As explained in Chapter 3, what is presented as a journey in myth and literature is closely associated with the theory of the passage, rooted in anthropology and sociology.

The first research question posed is whether the journey/passage pattern is detectable in the novels under study and provides a useful methodological tool for their interpretation. Under the psychoanalytic approach adopted in this thesis, it is shown that the journey/passage scheme provides a valuable basis for the theoretical taxonomy as it describes a distinctive pathway that leads to a chosen destination at the end of the transformational journey.

The idea of the journey is linked methodologically to Campbell's idea of the Monomyth. Campbell suggests a journey with a circular mode of questing similar to the pathways rooted in myth. Campbell's persistence on myth underlines the universality and objectivity of the basic structure which is a recurring motif in literature. Campbell's structure of the Monomyth was not expected to be relevant for novels which are not based on epic literature or myth. Yet, on the basis of a plethora of similarities and careful analysis presented in Chapter 3, it is shown that the basic structure of the Monomyth is in fact relevant even in this case. Not only is the Journey scheme relevant, but its pattern of evolution in successive

phases follows closely Campbell's and Van Gennep's passage to adulthood and Monomyth. The quest/rites of passage structure is thus found to be a valuable tool of analysis for the novels under study and for Mid-War Greek women's literature.

Adulthood—the second term of the title of this thesis—is the destination of the quest and the objective of the Journey. The quest is thus narrowed down to a journey whose completion is linked to adulthood. Such a specification enriches the initial research question which is merely focused on structure and examines whether the quest exhibits a circular dimension, namely that of separation, initiation, and return.

The second research question concerns the special characteristics of this circular journey towards adulthood, especially as it relates to young women in a patriarchal social environment. Adulthood is usually defined on biological grounds. The specification of adulthood as the destination of an inner quest leads one to consider psychological factors as important determinants of the quest that complement the sociological, philosophical, and literary discourses. The introduction of a psychoanalytic scope enriches the hermeneutical context and makes all connotations more fluid due to the subjective and esoteric dimension of the journey. Psychoanalytic theory provides a valuable methodological tool to gain a deeper understanding of individual subjects and their narratives. As such it defines and explains the passage to adulthood as a catalytic process capable to unlock one's psychic energy. Emerging into adulthood probably constitutes the most important journey of an individual's life quest. Theories behind the passage to adulthood go back to rituals, ceremonies, and teleturgies of early humanity, adding to the motif of the journey a collective and spiritual connotation. The mystical and existentialist interpretation of the journey points in the direction of Carl Jung's thought and specifically towards his theory of the individuation process. Jung's psychoanalytic process of maturation avoids the *anagnosis* of a single individual narrative.

On the contrary, his approach puts emphasis on the collective archetypal characteristics of the process. Jung's vision of individuation expresses what shared collective psychoanalytic experiences are. More importantly, the main terms Jung uses to describe the phases of the individuation quest are undeniably archetypal; they are common and universal phases, independent of social, temporal, or cultural environments.

By applying Jung's phases of the individuation quest to the passage to adulthood, a parallelism is drawn between the individuation journey and the Monomyth pattern. Campbell and Van Gennep's taxonomies are thus compared and merged with Jung's psychoanalytic approach to create a richer methodological structure of the Journey archetype. By elaborating

on concepts derived by these two theories, this thesis provides a richer and more synthetic framework as its own methodological contribution to literary analysis.

The third research question highlights the application of the chosen methodological approach to the young heroines in the novels under study and the importance of incorporating a feminist perspective in the analysis. In the novels under study, the heroines are introduced as prospective travelers who wish or are forced to take on their individuation quest. These individuals are specifically young women on the verge of adulthood. Despite differences in individual circumstances, the heroines form a community of subjects that share archetypal characteristics that make the archetypal approach an increasingly relevant tool of analysis. In this case therefore, approaching the archetype of the journey as a psychoanalytic process has to be specifically examined from a woman's perspective. The angle of the research is thus further expanded through the introduction of a feminist scope as an additional theoretical filter. Multiple questions arise when the quest to adulthood involves young women raised in a patriarchal society. Does a distinctive female passage to adulthood exist, associated with female rites? Does a female monomyth exist? How do young women experience Jung's individuation process? Does a distinct female individuation process exist?

Feminist readings of Campbell primarily conducted by Murdock and Hudson, as well as representatives of Jungian psychoanalytic theory such as Esther Harding, Ann Belford, Mary Daly, Susan Rowland, and Annis Pratt are used as hermeneutical sources and tools. Feminist readings of psychoanalytic theory (Cixous, Kristeva, and Irigaray) are also reviewed in Chapter 4. It is argued that the formation of an authentic and solid identity becomes the objective of the female individuation process along with the use of language as a weapon capable of fighting the status quo which thus generates the Writer archetype. The female writers under study are found to use language and writing as a forceful means to express themselves and achieve their own individuation. Such advancement, however, does not occur in plain sight: post-structural feminist thought proves relevant in this case since the ruptures the female subject uses as strategies of differentiation from patriarchy come across as archetypal tactics of female protest.

Last but not least, the final research question focuses on the three phases of the young heroines' passage to adulthood and individuation process, namely separation from home, initiation, and return, as reflected in the novels under study. The analysis presented in Chapters 6, 7, and 8 provide answers for each of the phases of the female quest. The fact that the Greek Mid-War period is set as the specific historical frame of the above analysis raises a number of interesting questions: how were women, especially those young in age, treated

during the Greek Mid-War era? What constituted the passage to adulthood in the Greek Mid-War society? Is there a parallelism between the passage to adulthood as a transformative state of the heroines that is also apparent in both the literary trends of the era but also in the nation's modernist evolution? How does women's literature expose the female journey to adulthood? In what way does women's literature and, especially, novel writing become a strategic tool against women's oppression? The answers given to the above questions provide new and valuable insights into literary analysis as applied to the novel-writing during the Greek Mid-War period.

9.2. Methodological Framework

To answer the research questions posed, the methodological framework is based on monomythic plot, originally introduced by Joseph Campbell. While the action verbs are kept intact—separating, initiating, and returning —Campbell's topographical references—home, outside sphere, strange land, and home—have been replaced by the stages of Jungian individuation—persona, shadow, anima-animus, and syzygy. The structure of the quest is enriched further through the introduction of a feminist filter. According to feminist readings of the Monomyth, the final structure is not circular but spiral, static, and esoteric. Even when the quest is physical and not psychological, its female version does not involve the expected homecoming. Instead of a return, an exodus or a permanent departure from home takes place which signals the search for the longed feminist utopia. From a psychoanalytic perspective, this escape signifies a search for one's psychoutopia.

The proposed methodological framework as a tool of analysis for the female quest proved to be helpful when applied to the novels under study. The introduction and adoption of the Writer Archetype highlight the importance of writing as an ultimate bliss and the most powerful and authentic expression of one's Self. The feminist scope that is added to the individuation process underlines not only the transition of female archetypes that the heroines undergo but also the importance of syzygy. The search for an anima/animus union goes beyond gender differences and aims to attain a sustainable mode of living where the best characteristics of the two genders are merged into one new whole being.

9.3 Chapters' Content

Following a short Introduction that raises the main research questions, the methodological approach adopted, and the aims of the thesis, the Greek Mid-War era is analyzed as a fertile terrain for female individuation (Chapter 2). The chapter's objective is to embed the literary analysis in a historical context. The Mid-War years were turbulent years for Greece and the country found itself in a transition with young women on the verge between young and old, West and East. Under the circumstances, novel writing by female writers was and can still be considered a daring individuation act. Following a short description of the novels under study, the choice of the particular novels and heroine types is presented and discussed.

In Chapter 3, under the title *Rites of Passage*, the universality of the quest is analyzed while a breakdown of the rites of passage is also offered. A short comparison between male vs. female rites is followed by a comparative analysis of the male and female quests since the female quest can be studied as a differentiation or rupture of the norm. However, as seen in the next subchapter which uses a feminist criticism of the female quest, the female quest is presented as an autonomous and unique model of questing.

In Chapter 4, under the title "The Female Quest: A Synthesis of Alternative Perspectives," the female individuation process is analyzed through a Jungian perspective. Feminist criticism of the Jungian individuation process is presented. The chapter concludes with a synthetic and innovative proposition, namely that the objective of female individuation is a holistic and sustainable quest expressed vividly in periods such as the Greek Mid-War years, where modernity and social progression prevailed as evolutionary demands.

In Chapter 5, literature as a canvas of archetypal manifestations is studied focusing on storytelling and the ability to create myths as the ultimate boon. Feminist readings of myths leading to archetypal patterns in women's fiction are thoroughly analyzed.

The literary analysis of the novels themselves starts in Chapter 6. The heroines' separation from home is associated with the abandonment of the Kore persona in a way that is consistent with the Jungian perspective and the Jungian path to individuation. The appearance of the Kore/Maiden and the characteristic attributes of the heroines which reflect those of the Kore persona are discussed in detail. The successive adaptations and varieties of the process leading to "the pains of exit" analogous to the cutting of the umbilical cord in the past are also highlighted.

In Chapter 7, the heroines' initiation phase and quest for self-actualization are explored with special emphasis given to the process itself, which includes the unavoidable confrontation with the shadow, the eruption of crises, the evolution of successive archetypal

manifestations, and the pressing need for anima/animus integration as a balancing act that leads to the search for syzygy. The ultimate union appears in the novels as moments of bliss and eudaimonia but not as a completely attainable state, where the subjects find esoteric balance and fulfillment.

Chapter 8 analyzes the act of attaining the boon in addition to the tortuous quest for its attainment. Storytelling and writing are revealed to be effective means to raise collective consciousness and are considered to be the equivalent of the male elixir. The heroines' search for a psychoutopia leading to the Kore's rebirth and restoration is then discussed bringing the heroines closer to self and society in sustainable manners.

9.4 Summary of findings

The idea that the transition to adulthood can be parallelized to a journey denotes that adulthood is not merely a biological process. It hides philosophical and psychological connotations which can be organized in an Aristotelian fashion with a starting point, specific actions, rising complications, and a climax to a resolution that leads to catharsis.

On the other hand, Jungian psychoanalysis is often condemned as an abstract tool lacking scientific evidence. A usual claim is that a collective unconscious and a series of archetypes do not exist and cannot be transmuted genetically from one generation to the next. Nonetheless, whether parallelized with instincts or as philosophical commonalities, archetypes perceived as hermeneutical tools prove that a collective motif, separated in phases based on Campbell's notion of the journey, can be used to approach a literary text. In addition, the application can expand to individual narratives. The logic and deep insights around universal concepts/phases are attributes that make Jungian psychoanalytic theory a helpful tool. Any research project that tries to understand the ultimate and essential human experience (life, death, and journey) requires a methodological approach that highlights the importance of commonalities. In an era where differences separate and make one social group or individual a suffering minority, trying to expose the roots of humanity as a basic lens for interpreting human behavior is both challenging and much needed.

With regard to gender differences—so prevalent in today's theoretical academic circles—the answer derived from this research thesis is that a female journey does exist, especially when it concerns a female journey toward adulthood. The female journey is different in orientation, scheme, and essence from that of the male prototype. The triple fundamentals (action verbs) remain, but the female journey presents different paths and

presents underlying subcategories and deviances. Specifically, the notion of home and separation are different since the idea of the heroic quest and social expectations from the subject undergoing the quest are largely dissimilar between men and women. Female heroines are not summoned to leave their homes alone; it is in their own consciousness and needs to individuate and flee which propels their journey. Therefore, the female journey is not a voyage per se but a hazardous chase where a pursuer is constantly present, namely a shadow which is none other than the patriarchy.

The feminist perspective as a filter demonstrates that the female journey is different than the male model, not because women are incapable of undertaking extrovert and epic quests, but because the status quo openly or unconsciously intervenes and directs a woman's individuation path. Patriarchy tries to manipulate, control, and end the heroine's journey. Eventually, the initiation phase is not a series of victories against obstacles or heroic endeavors, but a process of inner realization and acceptance. What once constituted reality has to first be realized and then changed. The "dive within" as the esoteric dimension of the quest is the aspect that primarily differentiates the two types of quests. Due to the introverted nature of the female journey, the outcomes are complex, subtler, and challenging to track.

The destination of the journey also differs from the male model. The concept of return is never fulfilled in the female version and consequently, the idea of the feminist utopia or psychoutopia as a new home is introduced. Psychologically this safe haven translates to the ability of young women to find peace and comfort in the realm of symbolism, in their own imagination and creativity. Resting there transforms the heroines into "cosmic dancers" as they possess the ability to become writers of their stories; the heroines become speaking subjects who have the right to own and voice their individual points of view.

Furthermore, the thesis suggests that the young women undergo an esoteric journey, which transforms them to Creators/Artists through the adoption of the Writer Archetype. After meeting with their Shadow and merging their Animus and Anima, the heroines accept their higher calling. Their mission is ultimately to become writers who speak of their personal experiences as women in the midwar Greek society. The Elixir therefore is the Act of Writing, which in the form of a story, is distributed to the female community. The personal account as a boon/weapon raises awareness and informs the society of the changes that need to take place for women's sustainable future.

The Greek Mid-War literature as the terrain for such research proves an interesting historical period as the Greek nation was also found on the verge of two wars.⁴³⁸ An unstable and unpredictable social and political state inevitably affects women's already vulnerable position. Sometimes fluid social circumstances as a result of the inevitable progress toward modernity prove beneficial; young women can gradually abandon their homes, dispatch their Victorian Kore persona, and work as independent women earning their finances. Certainly, patriarchal oppression mechanisms still haunt a woman's way out of the known sphere. Therefore, in such historical circumstances, the journey away from home comes across as esoteric; instead of focusing on external and imposed characteristics of womanhood, women focus on the authentic and essential. Women thus move from the inside out, namely from the inner sphere of home to outer space. Nonetheless, symbolically and psychoanalytically, this transition demonstrates the reverse pattern: from the external world of superficiality and persona performances, the female subjects turn to the esoteric authentic Self. The Campbellian action verbs are performed in exaggeration, especially the idea of separation and fleeing away from home. The essence of the journey more often than not is extremely static and profound, since the plunge within is where the individuation journey begins.

As with the concept of the journey, the literature of the era was predominantly influenced and shaped by men. Women were expected to write poetry, memoirs, or romantic novels following the codes that women's writing was expected to follow. However, during the Mid-War period, women writers exhibited a daring preference for novel writing. The personal tone of their writing—defined in this thesis as female logos due to the purposefully confessional and subjective manner of their individual narrative—reveals the expected psychoanalytic features associated with the female individuation process as predicted by the methodological model adopted. Women narrate their stories as a reaction to the prevalent social order. Their journeys have to become stories in order to inspire, criticize, and more importantly, awake other women who are targeted to be ideal readers.

The novels chosen have not been studied before in-depth or at all. This research project grants an opportunity for these unknown female voices to be heard. All possible journeys—known or less known—perform as valuable testimonies. They together assemble a mosaic exposing the experience of adulthood in Mid-War Greece. From a literary perspective, the outcome each significant change brings in an individual's life can be

⁴³⁸ On Greekness in Mid-War era as a term defined by austere conservatism and neoliberal tendencies, as well as its influences on literature, see Τζιοβας *Οι μεταμορφώσεις του εθνισμού και το ιδεολόγημα της ελληνικότητας στο μεσοπόλεμο*.

compared to a journey (external or internal). Each separate journey exposes and testifies the power of psychoanalytic theory as a hermeneutical tool able to explore each individual experience only to add it later to the pantheon of archetypal experiences.

9.5 Implications and Contributions of the Adopted Theoretical Framework for Literary Analysis

The implications and contributions of the theoretical framework adopted for literary analysis can be summarized as follows:

1. The concept of the journey (based on Campbell's principles) is established as the central theoretical motif. The use of the concept, with its separation into phases and a teleological stream of logic, proves a valuable tool for literary analysis.
2. Psychoanalytic approaches that are used as methods of interpretation enrich the concept of the journey. Whether a Jungian, Lacanian, or Freudian approach is adopted, the gradual and analytic nature of the Monomyth directly correlates to the systematic and diagnostic discourse of psychoanalysis.
3. Jungian psychoanalysis, despite the allegations from its critics for misogynist dichotomies or lack of scientific evidence, offers a fruitful methodological structure capable of generating innovative insights. Due to the fluidity and openness of the universal terms used, the theory avoids gender specificity and focuses on archetypal qualities. Moreover, and in accordance with feminist readings, the theory defines as the super-objective of the individuation path of the anima/animus syzygy achieved by contrasexuality's unification. The otherwise problematic anima/animus dichotomy personifies the ideal of interconnection and completion. Ultimately, the Jungian approach contributes to the structure of reasoning, the classification of key ideas, and the universality of the vital terms which facilitate the researcher's task to uncover hidden perspectives and suggest innovative manners of taxonomy that are essential to literary theory.
4. Feminist readings of literature can be enriched by concentrating on the concept of syzygy introduced by Jungian psychoanalysis. Merging and unifying characteristics of both genders in search of an ideal version of the individual self can prove a fertile method of analysis despite the presence of patriarchy. The emphasis on differences across unique personalities indisputably verifies the importance of identity politics to

cherish each minority. Nonetheless, there is a parallel need to acknowledge the commonalities of human identity and destiny for any sustainable reform to occur.

5. Greek Mid-War literature captures the essence of social change in Greek society and that of the changing position of women. Literature is not an objective account of history; yet, as a newly acclaimed weapon, words can be used in a discrete polemic manner, making the seemingly personal immensely political. A description of a daily routine in Mid-War Athens assumes political connotations since the narrative point of view is emotionally charged by what remains unsaid and the experience which is suffered in silence. Women's literature, especially when narrated from a first person point of view, grasps and expresses effectively this cry and yearning.
6. The authors of the novels are in their majority unknown or understudied. This lack of exposure and availability of their work accentuates the limited opportunities women had to voice their concerns. Through their honest representations, these young women writers describe in the most subjective and, thus, authentic manner the actual position of women. The writers/narrators use ruptures to comment on social reality and criticize the oppressive social order since an open conflict with the status quo was not yet possible.
7. These unknown female writers, as representatives of a social and historical period, undertook a specific mission. By exposing their fictional or autobiographical stories, they showed bravery and determination to open the road for a new generation of women and women writers to become role models in society and in the literary world. Therefore, their biographies and oeuvres ought to be studied more thoroughly and come to the surface with new editions. The content at times may seem outmoded; yet, as proven in this thesis, contemporary literary theories can be used as innovative lenses to enable new interpretations. Literary filters as possible interpretative tools modernize older texts and reintroduce them to current readers. The literary works of the Mid-War Greek era, written by young women, do not merely offer ground for philological, archival, and historical analysis; they provide the ground for the most up-to-date literary theory interpretation.

9.6 Contributions to New Knowledge

This thesis contributes new knowledge through its innovative framework of analysis as applied to relatively unknown women's novels of the Mid-War Greek era. Psychoanalytic theory in relation to literary analysis has usually centered on theories of Freud and Lacan and deconstructivist or feminist readings of the above two. Jungian psychoanalysis has been historically and naturally associated with myth, epic writings, and fairytales and less with novel writing, especially realism. In particular, Jungian psychoanalytic theory has been primarily applied to Victorian novels, religious stories, or fairytales as a foundation for the study of specific archetypes, which are usually considered secondary. The only similar approach applied to female writing manners and genre was the analysis conducted for some major novels written by Virginia Woolf. The studies conducted have been focused on the readers' responses regarding the collective unconscious as presented in dreams as well as in the concept of the Self. Realist novels have not been studied before as a canvas to trace the individuation path in a methodological manner based on Campbell's Monomyth. Correspondingly, Joseph Campbell and his major contributions to literary theory have not been studied in depth in Greek academia which primarily uses the European and French schools of thought in teaching literary theory. Therefore, the introduction of Campbellian and Jungian theory as a hermeneutical foundation to Greek literature applied to unknown or understudied realist novels written by women in the Greek Mid-War was an ambitious task.

The presentation of these novels has, by itself, archival and historical value as it sheds light on unheard voices and writers during a turbulent and transitory period of Greek history. The female voices of the Mid-War Greek era were at the time silenced or primarily heard through poetry, a medium which, due to its symbolic character, masked the direct confrontation with the status quo. The already known women writers of the era, namely Kazantzaki and Nakou, have had their novels studied under a theoretical and not merely philological framework of analysis. The less known or unknown to the wide public novel writers, namely Aimilia Dafni, Maria Voltou, and Dora Rosetti are for the first time studied from a theoretical perspective in a research thesis.

Additionally, the thesis reaffirms the importance of literary theory as a medium that can shed light on discrete writing strategies and narratives beyond the lines of the obvious fictional ones. Psychoanalytic literary theory in particular highlights the individual and esoteric journey of each character—not merely the reader's unconscious associations or the writer's suppressed desires—and expands the educational impact of literature and mimesis by

exploring and exposing the power of literary types as examples of real people. Archetypes and basic tenets of Jungian thought applied to literary analysis, even in the case of realist novels, are lenses that bring to the fore the universality and collectivity of symbols and motifs while exposing and cherishing the uniqueness of journeys and individual characteristics. Enriching Jungian psychoanalytic theoretical insights with feminist perspectives have been shown to enable a literary analyst to appreciate better the importance of sustainable wellbeing as a sought-after elixir as well as the ability to freely express Logos without fear of discrimination and censorship.

Last but not least, the interdisciplinary approach adopted in this thesis is considered to be an important contribution to form a new framework of analysis. Combining Campbell along with major feminist readings of his Monomyth, Van Gennep's emphasis on female rites of passage and Jungian psychoanalysis has enriched the analysis and deepened our understanding of the Quest as a major motif of literary theory and analysis. Fundamental human needs to interact and co-exist with others in sustainable and meaningful ways need to guide not only social strategies. Also, researchers, who value the richness of humanities as a whole have to get inspired and seek to gain valuable insights by appreciating and using creative concepts and ideas originating in different disciplines.

9.7 Limitations and Recommendations for Further Research

There was no great information available on the biographies of Maria Voltou and Aimilia Dafni. Hopefully, biographical research specifically on these two young women writers will be conducted in the near future. Furthermore, the final selection of novels to be studied inevitably had a personal tone since all known short stories or novels written by women during the Mid-War years presented a similar writing style and common elements of the individuation plot. In order to narrow down the plethora of novels, a chronological filter was used as well as a personal criterion regarding the expected net benefits from expanding the list even further.

Expanding the number of novels and the theoretical framework adopted in this thesis can broaden the hermeneutical and interpretative horizon in more than one academic field. Based on the research already completed, the following extensions can be considered: Campbell's theories of the Monomyth need to be introduced into teaching literature. An introduction of his work to secondary education according to international standards would be welcome. Apart from literature, the concept of the Monomyth is a tool that can prove very

useful in the analysis of theatrical plays or films. The connection with ancient Greek philosophy and sociology can kindle interesting and enriching theoretical discussions. The extent to which the pattern of the journey is embedded as a basic archetype in rituals, patterns of living, methods of dealing with threatening situations, as well as in literature and drama raises a number of interesting questions that need to be researched further. Everything, in fact, may be a journey. One can wonder: “What is not a journey?” “What obliges someone to quit their journey, and what types of journeys exist?” Finally, “What are the determinants of the structure and nature of every single Quest?”

Jungian thought and the major principles he developed raise a plethora of possible research hypotheses. Like Campbell, Jung’s terms underline the universal and archetypal essence of human experience and, thus, give rise to a number of interdisciplinary questions. In philology, major research questions arise concerning the relationship of the individuation process and of archetypes to ancient Greek drama and literature. Myth is definitely found at the core of this association. Following the Aristotelian plot as the equivalent of the individuation process, a route to catharsis as the elixir proves a promising theoretical parallelism. Major concepts such as catharsis, scapegoat, tragedy, and lysis can be linked to stages and concepts of the individuation process, encouraging theoretical discussions on the nature and implications of these terms. Another interesting association can be drawn between folk poems and songs and Jungian thought. Greek traditional folk poems, like tragedy, exhibit archetypal qualities. Moreover, due to their folk origins, they reflect a historical specificity. Thus, when the tale is read from a Jungian perspective similar to this thesis, light is shed on specific social conditions such as the stance of women or the archetype of the mother or the idea of separation/exile from home. It is important to note that the Mother or the Kore figures have been studied thoroughly as types of characters; yet, the archetypal gravity and psychoanalytic scope of the analysis grant each character with mythic, ritualistic, and religious connotations. Read from such a perspective, the character gains multidimensionality and depth as well as richness of intertextual references. The same richness can be found in the symbolic poetry of the generation of the 30s and its male representatives, such as Elytis, Seferis, and Ritsos, who use symbolism and surrealism as descriptive attributes of Greekness.

Concerning literary theory, multiple theoretical discussions are potentially kindled. The Jungian individuation process is relevant both to the writer and the narrating subject.

Given that the academic background of this thesis’ author is theatre studies, some extremely interesting points can be raised as seeds for future analysis and research. First the relationship between Jung’s shadow theory and Jerzy Grotowski’s acting method, focusing

on the *via negativa* as analyzed in *Towards a Poor Theatre*, could be explored. Theoretical parallelisms between the Jungian nigredo and the overall aesthetic code exhibited in the *Red Book* with the theoretical ideas of Antonin Artaud can be drawn. Due to the avant-garde, surreal, and transgressive themes they both explore, a comparative analysis could provide interesting conclusions on the themes of art as remedy for shadow possessions at the individual and social levels. Furthermore, Jungian archetypes and their performative characteristics can be linked to specific theatre roles and character types, such as Iphigenia as Kore and Medea as Witch. An interesting approach would be to challenge the stereotypical assumptions of the above association by exploring Medea as Kore instead of Mother or Queen. Such comparisons could lead to innovative approaches to acting, linking theory with performance.

The study of Jungian thought in relation to feminism, under the prism of gender and queer studies, can generate fruitful discussions on the contrasexual archetype and syzygy. The anima/animus presentation as a merging force can be interpreted in the 21st century gender studies as a modernized hermeneutical tool of archetypal remedies which highlights notions of body ownership, fluid sexuality, and innovative classifications of the above. As a result, possible representations of such ideas on gender can be traced in queer literature, in theatre—the transvestite nature of Jung would also pair nicely with Shakespearean comedies while the shadow confrontation with his tragedies—but also in psychoanalytic narratives. Furthermore, the idea of the feminist psychoutopia can also be revisited since the idea of separation and exile in today's mediatized society presents characteristics of technological utopianism. On the same note, women's passage to adulthood based on Jung's archetypal steps, presents today a longing for sustainability and wellbeing which attempts to shift the emphasis away from trauma-centered feminism and abuse, while maintaining a staunch anti-patriarchal stance. Therefore, each journey immediately becomes a collective project. It involves whole communities. The individual narrative is thus directly placed on the grounds of the social group or minority it derives from.

Epilogue

Female individuation and feminist narratives are not outdated. In the first two decades of the 21st century, collective and progressive demands pressing for women's rights in society are once again voiced. The position of women has changed since the Greek Mid-War period; the shift is undeniable, but a definite improvement has not taken place as patriarchy has changed its mode of operation. Anti-feminist, polarizing patriarchal logos may not be the norm anymore, but silent threatening ruptures appear which breed and prolong polarizing attitudes. Gender and sexual discrimination generate enmity against minorities and forges alliances on the basis of identity politics. Therefore, in an era where gender politics are prevalent, the discussion of anima/animus, particularly under the scope of authenticity, becomes a valid discourse. How much has the quest to authenticity changed for every young adult nowadays? The journey to adulthood nowadays may be more extrovert due to the influence of mediatized and virtual persona presentations of Self in one's life quest. The journey is depicted online as fragments of each phase under stories or posts, i.e., as fragments of an individuation process which promotes superficiality pretending its authenticity. Essentially, and in reality, the individuation path today exhibits multiple separation and shadow confrontation instances. While a return to the social realm may in fact be possible, separation happens due to alienation between individuals and a pressing need to prove to others one's courage to leave an imprint on the world as a modern hero. The shadow assumes different shapes and sizes: from racism, to feminism, to threatening ideologies which are obstacles that the modern hero and heroine have to overcome early on in their life. A return or reincorporation is not always welcomed or facilitated by the status quo, which also performs the persona of progressive and open-minded. One might argue that performing, mediatized identities behaving as personae and adopting supposedly progressive politics and diplomatic fasciae as bluffs is the greatest shadow presence of our time.

The so longed utopia may not be a feminist exile anymore built on the known aspirations of Sluthamith Firestone. Women unfortunately still flee to save themselves and find their authentic voice; yet, more than ever, they wish to rebuild the longed-for utopia inside their current home. The notion of psychoutopia still points to the prevalent storyteller archetype as a liberating archetypal adoption.⁴³⁹ Women express their individual stories under

⁴³⁹ For an insightful analysis on the birth of the storyteller/writer archetype specifically in Greek reality, see Καστρινάκη, *Η Λογοτεχνία, μια σκανταλιά, μια διαφυγή ελευθερίας*.

a unified community of female storytellers, demanding equality. Dreaming of egalitarian utopia as expressed today is not an individual matter but a collective demand which extends to all minorities and concentrates on proprietorship of body, liberating sexuality, the ability to expose or perform the anima as wished without criticism or unjust assumptions from patriarchy's part. Moreover, the persona of the anima, as projected by patriarchy, has mainly shifted to the other extreme of advertising women as a fetish and a commodity. The obedient maiden is still patriarchy's favorite archetype. However, since such desire cannot anymore be openly voiced, patriarchy's new tactic is to show that the polyphony of archetypes in the female self is possible. Disguised as pseudo-progressive thought, a working mother is encouraged to perform both archetypal behaviors. Yet social criticism raises major obstacles and ignites stress for the ambitious woman who cannot openly condemn patriarchy for obstructing her individuation path, as its oppressive tactics are undetectable and politically correct. The suspicion against women capable of adopting successive archetypes is still in force, delaying the maturation process of female subjects even more.

The individuation process as a pattern of psychoanalysis allows women, especially young women, to detect the stages of their maturation process. Furthermore, they can face their shadows as traumatic experiences and come closer to their authentic self. The final product ultimately translates to the best version of Self which wishes to belong to and assist society. Jungian psychoanalysis as a revelatory apparatus and especially feminist readings that focus on selecting and merging the best qualities of each archetype openly fight against the prevailing dichotomizing logos. The holistic perspective hushes the frustration between minorities and the status quo. Instead of perpetuating discussions of differences, perennial aspirations and sustainable solutions can be proposed through the organization of knowledge in a corpus of texts based on the study of common patterns, behavior, and motifs.

Literature proves to be the most fertile ground for such sociological and theoretical discussions. The objective of this thesis is to prove that through a specific and structured methodology, any genre of literature can offer an insightful analysis filtering historical, social or individual dynamics. Fiction as a primary source does not weaken the objectivity of research as long as a specific outline is followed, and explicit research questions are raised. Adopting a literary method as a research scheme enables the researcher of the humanities to choose a logical structure—in this case that of the individuation process—and apply it to any chronicle or plot stemming from any discipline: anthropological, sociological, psychoanalytic, or literary. The structure proposed bridges literature with sociology, cultural studies, and psychoanalysis as well as feminist logos aiming to define the boon as a desirable

social outcome. The elixir suggested is in the end a manner of perceiving and speaking of politics as a sustainable practice; a fruitful debate which will eventually combine the best points of each party's reasoning.

Each individual case studied as a unique fictional narrative has to be perceived as part of a collection of stories with archetypal and universal qualities. Each narrative is a transformational journey—without necessarily a happy ending—which leads to catharsis by exhibiting the power of civilization to abolish oppressive behaviors. The possession of collective and timeless knowledge thus produces humanity's ultimate elixir and develops a powerful universal weapon: words and stories.

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Index

- Adolescence, 48, 69, 70, 71, 72, 73, 93, 99, 244, 259, 314, 389, 390
- Adulthood, 14, 15, 16, 26, 45, 46, 48, 56, 58, 61, 64, 69, 71, 72, 91, 96, 114, 116, 121, 127, 128, 130, 131, 134, 140, 150, 157, 161, 162, 163, 164, 190, 192, 202, 213, 214, 216, 219, 221, 230, 235, 239, 244, 245, 246, 252, 253, 261, 282, 283, 299, 312, 313, 321, 322, 332, 334, 358, 370, 372, 390, 392, 397, 431, 432, 433, 434, 435, 436, 438, 440, 446, 447
- Anima
- Anima Development, 146, 147, 148, 358, 359, 410
 - Anima Rupture, 372
- Anima/Animus. *See* Anima/Animus Archetype
- Anima/Animus Integration, 358, 392, 438
 - Anima/Animus Syzygy, 44, 116, 117, 118, 257, 383, 397, 441
 - Animus/Anima Manifestation, 366
- Animus
- Animus Possession, 347, 363, 364, 372, 383
 - Animus Shadow, 315, 362
- Archetype
- Amazon Archetype, 288, 332, 333
 - Anima/Animus Archetype, 144, 357
 - Anima/Animus Archetypes, 143
 - Artist Archetype, 22, 211, 265, 353, 361, 375, 380, 430
 - Divine Child Archetype, 400
 - Evil Queen Archetype, 210, 281, 354, 355
 - Father Archetype, 346, 348, 370
 - Huntress Archetype, 216, 333
 - Journey Archetype, 433
 - Kore Archetype, 43, 130, 131, 132, 133, 134, 135, 153, 206, 208, 211, 215, 216, 219, 220, 224, 227, 228, 246, 247, 252, 253, 254, 264, 277, 280, 292, 294, 296, 301, 303, 334, 345, 349, 361, 363, 417
 - Kore/Maiden Archetype, 129, 215
 - Kore/Mother Archetype, 297
 - Lover Archetype, 56, 150, 209, 211, 232, 293, 296, 332, 333, 334, 342, 343, 344, 379, 385
 - Magician Archetype, 410
 - Male Lover Archetype, 356
 - Mother archetype, 55, 134, 252, 254, 255, 330, 332, 346, 348, 379, 417, 420
 - Shadow Archetype, 116, 138, 139, 210, 290, 293, 332
 - Slave Archetype, 353, 355
 - Tyrant Archetype, 364
 - Wise Woman, 151, 365, 408, 409, 410, 416, 428, 430
 - Wise Woman Writer, 365
- Birth, 36, 64, 67, 72, 74, 75, 76, 80, 93, 94, 100, 103, 273, 274, 341, 342, 387, 388, 420, 447
- Bliss, 21, 55, 57, 65, 96, 98, 105, 106, 117, 150, 151, 190, 191, 193, 222, 279, 305, 319, 378, 379, 381, 383, 394, 396, 415, 418, 420, 421, 424, 436, 438
- Carl Jung. *See* Anima/Animus, *See* Animus, *See* Anima
- Jungian Perspective, 26, 32, 118, 125, 135, 138, 139, 152, 156, 160, 191, 193, 200, 204, 211, 235, 239, 243, 244, 286, 297, 308, 325, 326, 402, 411, 412, 413, 418, 425, 437, 445
 - Jungian Psychoanalysis, 33, 117, 134, 135, 137, 156, 194, 200, 202, 315, 340, 360, 409, 429, 438, 441, 443, 444, 448
 - Jungian Psychology, 142, 145, 178, 205, 303, 337, 414
- Catharsis, 55, 102, 104, 244, 362, 395, 396, 398, 425, 438, 445, 449
- Ceremonies, 45, 66, 67, 103, 169, 388, 430, 434, *See* Rites of Passage
- Consciousness
- Consciousness, 16, 17, 21, 41, 46, 76, 78, 86, 88, 89, 100, 105, 118, 119, 121, 122, 126, 140, 141, 153, 154, 155, 160, 161, 166, 170, 174, 192, 204, 206, 210, 234, 235, 236, 237, 278, 292, 316, 318, 324, 329, 331, 366, 379, 394, 395, 407, 414, 415, 425, 427, 429, 430, 431, 438, 439
 - Female Consciousness, 14, 15, 19, 56, 115, 156, 157, 160
 - Feminine Consciousness, 134
 - Shared Consciousness, 159, 407
 - Unconsciousness, 76, 140, 293, 423
- Contrasexual, 50, 144, 148, 149, 150, 154, 161, 358, 359, 360, 362, 446
- Death, 57, 58, 59, 64, 67, 68, 70, 72, 73, 84, 85, 92, 93, 94, 95, 98, 99, 100, 105, 106, 115, 138, 143, 152, 173, 192, 204, 208, 254,

- 260, 261, 279, 281, 318, 324, 325, 332, 335, 336, 339, 344, 349, 350, 353, 361, 362, 365, 369, 373, 390, 394, 422, 423, 424, 425, 426, 430, 438
- Deconstructivist Analysis, 443
- Depression, 35, 46, 47, 139, 140, 141, 251, 277, 280, 332, 369, 392, 418
- Divorce, 51, 272, 273, 295, 344, 345, 381
- Dowry, 40, 46, 51, 52, 58, 220, 225, 274, 275, 276, 321, 344, 370
- Dreams
- Dreamers, 85, 90, 386, 415, 420
 - Dreaming, 84, 170, 304, 321, 419, 420, 448
 - World of Dreams, 89, 319, 380, 419
- Ecocriticism, 84, 161
- Ecofeminism, 14, 17, 60, 61, 161
- Ego, 36, 73, 86, 92, 99, 106, 111, 115, 118, 125, 126, 127, 128, 130, 138, 142, 143, 148, 151, 153, 154, 182, 183, 184, 185, 187, 193, 194, 198, 205, 206, 208, 209, 213, 214, 216, 242, 250, 264, 267, 279, 285, 290, 295, 297, 312, 317, 318, 337, 338, 357, 359, 360, 379, 383, 390, 409, 417, 419, 420, 421, 427, 428, 429, 432
- Eros**, 18, 21, 76, 133, 145, 149, 151, 152, 155, 179, 219, 223, 229, 230, 237, 238, 240, 242, 243, 255, 265, 287, 292, 293, 295, 305, 306, 319, 334, 346, 361, 372, 375, 379, 382, 383, 385, 387, 397, 398, 402, 410, 419
- Father Figure, 47, 76, 100, 104, 133, 220, 221, 248, 263, 272, 316, 345, 346, 363
- Female Journey, 14, 48, 61, 80, 88, 104, 115, 411, 412, 436, 438, 439
- Feminism, 13, 17, 18, 20, 24, 39, 40, 41, 45, 152, 154, 158, 160, 161, 162, 167, 174, 175, 179, 181, 183, 184, 186, 196, 197, 218, 256, 309, 310, 311, 312, 340, 350, 391, 400, 446, 447
- Feminist Ecocriticism, 161, *See* Ecocriticism, *See* Feminism
- Fetish, 107, 233, 241, 448
- Foreshadow, 95, 139, 140, 196, 199, 222, 242, 243, 266, 270, 290, 318, 324, 335, 348, 349, 382, 390, 395
- Gnosis, 19, 41, 114, 117, 121, 122, 158, 160, 191, 222, 358, 378, 390, 393, 394, 395, 402, 404, 410, 411, 415, 416, 418, 421, 425, 430
- Greek Society, 27, 29, 33, 42, 49, 51, 209, 218, 310, 442
- Guilt, 136, 201, 235, 236, 237, 239, 255, 260, 283, 285, 297, 298, 334, 336, 344, 392, 422, 425
- Hero
- Female Hero, 78, 79, 87, 90, 91, 94, 99, 100, 101, 103, 105, 108, 115, 129, 156, 158, 163, 193, 194, 203, 214, 252, 259, 292, 358, 389, 393, 398, 399, 405, 406, 429
 - Male Hero, 46, 77, 78, 79, 80, 83, 96, 106, 115, 398, 405, 406, 425
- Hero's Journey, 46, 64, 69, 75, 78, 80, 83, 85, 188, 340
- Heroine's Journey, 83, 99, 103, 104, 110, 159, 190, 258, 389, 439
- Hysteria, 46, 47, 184, 185, 203, 280, 354
- Individuation
- Female Individuation, 7, 14, 15, 24, 26, 43, 55, 102, 103, 115, 178, 260, 389, 403, 435, 437, 440
 - Individuated Woman, 24, 157
 - Individuation Journey, 24, 32, 103, 119, 139, 143, 149, 154, 173, 195, 213, 231, 237, 249, 253, 255, 257, 258, 264, 269, 282, 290, 335, 338, 340, 349, 359, 360, 378, 379, 383, 389, 393, 395, 404, 408, 413, 423, 431, 434, 440
 - Individuation Process, 26, 56, 66, 98, 115, 122, 135, 151, 153, 162, 178, 193, 194, 195, 196, 200, 202, 212, 213, 234, 240, 251, 257, 260, 287, 306, 312, 321, 392, 403, 404, 413, 426, 428, 434, 435, 436, 437, 440, 445, 447, 448
- Irony, 19, 54, 58, 217, 222, 256, 260, 292, 293, 326, 352, 372, 373, 397
- Isolation, 29, 58, 73, 74, 96, 102, 103, 115, 211, 235, 277, 311, 321, 339, 420, 423, 430, 431
- Joseph Campbell. *See* Hero's Journey
- Monomyth, 14, 15, 16, 18, 61, 62, 65, 66, 67, 68, 75, 77, 78, 79, 87, 88, 91, 96, 97, 101, 104, 105, 108, 110, 113, 114, 115, 116, 117, 143, 146, 156, 159, 162, 169, 171, 180, 188, 203, 285, 338, 358, 389, 392, 394, 396, 405, 424, 433, 434, 436, 441, 443, 444
- Kore. *See* Kore/Maiden Archetype
- Kore/Mother, 18, 116, 361, 379
 - The Kore, 10, 43, 48, 116, 129, 130, 131, 132, 133, 134, 135, 138, 139, 145, 150, 151, 153, 190, 206, 208, 211, 215, 216, 217, 219, 220, 221, 222, 223, 226, 227,

- 228, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 251, 252, 253, 254, 255, 256, 257, 258, 259, 261, 262, 263, 264, 265, 266, 268, 270, 271, 272, 274, 275, 277, 278, 279, 280, 281, 283, 287, 288, 290, 292, 294, 295, 296, 297, 300, 301, 305, 306, 314, 315, 318, 323, 327, 331, 332, 334, 338, 342, 345, 347, 348, 349, 354, 358, 360, 361, 363, 371, 373, 374, 375, 378, 379, 392, 417, 437, 438, 445
- Logos, 18, 21, 24, 149, 151, 152, 155, 178, 219, 238, 281, 291, 325, 346, 347, 362, 365, 366, 367, 372, 375, 378, 379, 386, 397, 398, 402, 406, 410, 428, 444
- Martyr, 138, 290, 330, 331, 397, 402, 425, 430
- Mother Nature, 58, 99, 388
- Motherhood, 36, 37, 39, 41, 97, 134, 244, 252, 255, 273, 274, 297, 355, 361, 379, 381
- Myth, 15, 62, 77, 80, 82, 84, 86, 88, 89, 104, 106, 107, 110, 115, 116, 118, 134, 138, 154, 164, 165, 168, 169, 170, 171, 174, 175, 176, 177, 185, 186, 189, 246, 340, 344, 346, 413, 414, 426, 433, 437, 443, 445
- night sea journey, 140, 141, 323, 330
- Night Sea Journey, 139
- Pain, 54, 76, 91, 93, 103, 137, 194, 195, 202, 242, 245, 256, 258, 259, 269, 278, 282, 293, 298, 302, 304, 305, 306, 320, 321, 329, 330, 331, 333, 334, 336, 342, 349, 357, 365, 419, 424
- Parallelism, 33, 56, 73, 91, 95, 115, 117, 168, 169, 170, 188, 229, 324, 325, 336, 340, 421, 434, 436, 445
- Persona, 18, 21, 30, 34, 40, 50, 76, 83, 100, 116, 117, 118, 127, 128, 129, 130, 131, 133, 134, 135, 137, 138, 139, 149, 150, 155, 156, 158, 159, 190, 194, 195, 202, 203, 204, 205, 206, 207, 208, 210, 211, 212, 213, 214, 215, 216, 218, 219, 220, 223, 225, 227, 231, 232, 234, 235, 236, 237, 238, 239, 240, 244, 247, 251, 252, 253, 255, 256, 260, 261, 264, 266, 267, 268, 271, 273, 277, 278, 279, 282, 283, 285, 286, 287, 288, 289, 290, 294, 297, 300, 301, 302, 304, 306, 311, 314, 315, 318, 319, 330, 347, 349, 352, 354, 358, 360, 361, 370, 371, 372, 373, 375, 378, 379, 386, 391, 392, 403, 421, 424, 432, 436, 437, 440, 447, 448
- Point of View
- First Person, 45, 47, 173, 259, 291, 299, 300, 324, 393, 397, 398, 403, 405, 407, 409, 418, 442
- Second Person, 299, 300, 304
- Third Person, 259, 260, 299, 300, 303, 319, 324, 405, 407, 424
- Psyche, 16, 17, 35, 62, 70, 76, 82, 88, 92, 112, 113, 115, 118, 122, 125, 126, 131, 134, 135, 136, 138, 139, 142, 143, 151, 153, 154, 165, 168, 169, 170, 171, 177, 179, 186, 187, 191, 192, 193, 195, 200, 201, 216, 220, 228, 232, 235, 237, 238, 239, 249, 251, 260, 273, 278, 283, 287, 290, 292, 301, 303, 305, 310, 313, 317, 321, 325, 326, 337, 346, 353, 357, 372, 391, 392, 412, 413, 420, 422, 426, 427, 429, 430
- Psychoutopia, 412, 413, 414, 415, 418, 419, 423, 436, 438, 439, 446, 447
- Rites of Passage
- Female Rites, 16, 17, 73, 74, 75, 102, 103, 115, 121, 219, 435, 437, 444
- Male Rites, 72, 73, 74, 75, 102, 107
- Puberty Rites, 71
- Sacrifice, 36, 72, 91, 134, 138, 158, 168, 185, 240, 248, 252, 261, 273, 281, 290, 296, 308, 330, 334, 364, 397, 399, 418, 425, 430
- Self. *See* Individuation Journey, *See* Individuation
- Heroine's Self, 300, 395
- Ideal Self, 57, 98, 190, 358, 393
- Self-Actualization, 56, 63, 64, 120, 136, 188, 285, 437
- Shadow. *See* Shadow Archetype
- Shadow, 130, 139, 143, 150, 196, 198, 211, 216, 258, 290, 292, 293, 298, 299, 301, 302, 303, 326, 338, 352, 357, 382, 390
- Shadow Appearance, 142, 143, 306, 311, 316, 325, 329, 338, 356
- Shadow Appearances, 318
- Shadow Expression, 139, 287, 288, 289, 290, 295, 296, 375
- Shadow Integration, 135, 200, 201, 202, 305, 306, 311, 358
- Shadow Lover, 340, 344
- Shadow Manifestation, 139, 149, 287, 288, 290, 291, 295, 300, 301, 305, 322, 328, 329, 332, 339, 344, 352, 356, 374, 384
- Shadow Other, 139, 180, 290, 350, 374, 381, 418
- Shadow Possession, 326, 329, 330, 446
- Shadow Projection, 143, 235, 338, 339, 347, 349, 351, 354, 393

- Shadow Self, 180, 204, 237, 245, 251, 252,
272, 283, 294, 295, 297, 298, 300, 325,
331, 381, 386, 404
- Shame, 136, 201, 237, 239, 255, 256, 322, 376
- Syzygy, 17, 19, 34, 50, 59, 133, 144, 146, 151,
156, 157, 161, 187, 202, 203, 312, 325, 358,
362, 377, 379, 381, 382, 383, 384, 385, 387,
418, 436, 438, 441, 446, *See* Anima/Animus
Syzygy
- Women's Rights, 27, 34, 35, 36, 38, 39, 47,
447