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Out of the Shadow of Heroes: An Analysis of the Feminist
Retellings Ariadne, Atalanta, Ithaca and The Shadow of Perseus

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Abstract

The purpose of this thesis is to examine how feminist retellings of Greek mythology, specifically *Ariadne* (Saint 2021), *Atalanta* (Saint 2024), *Ithaca* (North 2023), and *The Shadow of Perseus* (Heywood 2024), change well-known myths to put the focus on women's experiences. The strive for equality between the genders is far from over, and the impact of Greek myths on the world view is still perceptible in contemporary, western societies (Guest 4). Revisionist mythmaking is a method used to criticize existing norms and impacts the way women and their possible roles in society are perceived (Rich 20–23). The chosen novels revise the classics on a multitude of levels, starting with narrative transmission. Each one is either narrated by or focalized through women, putting them in a central position, and focuses on the female perspective on the myths. This results in more extensive characterizations of the focal figures, showing them not simply as prizes to be obtained but individuals with emotions, beliefs, skills, and intentions of their own. Additionally, assuming this new perspective allows the authors to depict parts of the heroine's lives not mentioned in the classics and utilize them to address contemporary feminist issues, as named by organizations such as UN Women, the National Organization for Women, Amnesty International, and the European Women's Lobby. In the chosen four retellings, changes in the narration style and focalization, characterization of the focal characters, and the inclusion of themes neglected in the classics, thus are used to raise awareness for women's continuing challenges and abilities.

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Abstract [Deutsch]

Diese Masterarbeit untersucht wie in feministischen Neuerzählungen griechischer Mythologie, spezifisch *Ariadne* (Saint 2021), *Atalanta* (Saint 2024), *Ithaca* (North 2023), und *The Shadow of Perseus* (Heywood 2024), bekannte Mythen verändert werden, um die Erfahrungen von Frauen hervorzuheben. Das Streben nach Gleichberechtigung ist ein kontinuierlicher Prozess und in vielen Bereichen sind Ungleichheiten bis heute spürbar. Dazu trägt auch der Einfluss von griechischer Mythologie auf das Welt- und Selbstverständnis westlicher Gesellschaften (Guest 4) bei. Die Revision von Mythen—Revisionist mythmaking—ist eine gängige Methode, um existierende Normen und Stereotype zu kritisieren und den Vorstellungshorizont bezüglich der Rolle von Frauen in einer Gesellschaft zu erweitern (Rich 20–23). Die analysierten Romane überarbeiten klassische Mythen auf mehreren Ebenen, beginnend mit der narrativen Vermittlung. Jedes der Bücher verfügt über eine weibliche Erzählfigur oder ist durch eine Frau fokalisiert und rückt diese damit in den Mittelpunkt. Daraus resultiert eine individuellere Charakterisierung. Die weiblichen Fokusfiguren verkörpern nicht mehr lediglich Charaktertypen, sondern sind Individuen mit umfangreichen Emotionen, Überzeugungen, Fähigkeiten und Intentionen. Weiters erlaubt es der Perspektivenwechsel Aspekte des Lebens der Heldinnen darzustellen, welche in den klassischen Mythen nicht vertreten sind, und diese zu nutzen, um feministische Themen anzusprechen. Zur Identifizierung gegenwärtig relevanter, feministischer Themenbereiche wurden die Kernthemen von vier Organisationen herangezogen: UN Women, die National Organization for Women, Amnesty International, und die European Women's Lobby. Die Ergebnisse zeigen, dass in den vier analysierten Romanen Veränderungen an Narrativem Stil und Fokalisierung, Charakterisierung von Fokusfiguren und den adressierten Themen vorgenommen wurden, um Aufmerksamkeit auf die Herausforderungen für Frauen wie auch ihrer Rolle in der Gesellschaft zu lenken.

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1. Introduction

“The poets do not sing of the women, [...]”

(North 172)

Myths are all around us. We see ourselves reflected in characters and relate to their struggles. We celebrate when they overcome challenges and the protagonist returns home victorious. But myths and tales do much more than bring joy or excitement to the reader. They help build our understanding of the culture and society we live in (Assmann 120–21). They implicitly teach things relevant to the system we move in, from appropriate manners to the role of certain traditions (Assmann 120–21). Such tales are building stones of a society’s structure and help root its people’s beliefs (Guerrero 34). Their content often encompasses people’s lived experiences, serves as an explanation for daily occurrences, and sets limitations on what can be done or achieved inside the existing system (Guerrero 34). Many of the myths and tales that define cultures go back thousands of years but hold value and influence our self-understanding to this day. Western cultures especially identify the roots of many of their culture-forming tales in ancient Greece. Although most contemporary societies no longer need ancient mythology to explain the mysteries of the world, its formation, or the proceedings of daily life (Thompson 484), the influence of these stories is still tangible in many areas (Lefkowitz 9), for example, in language and media. Proverbs such as “a Herculean task” or “someone’s Achilles’ heel” are common, and the popularity of adaptations of Greek mythology in books, movies, or comics does not wane.

If stories impact a society’s understanding of possibilities and limitations of its members’ agency, then the discrimination or complete omission of groups of people from such stories is just as impactful as the highlighting of other content. “The poets do not sing of the women” (North 172), writes Claire North in her retelling of Perseus’ myth, and it rings true not only for ancient Greece but for most of history. For centuries, women were often omitted from stories or reduced to a footnote in the success of men (Guest 3). The patriarchal systems of Western societies, where men hold more power than women in key aspects of societal and private life (Hannam 26), left little to no room for women to tell their side of the story and often if women wanted to participate in storytelling at all, only a male pseudonym gave them enough freedom to create and share their tales. This, however, changed with the increase of feminist movements fighting for women’s rights at the end of the 19th and throughout the 20th century. No longer satisfied with the roles they were given, women campaigned for equal rights, securing the right to vote, attending university, and more. This shift also becomes palpable in

the literary domain. More female writers began publishing without restrictions, introducing their thoughts and opinions into society and thus also helping redefine the existing order (Ostriker 71).

Despite the many achievements of the feminist movements, the struggle for equality is far from over. The themes might have changed, but women still face discrimination, violence, and a noticeable discrepancy in power between the genders (Un Women, “About UN Women”). Aside from fighting these issues head-on, female authors worldwide have now taken it upon themselves to shape the culture anew, adapting a strategy called “revisionist mythmaking” (Ostriker 72). Multiple authors have turned their attention to the myths that are at the basis of so much of Western societies’ self-definitions and decided to address contemporary, feminist issues in their novels via these familiar tales. Adapting the female perspective on stories we thought we knew allows the authors to put the focus on female experiences, stopping the reproduction of gender stereotypes (Rich 19) and redefining the system we currently live in line by line (Ostriker 87).

In this master’s thesis, I will analyze four recent retellings of Greek mythology, namely *Ariadne* (Saint 2021), *Atalanta* (Saint 2024), *Ithaca* (North 2023), and *The Shadow of Perseus* (Heywood 2024), and investigate them considering the following research questions:

- In which way do the retellings differ from the original myths?
- How do these changes affect the role and relevance of the female characters in the story (e.g., active/passive behavior, depth of character, etc.)?
- How do the retellings address feminist themes (e.g., role of women in the family, freedom of movement, etc.)?

These questions are going to be answered using a qualitative content analysis approach. Four modern retellings of Greek mythology were chosen—*Atalanta*, *Ariadne*, *The Shadow of Perseus*, and *Ithaca*—based on the following criteria: 1. All retell the story of a Greek princess of mythology; 2. All books were published within the last five years; 3. The myths cover a variety of different female experiences.

Additionally, to answer the first question, three translations of popular, classical works of Greek mythology will serve as a basis to compare to the retellings. As there is not one “correct” telling of the Greek myths (Lyons 29), which originated as an oral tradition, the works chosen are by renowned authors whose texts were popular and influential in their respective

times: Apollodorus, Homer, and Ovid. Each translation, moreover, has a clear focus on content rather than stylistic accuracy, making them preferred works for this paper.

The *Library of Greek Mythology* by Apollodorus, often named Pseudo-Apollodorus due to the questionable certainty of authorship (xi), is a collection of the most famous Greek myths written between the AD 1st and 2nd century (vii–x). For the sake of simplicity, the author will be addressed as Apollodorus throughout this thesis. The collection contains brief descriptions of each tale and usually retells the early traditions of the stories, with short asides to especially popular versions when relevant (vii). The importance of this source lies in its uniqueness as an overall well-preserved text and reliance on famous sources of its time, making it a useful staple for scholars then and now (viii–x). The chosen translation by Robin Hard is plain in style, intended to be as true to the original as possible (xxix), and was first published in 1997, with a reissue printed in 2008.

The second source of classical myth, probably the most famous, is Homer's *The Odyssey*. This epic of 24 books consists of twelve thousand lines written in dactylic hexameter (1–2). As with Apollodorus, the authorship of *The Odyssey* is a much-discussed topic (5), as is its time of writing, which is usually set between the 8th to 7th century BC (13), making it the oldest reference work of this thesis. The translation by Emily Wilson focuses on readability and the transmission of the rhythmic stylistics of Homer, while striving to convey the ancient contents in a recognizable manner (81–88).

Lastly, Ovid's *Metamorphoses*, written sometime during his lifetime of 43 BC to AD 17, is a collection of Greek myths concerned with the topic of transformation (9–10). It contains about 250 stories in the form of poems, which were spread over 15 books (9–13). In contrast to Apollodorus and Homer, Ovid is a Roman author, and thus, this text was originally written in Latin (10). Furthermore, Ovid does not restrict himself to the traditional Greek names but rather, in alignment with the colonizing character of the Roman Empire, switches between a variety of names for gods and mortals of the myths often used synonymously during his time. For the sake of this thesis, I will be using the modern English version of the Greek names when speaking about the classic works to avoid unnecessary confusion. The translation by Mary M. Innes, published in 1955, attempts, much like Wilson in her text, to remain faithful to the contents while adapting them to a grammatical structure of the English language to enable fluent reading (25).

To answer the research questions, the chosen retellings and classical works are first compared with regard to important differences such as narrator and narrative perspective. This

is followed by an analysis of the chosen characters' characterizations and role in the classics and the retellings to determine how the retelling transformed the female characters and their relevance for the tales. Specific focus will be put on character descriptions like appearance, abilities, emotions, as well as their active participation in the ongoing events, such as decision-making, personal goals, and reasoning. These focus areas are based on Vera and Ansgar Nünning's (91) categories—abilities, needs, motivation and intention—defining a character's range of action. Lastly, the female figures' tales are inspected for contemporary feminist themes, such as differences in work opportunity, dependence on male family members, etc. To identify if these themes overlap with contemporary challenges named by advocates for women's rights, the findings are compared to the core issues stated by four organizations pursuing women's rights: UN Women, the National Organization for Women of the United States of America, Amnesty International and the European Women's Lobby.

2. Theoretical Frameworks

The following chapter is going to introduce the main theoretical concepts of relevance for this thesis. First, the theory of Revisionist Mythmaking will be introduced, followed by how it is used to advocate for women's rights and why the women of Greek mythology are of interest as a topic. Furthermore, I will introduce relevant works in narratology, feminist approaches and how the 'point of view' influences the way stories are conveyed.

2.1 Revisionist Mythmaking and Feminist Revisionism

One of the most important concepts my thesis is based on is that of feminist retelling, also called feminist revisionism (Ostriker 87). Revisionist texts take an existing text, story, or event and engage with it in a new, critical way (Rich 18). In such a way, old stories become modernized and adapted to fit the respective social, political, or cultural context (Ostriker 87). A feminist retelling then is not simply a modern retelling of an old story or an adaptation only set apart from the original by a change in medium (Szmigiero 106), but - as the name suggests—a revision aiming to shed light on feminist themes using a canonical text as a basis (Guest 3). Revisionist texts are usually reimaginings of well-known, classical stories, such as fairy tales or myths, to address and critique contemporary societal struggles of women (Guest 3) and frequently deviate far from the original storylines or characterizations (Szmigiero 106). The chosen source texts often occupy an important role in the construction of our cultural memory, such as Graeco-Roman myths (Guest 3–4), whose pervasive influence is also apparent in our everyday language with proverbs such as “a herculean task” or “someone's Achilles' heel”. To

this day, adaptations of these myths still contribute to the endurance of patriarchal ideas in contemporary society (Spacciante 416).

In most Graeco-Roman myths, women form a traditionally underrepresented group (Spacciante 405; Szmigiero 108) or are presented as villainous if they do not fit the standard of the virtuous woman (Guest 3; Ostriker 76). Katarzyna Szmigiero (108) ascribes the absence of diversity regarding female characters to the—commonly male—author’s lack of understanding of the female experience. Precisely this deficiency of knowledge and non-acknowledgment of the female experience generates the necessity to revisit old stories and identify forms of discrimination constantly being repeated (Rich 18–19). Feminist retellings often take the form of a novel (Guest 11; Rich 25), such as the four texts I chose for this paper: *Ariadne* (Saint 2021), *Atalanta* (Saint 2024), *Ithaca* (North 2023), and *The Shadow of Perseus* (Heywood 2024). Charlotte Guest (11) argues that the medium of the novel is popular due to its similarities to the classic style of storytelling, the epic, whereas Adrienne Rich (25) sees its appeal in the range of possibilities it offers to present individual experiences.

The concept of feminist literary revisionism is already several decades old, contrary to what might be suspected based on the large number of recent publications (Spacciante 406) and is closely linked to feminist movements in the 20th century. In *The Thieves of Language*, Alicia Ostriker (73) notes that from the beginning of the 1960s, multiple feminist revisions of myths had been published. This aligns with Charlotte Guest’s (16) observation that the genre of feminist (literary) revisionism formed alongside the second major feminist movement of the 1970s, as the rewriting of classic works by women was likewise understood as an act of defiance against the domineering patriarchal system (Rich 20). The genre seemingly reached its pinnacle in the 1990s (Guest 16), but another increase in publications of feminist retellings starting in the late 2010s showcases the lasting interest not only of authors in the production of such texts but also of readers (Guest 16; Spacciante 406; Szmigiero 113).

Although the overall goal of feminist retellings has not changed over the decades, the themes have. Contemporary themes during the time of the second era of feminist movements often encompassed power imbalances between the genders, the male-coded language, and the stereotypical gender role of the virtuous woman (Ostriker 69–76; Rich 21). These topics have not lost their relevance and are still frequently addressed in feminist retellings but have been expanded upon to include themes of current, pressing importance. Novels nowadays often incorporate and critically assess issues such as sexual consent, gaslighting, or manipulative behavior (Guest 2,17), topics that are also addressed in the novels analyzed for this paper.

The importance of feminist revisions of historical, canonical stories, however, lies not simply in their presentation of alternative perspectives on tropes and characters, but in their critical assessment of the patriarchal norms typically transmitted via the traditional versions (Rich 19; Ostriker 72). Authors are able to critically assess societal problems through an easily accessible medium (Rich 19; Ostriker 72) and, according to Ostriker (69–71), achieve cultural change by approaching a text with fresh ideas to counter the established interpretations of familiar stories. The number of publications categorized as feminist retellings in the last few years showcases that such cultural change is a non-completed, continuous process and that, as Guest (4) states, the effects of systems promoted through classical texts are still perceptible. In such societal systems, Rich argues that the revision of male-dominated literature is not simply a method of defiance but an “act of survival” (18). Especially Greek mythology is often perceived as being objective and depicting the ‘natural’ (Ostriker 72), instead of being understood as a source for norms and stereotypes that influence the way we perceive ourselves, gender, and societal hierarchies (Rich 21).

Nevertheless, not all novels promoted as feminist retellings effectively support the aims of feminist revisionism. Valeria Spacciante (408) points out in her paper that a change of perspective and the identification of women’s societal struggles do not necessarily constitute a feminist retelling. Novels that ultimately do not change the existing power imbalances but resolve the in-story issues by adapting the female figure to the domineering norms, fail to truly depict the change aspired for in feminist literary revision (Spacciante 416–17). Such publications use the current interest in revisions addressing feminist themes for profit, while in actuality not supporting the intended cause of the genre and additionally hindering cultural change through their recreation of patriarchal norms (Spacciante 416). For a novel to be categorizable as a feminist retelling, it needs to be a text aimed to raise the reader’s awareness of underlying messages in familiar stories (Ostriker 85), correct existing imbalances of power and stereotypes (Ostriker 73; Rich 21; Spacciante 416) and reflect the multiple lived experiences of women (Guest 9; Ostriker 76). The novels I chose for this thesis fulfill these criteria, as they present well-known Greek myths from the women’s perspectives, for example, Ariadne’s or Penelope’s, to give the reader an understanding of the oppressive restrictions set by the patriarchal system. Via these female characters, the authors reveal how gender norms limit women’s range of action and freedom of choice as well as affect the way they are perceived by other characters. Two of the novels additionally use multiple narrators to provide an insight into the diversity of female experiences in one story.

2.2 Narrative Theory and Feminist Narratology

In literary studies, there are many approaches one can adopt when dealing with a text, narrative theory being only one example. Narrative Theory, also called narratology, is an area of literary research that focuses on the structure of narrative text to provide a basis for interpretation (Nünning and Nünning 102). At the beginning of an analysis it needs to be differentiated between story, the narrated events and their specific order, and discourse or narrative, the form these narrated events take depending on narrator (Nünning and Nünning 102; Genette, “Revisited” 13). The narrative, as Gérard Genette (“Narrative Discourse” 11) argues, is not a singular discourse but consists of at least two: the narrator’s and the character’s discourse. This is supported by Vera and Ansgar Nünning’s (102) emphasis on the importance of differentiating between these instances to clarify that stories can be told in a variety of ways, depending on the chosen events, order, narrator, etc. These characteristics of narrative texts are usually analyzed using either a story-oriented, discourse-oriented, or experimental approach as a starting point (Nünning and Nünning 103). As the research questions of this thesis target aspects of the story as well as discourse, I chose to focus on discourse elements, such as narrative perspective, of each novel first, before moving on to features of story, including characters and plot.

Discourse-oriented narratology is concerned with how a narrative is conveyed to the reader, focusing on elements such as plot structure, choice of narrator, narrative perspective etc. (Nünning and Nünning 105). One of the important aspects when analyzing discourse is the ‘point of view’, or ‘narrative situation’, which defines how characters, events, and thoughts or intentions are presented to the reader (Nünning and Nünning 110–11). Although the term ‘point of view’ has been heavily criticized for its fuzzy definition and range, it is still commonly known and even Genette (“Revisited” 84), one of the most influential theorists of discourse-oriented narratology (Nünning and Nünning 118), describes his ideas as a simple reformulation of the same principle.

The analysis of ‘point of view’, whose perspective is told and by whom, traditionally relies on pairs of terms (Nünning and Nünning 118), such as first/third person as in Franz K. Stanzel’s typology of ‘narrative situations’. According to Stanzel, ‘narrative situations’ can either be first-person, authorial, or figural (111–13). First-person narrative situations present the narrated story via a character involved in the story, who uses an “I”-narration, and who can only convey information they have perceived or experienced themselves (111–12). The authorial narrative situation is narrated from an external position via a tangible speaker, who commonly has insight into all characters and knowledge of all events at any time (113). Lastly,

the figural narrative situation uses a narrator who steps so far into the background that they are not noticeable and conveys the story through a ‘reflector’ character, who serves as the orientation point for the perceived story and whose consciousness and thinking are directly accessed (113–14). Stanzel’s work is of interest in this thesis, as his descriptions of narrators give clear characteristics of each narrator type as well as its perceived distance to and effect on the reader.

Albeit Stanzel’s analytical concept is recognized to be of value in the field of narratology, Genette perceived it as too vague and took it upon himself to reorganize the analytical categories into a systematic grid (Nünning and Nünning 111). His most impactful work, *Narrative Discourse* from 1980 (Nünning and Nünning 118), which many theorists have since built and elaborated on, introduced an analysis grid that allows for a more structured, comprehensible model when describing discourse features (118). He further recommends approaching the narrative situation of a text via two questions: “Who perceives?”, addressing mood, and “Who speaks?”, relating to voice (Genette, “Revisited” 64). Genette (“Revisited” 64–65) argues that even though narration can be attributed to a person, this does not necessarily align with the narrator, making it necessary to differentiate between mood and voice. In Genette’s work the category of mood encompasses aspects of narrative’s presentation, its form and structures, whereas voice deals with the shape the act of narrating takes in the discourse (Genette, “Narrative Discourse” 31). The most important aspects of mood for this thesis are Genette’s categories of focalization of a text, his new interpretation of the commonly named ‘point of view’ (Genette “Revisited” 64). In this thesis, Genette’s framework will be used to highlight the differences between the classic versions of myths and the retellings, by analyzing the shift in narration as well as focalization and what effect this has on the myth and its characters.

Focalizations are the restrictions a perspective puts on the information available to the reader (Genette, “Revisited” 74). Genette differentiates between three types: internal focalization, external focalization, and zero focalization (“Revisited” 65–66). An internal focalization is restricted to the knowledge of one chosen character, informing the reader on their thoughts and observations, but nothing outside their abilities (Genette, “Revisited” 74). In contrast, an external focalization tells the events from a perspective which lies outside of any character, thus not revealing any insight into thoughts (Genette, “Revisited” 75). This, however, is not to be confused with the zero focalization, which offers more knowledge than available to characters of the narrative, commonly called omniscient narration (Genette, “Revisited” 65). If the chosen perspective is aligned with the protagonist, Genette (“Revisited” 77) speaks of a

hero-become-narrator, which is commonly marked by first-person narration and the narrator's retrospective description of the tale.

The focalization defines what the reader can perceive, while the choice of *voice*, the narrator, affects how the reader obtains information. Here, Genette differentiates between two main types, namely the homodiegetic or heterodiegetic narrator ("Revisited" 77–78). The homodiegetic narrator, who takes a similar form to Stanzel's 'first person narrator' (Nünning and Nünning 119), tells a seemingly autobiographical story and thus must account for any type of knowledge they have not obtain from observation or experience (Genette, "Revisited" 77–78). This style of narration often indicates the completion of a story, marked by a narrator telling a tale in retrospective (79–80) with, for example, an epilogue in present tense (103). Homodiegetic narrators can be further divided into protagonist-narrators, also called autodiegetic narrators, and witness-narrators (102). A narrator is autodiegetic if they are the narrator and simultaneously the hero/heroine of the told story, whereas a witness-narrator is a character in the story being retold, but not the protagonist (102). In contrast, a heterodiegetic narration aims for an ostensible history-like narrative, where the narrator is supposedly omniscient, and his source of information is not questioned (77).

Additionally, Genette also differentiates between four types of narrating in relation to time. According to Genette ("Narrative Discourse" 215), a story cannot be told without positioning it in relation to the time when the narrating act takes place. He describes the following four types: *subsequent*, *prior*, *simultaneous* and *interpolated* (Genette, "Narrative Discourse" 217). Subsequent narration takes place when a story is being told in retrospect. It is the most common type of narration and is signaled through a use of past tense. When subsequent narration appears in combination with a first-person narrator, it is common to have a convergence of the in-story time and narrating time at some point, usually expressed with ending chapters or an Epilogue in present tense. In combination with a third person narrator, this style of narration conveys a seemingly ageless past. Prior narrating is a type of narration in which the future is predicted and usually is written in future tense. When using a simultaneous narration style, the narrative describes actions taking place at the same time as the narration. This narrating type uses present tense and often leads to an increased sense of objectivity. Lastly, interpolated narration combines subsequent and simultaneous narration by having a narrator comment on past events they are recounting in the present. (Genette, "Narrative Discourse" 215–21) Additionally, Genette also defines three terms to describe the varying levels: *extradiegetic*, *intradiegetic*, and *metadiegetic* (Genette, "Revisited" 85). An extradiegetic narrator tells a story, but is not part of the fictional world itself, while an

intradiegetic narrator is placed on the same level as the other fictional characters (Genette, “Revisited” 84–85). Metadiegetic narration takes place when an intradiegetic narrator then tells a metadiegetic story inside their own story (Genette, “Revisited” 85). This aspect of narrative transmission will not be analyzed in detail in this thesis, and the theory is thus not elaborated on.

Another relevant area of narrative theory which needs to be considered for this thesis is the characterization of the literary figures and their actions. Throughout the research community of Narrative Theory, opinions on how to define characters in a literary setting differ greatly. Some engage with the specific purposes characters fulfill in the narrative structure, representing a structuralist approach to characters (Nünning and Nünning 92), while others focus on the character as an individualistic being (Palmer 37–38). The section of this thesis aimed to answer the second research question is based on the concept of literary figures as non-actual individuals, which recognizes that, although characters are fictional beings, they are treated as existing in a possible world and as mimetic to real individuals (Margolin 71; Nünning and Nünning 92). Uri Margolin (72) argues that such mimetic beings also showcase traits such as physical, behavioral or communicative and mental characteristics. These mental properties encompass “cognitive, emotional, volitional, and perceptual” (Margolin 72) dimensions, which are made up of attributes such as “knowledge and belief sets, attitudes, wishes, goals, plans, intentions, and dispositions” (Margolin qtd. in Palmer 38) and are the basis for a figure’s ‘personhood’ according to Margolin (qtd. in Palmer 38).

The extent to which a character possesses any of these traits, however, varies greatly, for example, because main characters are generally developed in greater detail than side-characters (Prince 72). When a character only depicts a small set of characterizing features, they are, per Edward Morgan Forster’s definition (qtd. in Pfister 178), “flat” or monodimensional. When the reader receives an extensive set of information about a character, however, such as insights into their biographical history, mental workings or relations to other people, they can be titled “round” or multidimensional (Pfister 178–79). Due to a focus on male characters in fiction throughout history, female characters oftentimes ended up being depicted as passive objects with little to no agency themselves and descriptions of their characteristics restricted to physical traits (Stuhler 2–4); thus, most are reduced to ‘flat’ characters. This is an aspect of literature which has only truly begun to change in the 1970s, with an increase in female authors, who tend to be less gender conforming in their character designs (Stuhler 4–6) leading to more elaborate characterizations, especially of female characters.

Such characterization of fictional individuals can happen using a variety of ways. In his book *Studying the novel*, Jeremy Hawthorn (147–48) names four types of characterization: the report or description; actions by the character; information received from the character's thoughts or conversations; and lastly, symbols used to define the character. Of these, the most common and traditional way to characterize is via a description of physical appearance (Hawthorn 147). Any information about characters should be received critically, however, since, as Alan Palmer (125) states, first person characterizations tend to be less reliable than information given by third person accounts. Nünning and Nünning (107) also recommend scrutinizing the source of the information for reliability when analyzing a character. They argue that the first step when working with a narrative text is to differentiate if the characterization is given by the narrator, other characters or the characterized individual themselves (107). Furthermore, characterizations can be explicit (expressed directly in the text), or implicit (to be deducted from clues or behavior) (107). For the analysis in this thesis, the characteristics analyzed roughly align with Margolin's three categories—physical, social and mental—but will be further divided into their origin (Narrator, Others, Self) in accordance with Nünning and Nünning's differentiation.

Even though Narrative Theory has become a widely recognized area of study due to its systematic research tools and terminology, which allow a detailed and structured analysis of narrative texts, it is not without criticism. One such criticism comes from researchers of feminist narratology, a field which has seen growing interest in the last few decades, as it challenges the prevalent categories of theory created exclusively on the basis of male texts (Lanser 1992 6). Its origin lies in Susan Sniader Lanser's seminal paper, "Toward a Feminist Narratology", from 1986, in which she advocates for an intersectional approach towards feminist perspectives and narrative theory (Lanser and Warhol 11). Feminist narratology has since then developed in a wide variety of directions, from psychoanalytical approaches to studies on the relations of gender and narrative structure (Lanser and Warhol 44). In her work *Fictions of Authority*, Lanser (5) argues that narrative technique in women's writing can be an ideology in itself, as themes such as "social, economic and literary conditions" (5) define the form the narrative voice takes. Despite the aim of feminist narratology to break with the patriarchal traditions of narrative analysis, Lanser (6) concedes that the existing theory can be a useful framework and yield valuable results in feminist narratology as long as it is used reflectively without the assumption of its objective universality.

Especially aspects of *voice* are of interest in feminist narratology and, using Genette's (Genette, "Revisited" 64) differentiation of "Who speaks?" and "Who perceives?", offer insight

into the underlying power relations of narrative texts (Peel 86). In her article *Unnatural Feminist Narratology*, Ellen Peel (86) highlights that the omission of certain aspects of a story, for example the female perspective, communicates certain values and norms to the reader (Peel 86). In Western societies these values have mostly been those of “white, educated men of hegemonic ideology” (Lanser 6) and narrative authority strongly impacted by how much it aligned to the existing system of social power (Lanser 6). Women’s writing and publishing is consequently in itself an act of defiance in the search for discursive authority (Rich 20; Lanser 7): “a quest to be heard, respected, and believed, a hope of influence” (Lanser 7). In this thesis, four novels by female authors will be analyzed, focusing on the way retellings change the characterizations of female figures, their relevance in the story and the themes discussed to put emphasis on women’s experiences typically disregarded in ancient Greek myths.

3. Analysis

In this chapter the findings of the content analysis of the four novels—*Ariadne* (Saint 2021), *Atalanta* (2024), *Ithaca* (North 2022) and *The Shadow of Perseus* (Heywood 2024)—will be elaborated on. In a first step, the female character’s part of the myths which are being retold will be introduced, before breaking down the retellings’ narrative perspectives, also called point of view, how they differ from their respective classics by Apollodorus, Homer and Ovid and what benefits or drawbacks result from this change. The second section will delve further into the narrative, showcasing how the focal female figures and their range of action are characterized in the retellings and how this affects their role in the plot in comparison to the traditional myths. The last section of the analysis is concerned with the representation of feminist themes in the retellings, highlighting how well-known stories can be carriers for modern world topics.

3.1 From Cameo to Headliner: Changing the ‘Point of View’

One of the most common steps to revise a story is to change perspective, allowing the plot to stay recognizable while introducing new elements or ideas (Guest 8). In the case of feminist revisionism, often a female figure of the original tale is chosen to present a new view on the known story (Ostriker 73). The ancient Greek myths have a multitude of both: well-known stories and underestimated female characters. One of the reasons why a change in the point of view is such a useful tool when working with Greek myths lies in the fact that, despite their plot driving roles in the narrative, most female figures remain nothing but a sidenote, describing their physical traits or infatuation with the hero of the tale (Lyons 56–63). Their appearance often only lasts a few lines and ends once they have served their purpose. Even the term

‘heroine’ is rarely found in ancient Greek texts and only becomes more common around the fifth century BC (Lyons 12), even though its definition is victim to change. Nowadays a heroine is often understood as a woman of “extraordinary qualities” (Lyons 4), whereas in the ancient myths this category usually encompassed mothers, wives or daughters of heroes (Lyons 15). From this it already becomes clear that a heroine of a Greek myth usually is not allowed to reach such a status through her own actions but rather due to a connection with a hero (Lyons 56). Most of the female figures famous for their own actions rather than through a relation to a hero ultimately take the role of the evil woman in their respective tales (Lefkowitz 52), such as Clytemnestra or Medea. Nevertheless, the heroines on which the retellings analyzed for this thesis revolve, have achieved fame through their plot relevant roles despite the restrictions placed on female characters and the limited number of passages dedicated to them in the ancient works.

Saint’s *Ariadne* retells the myth of the princess of Crete, who supports the prince of Athens, Theseus, in his endeavor to kill the Minotaur—a monster half human, half bull. In an act of defiance against her cruel father, she tells Theseus the secret to enter and exit the labyrinth in which the Minotaur lives, ultimately robbing her own kingdom of its source of power. After her betrayal she leaves with the prince, expecting to become his bride, but instead is left behind on an island to die. Additionally, the novel incorporates the tale of her sister, Phaedra, who ultimately marries Theseus to secure Crete’s peace. She later on falls in love with her stepson and ends up committing suicide to avoid facing public shaming. (Apollodorus 140–42; Ovid 183–84, 347–48)

The second work by Saint, *Atalanta*, revises the myth of the Arcadian huntress who was raised by a bear after her father, the king, left her to die in the wilderness. She grows up to become a skilled huntress and runner, even faster than any man, which enables her to join the Argonauts as the only woman and make the decisive hit in the Calydonian boar hunt. Her tale concludes when her father plans to force her into marriage, which she tries to avoid by challenging every suitor to a race to the death. Ultimately, she loses a race against Hippomenes, who distracts her with three golden apples given by Aphrodite, and they both get turned into lions for failing to worship the goddess appropriately. (Apollodorus 41, 49, 116–17; Ovid 187–90, 240–44)

The novel *Ithaca* by Claire North, is a retelling of Homer’s *The Odyssey* from Penelope’s perspective. The queen of Ithaca was born a Spartan princess, who was married to Odysseus in gratitude for securing peace amongst the Greek countrymen seeking Helen’s hand

in marriage. When Odysseus sails to Troy and goes missing, she loyally awaits his return for twenty years and secures the throne for her husband. For the last few years of Odysseus' absence, she tricks the marriage suitors occupying her palace into awaiting her decision, which she states will be announced after she will have finished weaving a shroud for Odysseus' father. However, she secretly unthreads the work she does throughout the day at night, spinning the suitors along until Odysseus returns. (Homer; Apollodorus 120–21, 168–70)

Lastly, *The Shadow of Perseus* by Claire Heywood encompasses the stories of the three most important women in Perseus' life: his mother (Danae), his first victim (Medusa), and his wife (Andromeda). In traditional myths, Danae is the princess of Argos, who is locked up to secure her virginity after an oracle prophesized her future son will be her father's downfall. However, Zeus comes to her in the form of golden rain, and she becomes pregnant, leading her father to attempt to kill her through desertion at sea. She washes ashore in Seriphos, where a fisherman takes her in and helps her raise Perseus. When Perseus reaches young adult age he is sent into the world for travel, where he encounters Medusa, a woman who has been transformed into a monster after the sea god raped her in a temple of the goddess Athena. Her hair has turned into snakes and whoever looks at her will turn to stone, but she is mortal, nonetheless. Perseus kills her by slicing off her head and uses it as a weapon to get rid of enemies in his later endeavors. On one of those travels he encounters Andromeda, the daughter of a wealthy merchant in Ethiopia, who has been chained to a rock in the ocean as a sacrifice to a god that had been angered by her mother's boasts about her beauty. Andromeda is already promised to a man of her tribe, which leads to a collision between her fiancé and Perseus, who tries to take her away after saving her from the god's wrath. Perseus turns Andromeda's fiancé to stone using Medusa's head and takes her to Argos. (Apollodorus 64–68; Ovid 137, 110–22)

As can already be seen from the short introductions to the female character's tales, most of them fit one of the traditional descriptors of a heroine as either mother, wife or daughter of the hero. However, they are not only heroines by association, but also actively contribute to the development of the myth's plotline in one way or another. The normalized way to tell the Greek myths, with the hero in the center and other groups like women as a kind of supporting act, shapes a society's understanding of what is possible and achievable to different members of a community (Guest 3). The point of view defines the information readers receive from the narrative (Genette, "Revisited" 74) and is thus a useful tool to introduce a new perspective into existing tales (Szmigiero 108). As feminist revisionism aims to highlight the women's experience in existing stories, a shift in narration offers an opportunity to break up the seemingly naturalistic understanding of androcentric myths (Szmigiero 106–8).

The classic works of Greek mythology by Apollodorus, Homer, and Ovid, although showcasing slightly different approaches, have one overall similarity: the distance of the narrator to the stories told. All three works are written in heterodiegetic narration style: their narrators are not part of the events they describe (see Appendix). They are also all told in a subsequent narration style, recounting something that has happened in the past, deepening the distance of the narrator to the stories. Ovid's *Metamorphoses* and Homer's *The Odyssey* share another noteworthy characteristic typical for the ancient classics (Ovid 13), however, which is the short opening and closing of the narration with a first-person narrator requesting heaven's aid in telling the story. In Homer's *The Odyssey* the narrator asks a Muse to tell him the tale (Homer 1), an aspect of old epics that hints at their long oral tradition before they were written down (Homer 11). The narrator remains heterodiegetic, despite the first-person passages, nevertheless, as they are not part of the story itself. While in *The Odyssey* the identity of the narrator is not clear, in Ovid's *Metamorphoses*, in which he emulates this characteristic of the classic epics, the readers are invited to guess the narrator's identity from the first passage. Here the phrase "My purpose is to tell of bodies which have been transformed [...]" (Ovid 29) hints at the author Ovid himself as the narrator of the story. Ovid's intention behind *Metamorphoses* was precisely to collect tales of the Greek myths concerned with transformations of various kinds (Ovid 9) and the narrator's passages allow the author to "live to all eternity, immortalized by fame" (Ovid 357). Aside from this characteristic typical for ancient Greek epics, the two works also share another trait common for this style of poem: the zero focalization of the narrative. In both works, the narrator has more knowledge than the characters of the tale and can gain insight into diverse character's thoughts and feelings (Genette, "Revisited" 65). In contrast, Apollodorus' collection of the Greek myths is written in an external focalization style, conveying the image of a historical narrative, with no information on characters' minds given (Genette, "Revisited" 75–77).

All of the retellings take the first drastic step in the revision of the myths at this level of the narration. In contrast to the distanced narration style of the classics, three out of the four chosen retellings, *Ariadne*, *Atalanta*, and *Ithaca*, are presented in a homodiegetic narration style, using a first-person narrator. By choosing this narrator type, although the author restricts the knowledge of the reader to the information available to the person narrating, it also allows the audience a seemingly closer relationship with the narrator (Nünning and Nünning 114). Solely *The Shadow of Perseus* retains the heterodiegetic narration depicted by the chosen classic works on mythology. Despite differences in how the change of perspective was approached, all retellings share one common trait: a female narrator or focal character. In this

way all of them clearly align with the ideas of feminist revisionism by showcasing female experiences to address patriarchal norms. The great variety in female experiences that can be explored is also tangible in these four retellings, who cover stories of women in various roles in society, times in their lives and of differing needs. Each author conveys these experiences differently, varying in the choice of narrator, narrative time and perceived closeness with the reader.

The proximity between the reader and the narrator is especially perceptible in the novels *Ariadne* and *Atalanta*. Saint's novels are narrated in a first-person narration style by the heroines themselves; thus, they are autodiegetic narrators. This type of narration is commonly told in subsequent narration, which means the narrator recounts events which have happened in the past (Genette, "Narrative Discourse" 217). In *Ariadne*, Saint does not only rely on one narrator, but two, as the tale of Ariadne is very intertwined with her sister Phaedra's, who, after Ariadne's abandonment on the island, goes on to marry Theseus (Apollodorus 141). So, to give a complete recount of the events happening during Ariadne's life, Saint tells part of the tale via Ariadne's eyes and part through Phaedra's, a focalization style Genette ("Narrative Discourse" 189) titled as variable. Overall, 30 chapters are told by Ariadne and only ten by Phaedra, which can partially be accounted to the focus on Ariadne's life and partially to the fact that Phaedra dies young. This is exactly where the subsequent narration becomes blatantly clear. While the novel is mostly narrated in past tense, once Phaedra begins narrating in present tense, the distance between the reader and the narrator is immediately reduced. The classics create the image of a distant past, whereas Saint closes the temporal distance between reader and narrative at the end, which creates a sense of currentness of the experiences conveyed. The sudden switch to present tense alerts the reader that they have caught up with Phaedra in terms of narrative time, and her words hint at a decisive moment about to happen: "My whole future, my destiny, hangs ahead of me and all that is required is that I step into it" (Saint, "Ariadne" 333). The phrasing here is possibly already an allusion to her death by hanging in the next chapter, which brings her telling of the story to an end. While these chapters by Phaedra are in present tense, Ariadne's parts at this point are still in past tense, showing that her narration is not complete yet. This switch in tenses, moreover, is another characteristic of homodiegetic narrators, as it showcases the positioning of the narrator towards the story (Genette, "Revisited" 104). The same switch to present also appears later in the epilogue of the book, which captures Ariadne's thoughts after her death: "My thoughts are slow and ponderous now, rumbling in the deep heart of eternity, but I see the whole of life beneath me" (Saint, "Ariadne" 385).

The variable narration, aside from allowing a complete retelling of the tale, also makes up for one of the restrictions of autodiegetic narration. As autodiegetic narration is a type of homodiegetic narration, which usually goes hand in hand with an internal focalization, the knowledge of the reader is restricted to the information available to the narrator. Albeit the subsequent narration allows for foreshadowing and commentary of the narrator on their past actions, Saint does not incorporate many instances where the narrator hints at what is to come. One such passage is the decisive moment, when Ariadne chooses to help Theseus in his endeavors, where questions posed to no one in particular foreshadow the disastrous turn the tale will take: “Later, would I want to claim that I was possessed of a madness, that I didn’t know what I was doing? That I moved through my story as the Fates directed, that I bore no responsibility for it myself? I cannot say but that I knew exactly where I was headed [...]” (Saint, “Ariadne” 63). Therefore, variable narration is a useful alternative, to give the reader information not accessible to the main narrator, in this case Ariadne. At times Ariadne is still unaware of things the reader already knows about, for example that Phaedra married Theseus, which allows the reader to perceive certain situations differently.

Moreover, via the two sisters, Saint is able to contrast different experiences of the same phenomenon. Guest states in her text that one of the key aspects of feminism is the awareness for multiplicity, the fact that many “versions of truth” (9) exist. This becomes apparent in the novel via the difference with which the narrators relate their perspectives on experiences, for example married life or motherhood. Saint uses the stark difference between the characters’ personalities and environments, on which will be further elaborated further later on, to highlight how not every woman experiences things like motherhood in the same way. By doing so, Saint not only pays respect to the feminist idea of multiplicity and introduces themes into the storyline, which were not addressed in the classics (Szymiengo 108), but also showcases underrepresented versions of female experiences, such as the stigma around women who do not want children. A good example of how Saint puts the sisters’ experiences in juxtaposition is the moment each receives news of their pregnancy. In chapter 20, Phaedra describes the moment as such:

[...], shortly after one of [Theseus’] sojourns at home my belly began to swell: all of a sudden I had something else to occupy my mind entirely. I pushed down my pain, my grief and my rage. (Saint, “Ariadne” 218–19)

Whereas two chapters later, Ariadne details the experience as such:

I was with child and this happy news briefly lightened the fog of exhaustion and sickness that clung to me. I did not bloom, radiant and glowing, but that precious pocket of

knowledge gave me comfort through the indignity of the sickness. (Saint, "Ariadne" 240)

The extent of information given on these parts of their lives in their respective telling, is a sign of their differing stance towards the experience. As Nünning and Nünning (102) state, the choice of narrator heavily affects which parts of a story are being told, something which becomes blatantly clear in the parts of their lives as mothers that the two sisters include in their tale. The variable narration puts these experiences back-to-back and gives the reader the same extent of access to their mental states, putting emphasis on their differing perceptions.

The novel *The Shadow of Perseus* similarly also makes use of variable narration by retelling the myth of Perseus from the perspective of the three most impactful women in his life. What differentiates the narrators from Saint's, however, is the heterodiegetic narration style. Heywood uses a subsequent third-person narration in which the narrator is not a part of the story told and, in this case, is barely perceptible (Genette, "Revisited" 97–98; Nünning and Nünning 113). This style of narration allows an impression of immediacy to the reader, appearing to be viewing the situations as they happen rather than being told by a narrator (Nünning and Nünning 114). The reader is given the tale not by three different narrators, but rather through three different focal characters, whose perspective stance is taken at different points in the book: Danae, Medusa and Andromeda. Findings on reader response have shown that using a third person narrator can increase the perceived objectivity while increasing the likelihood of the reader inserting their own experiences (Dixon et al. 223) This is supported by Genette ("Narrative Discourse" 260), who claims that the less a narrator is noticeable to the audience, the easier it is to insert oneself into the story. This effect might be supported in Heywood's novel by the erasure of supernatural elements of the myth. By doing so, the story is closer to the readers' experiences of real life, which could possibly make it easier to empathize with character's situations.

Despite the heterodiegetic narrator, Heywood deploys an internal focalization, which allows the reader insight into the feelings and thoughts of the focalized character. Nevertheless, it also simultaneously restricts the information given to the knowledge of the focalized character of the section, as before mentioned. For example, the reader is only given Danae's thoughts in chapters that focus on her perspective, even if she interacts with Andromeda: "If Danae had not heard her[, Andromeda,] speaking Greek aboard the ship she would wonder if she knew how. No, here was a woman who had chosen silence. But the longer she watched her, the more Danae wished she could know what those lips would say." (Heywood 242) Although Andromeda's thoughts are not revealed in the chapters focusing on Danae and the reader is left to guess just

as much as she is, the reader still wields more knowledge than Danae in this sequence. Prior chapters, which focused on Andromeda and her experiences, allowed the reader to get glimpses into her thoughts and feelings, enabling the audience to at least make educated guesses about her thoughts in later chapters. This is one of the benefits of the use of variable perspectivity in this novel. Another reason why the introduction of multiple perspectives is of advantage in this case is the fact that Medusa's part of the tale could otherwise not be told without big changes in the classic storyline. The people Medusa surrounds herself with did not witness what happened to her or why, neither in the classics by Apollodorus or Ovid, nor in the retelling by Heywood. All characters hear the tale from Perseus after her death—"Now, bravest Perseus, tell us, pray, how you cut off that head which has snakes instead of hair; [...]" (Ovid 114)—or others who have heard his version:

'The Gorgon...' she muttered, desperate to talk of something else. 'You say he cut off its head?'

'So he claims,' Seneb scoffed. 'Brought it back as a trophy. It certainly impressed the captain – soft-minded, like I say. Perseus claims it is hideous, half woman, half beast, but as none of us have actually seen it I wouldn't be surprised if it was the head of some poor village girl in there. [...]' (Heywood 187–88)

Thus, the only way to retell Medusa's part of the myth completely is to include her as narrator or focalized character in the retelling. The fact that Medusa's version of the story is lost to the world is also expressed explicitly in the novel by the characters themselves in the last chapter, when Danae asks Andromeda what she knows of the woman whose head Perseus carries in a bag. Andromeda can only answer "'Nothing,' [...]' 'A village girl, I would guess. One of the northern tribes near the coast.'" (Heywood 279), which is the only information on Medusa that is left in the character's world aside from Perseus' tale. Heywood (283) addresses in her Author's Note that one of her goals for this retelling was to give voice to characters whose story might have been different than the normalized version told.

Heywood's use of multiple narrators is not only necessary to retell the story from a completely female perspective, however; it also sheds light on the various cultures the reader encounters when reading a Greek myth, but whose unique traits are not present in the classics. The introduction of the reader to the narrative world through Danae sets the cultural standard via which the characters are perceived. However, with the perspectives of Medusa and Andromeda, these set norms are questioned. The reader is led to rethink their idea of the norms as they read, readjusting the scope of what women's range of action and ability is as different ways of living are introduced. The change in focal character enables the reader to take the position of a woman living in each of those systems and experience the effect the established

norms have on the thoughts and decisions of the characters. Moreover, the switch between the focalized characters also gives insight into how different cultures are perceived by others. This can be seen, for example, in the first impression Danae has of Andromeda: “Danae had never seen such a woman and she found herself frightened, imagining what uncanny powers she might wield” (Heywood 231). By doing this the novel not only brings the gender stereotypes prevalent in the classic myths into focus, but also the oppression or erasure of marginalized groups who do not fit into the idealized Graeco-Roman identity. As an example, Andromeda’s home country is commonly described to be located in the area of contemporary Egypt (Heywood 285–86). The classics, however, not only describe her to exhibit the Greek idealized physical traits, such as skin like marble, but also make no mention of language barriers or interactions where the exertion of their cultural norms was met with confusion or conflict. The Greek myths showcase an almost self-evident expectance of their depicted culture as the standard to be met globally, which is also how they are often understood (Guest 3). By reintroducing the respective local cultures and languages of the characters, Heywood makes the reader aware of challenges and restrictions the female figures had to face besides their gender; a literary example of intersectionality of discrimination.

In the novel *Ithaca*, North also makes use of her chosen narrator to highlight various cultures and contrast them to the set standard of the Greek myths. While the novel focuses on Penelope’s experiences during the absence of her husband, the choice of narrator gives the reader a greater variety of information than would be accessible solely through the queen. The novel is narrated in a homodiegetic narration style with the goddess Hera as the first-person narrator. She, however, does not tell her own story, albeit the reader does get glimpses of her experiences throughout, but rather focuses on the events happening on Ithaca, specifically on Penelope’s perspective. Despite the usual restrictions of first-person narration on the thoughts and feelings of the narrator, North’s choice of a divine being as the narrating character enables the reader to gain insight into many different characters’ minds in this novel. In contrast to *The Shadow of Perseus*, which does not contain any of the supernatural elements typical for the Greek myths, in *Ithaca*, *Ariadne* and *Atalanta* this aspect of mythology is retained. However, only North uses the benefits of these supernatural beings in her narration style. By making Hera the narrator of the tale, the restrictions of first-person narration only partially apply, as the frame of what is possible in this fictional story world allows some characters (e.g. divine beings) greater knowledge than others (Margolin 73). Thus, while Hera does not have insight into other divine beings’ minds, she, however, does know the thoughts, dreams and wishes of humans,

and is not restricted by location either, despite internal focalization. This is especially clear in situations where Hera compares the experiences of multiple characters at the same point in time:

Odysseus cries out at the touch of Calypso's lips.

Menelaus holds Helen down by the back of her neck, face turned to the wall. [...]

And in the afternoon sun, Penelope, Eos and Autonoe ride to Phenera. (North 51)

This type of information would not be accessible to a narrator embodying a mortal in the Greek myths; not at least without giving reasoning of how they obtained it. This ability to compare not only events in various locations, but also the thoughts of characters about the same situation or each other, makes it easier to shed light on the varying experiences of women. What is achieved in Saint's *Ariadne* by a switch of narrator, is made possible here via the near-omniscience of the narrator. And this near-omniscience of Hera as a character of mythology also enables her to address the existence of different cultures and validate their respective gods as equally real as herself: "In the east, in the tribe of Priene's people, there is a goddess clad in golden flames, keeper of the sacred hearth" (North 94). In doing so, it is established that despite the Greek worldview setting the standard in this novel, there are more cultures and perspectives outside the ones of the presented system.

Another benefit of the choice of Hera as the narrator lies in her ability to narrate the story in a simultaneous narration style, while still giving a full recount of the story and even foreshadowing certain events. This can be seen in her assessment of Clytemnestra's daughter Elektra as a possible future queen: "When the others are dead and gone, when Clytemnestra's body is burnt and Penelope has breathed her last, only Elektra will remain, the last woman to carry my fire. But not yet – not yet" (North 315). The reader thus experiences the immediacy of the events but, nevertheless, is aware of these occurrences being only small parts of a greater tale. This is also a characteristic the retelling shares with the classic it is based on. While *The Odyssey* by Homer is told as a subsequent narration and North has chosen a simultaneous narration style, which also serves to make the narration appear more objective (Genette, "Narrative Discourse" 219), both are told evoking the storytelling of a divine being. Homer's work starts with the words: "Tell me about a complicated man. Muse, tell me how he wandered and was lost when he had wrecked the holy town of Troy, [...]" (Homer 105). Here, the narrator requests one of the nine Muses, a divine being, to help tell the tale, while in *Ithaca*, Hera takes it upon herself to tell the story and invites the reader to listen with the following words:

Listen to my voice: I who have been stripped of honour, of power and of that fire that should be mine, I who have nothing to lose that the poets have not already taken from me, only I will tell the truth. I, who part the veil of time, will tell those stories that only

the women tell. So follow me to the western isles, to the halls of Odysseus, and listen.
(North 7–8)

In these passages, the origin of Greek myths as an oral tradition (Homer 1–2) can be felt in the style of narration, and aside this characteristic, North's retelling showcases a lot of similarities regarding style with Homer's *The Odyssey*. The retelling, like the classic recounts a story of everyday life, covers tales of multiple locations and characters and begins not at the beginning but rather in medias res (Homer 1–3). This especially, as stated in Wilson's (Homer 3) introductory analysis of *The Odyssey*, is one of the signature features of a Greek epic. While the other retellings begin during the childhood of the heroines or at their birth, North starts her retelling of Penelope's life with a raid of the island she is reigning, many years into Odysseus' absence. Although no explicit reason is given, as to why the narrator chose this precise moment to begin her tale, the ensuing events and the knowledge of the narrator's omniscience regarding the mortal world already hint to the reader that drastic change is about to await the island and its inhabitants.

Lastly, Saint's other novel *Atalanta* is the only retelling with a heroine as narrator, but no switch in narration throughout the text. Just like *Ariadne*, the narrative is told in a first-person autodiegetic style with internal focalization, meaning the only information given to the reader is what the narrator knows. It is also written in subsequent narration, with the epilogue composed in present tense, aligning the in-story and narrating time. The reason, why this tale does not necessarily require a switch in narrator is owed to the fact that even in the classic myths, Atalanta is one of the few women who has her own myth. Both Apollodorus and Ovid have sections in their works dedicated to her life story and her achievements. While most female figures are barely given more than a few sidenotes and their first appearance tends to be once they reach marital age (Lefkowitz 43), which is a characteristic retained in the novels *Ariadne* and *The Shadow of Perseus*, Atalanta's life is described from the moment of her birth: "Iasos and Clymene, daughter of Minyas, had a daughter, Atalante. She was exposed by her father, who desired male children, but a she-bear came along frequently to suckle her [...]" (Apollodorus 116). This is a characteristic, which is usually reserved for male heroes in the classic Greek myths (Lyons 65). Atalanta's tale is not solely a part of the hero's myth (Lyons 59–60), as is the case with others like Ariadne or Andromeda, but rather she is present in other heroes' myths while also having stories revolving exclusively around her as the main protagonist. Apollodorus (116), for example, dedicates a chapter to her among the Arcadian Mythology and Ovid's (240–41) *Metamorphoses* also contains passages solely focused on Atalanta and Hippomenes. These extensive sources on Atalanta's life make it easier to retell

the myths related to her exclusively from her perspective and Saint thus begins her novel right at the beginning: “When I was born, they left me on a hillside” (Saint, “Atalanta” 1).

Another aspect of Atalanta’s tale which makes her an interesting narrator, is that she was raised outside the norms and standards of the societal system of the Greek myths (Lyons 65). In the other novels, the reader is introduced to the norms of the story world from the beginning via characters either living according to these standards (Ariadne and Danae) or the narrator commenting on them (Hera in *The Shadow of Perseus*). In this novel, Atalanta is raised in the woods under the guidance of Artemis and her nymphs and thus has no conception of the patriarchal norms of society outside her forest. In this way, the reader is introduced to Atalanta’s beliefs on the freedoms and abilities of women, before being confronted with the norms of society in the story world:

I was used to the way that the nymphs and I made our way freely through Artemis’ domain, though I knew from what she’d said of the villages and cities that such freedom was rare. I could see that it made this man nervous, but if I gave any thought to the conventions by which the rest of Greece lived, I would never have taken a single step on this journey to begin with. (Saint, “Atalanta” 76)

The first-person narration, which reduces the distance between the reader and narrator due to an effect of perceived authenticity (Nünning and Nünning 116), certainly aids the reader in emphasizing with Atalanta’s process of learning about the restrictions placed on her gender outside the forest. Moreover, albeit first-person narration often leads to the narrator being perceived as less reliable (Dixon et al. 222), the choice of a narrator raised outside the societal norms effectively defies the gender norms by showing the capabilities and success of a woman not limited by them. This allows the reader to experience the possibilities of a female character without restrictions of gender stereotypes, potentially gain a new perspective on their own life (Petcu 1039) and reevaluate their conception of what women are capable of (Rich 21).

The analysis above shows that the retellings create a sense of closer proximity between the reader and the narrated events than in the classics by changing temporal aspects, the narrative style and the perspective taken. The adaptation also allows insight into aspects of the heroines’ lives not mentioned in the classics and showcases a wide variety of experiences.

3.2 “The poets do not sing of the women.”: the Effect of a Shift of Perspective on the Characters and their Roles

The choice of perspective and narrator is a change that heavily affects what information the reader receives and how. It, however, also affects the story and characters themselves. By adopting a new perspective on a familiar tale, aspects of the story which are not covered in the

original might become of relevance. Thus, a change of perspective can also result in a change in the plot of the tale, and the role characters play in it. Some mentions of this were already made in the prior chapter, especially concerning the retellings discussing Penelope and Medusa. Most fictional works are focused on male characters, and the plot develops according to their actions, as characters of greater structural importance tend to be more active (Stuhler 4). This is also the case with the classic Greek myths, which commonly tell the tale of a hero rather than a heroine, with Atalanta being one of the exceptions. The role of women in the myths is often restricted to a few short lines and in many cases, they are not even characterized aside from one emotion, physical trait or action. To give just one example of such a classic characterization, Ariadne's description in Apollodorus' *Library of Greek mythology* states: "[...], Ariadne, the daughter of Minos, fell in love with [Theseus] and promised to assist him if he would agree to take her away to Athens and have her as his wife" (140). In just one sentence, Ariadne has been characterized and her role for the tale established. This, by Forster's definition (qtd. in Hawthorn 145), makes her a flat character rather than one of multidimensional scope with whom readers can emphasize and project their own experiences on (De Temmerman and van Emde Boas 15). This kind of characterization alone already shows that female figures often were not the structurally relevant characters of the myths—at least not mortal women. Moreover, this type of description also exemplifies a signature stylistic choice of ancient Greek writing, which is to categorize characters according to a variety of types (De Temmerman and van Emde Boas 9). By reducing characters to one important trait, the character type becomes recognizable across multiple texts, immediately giving the reader an idea of the role the character will play (De Temmerman and van Emde Boas 5). Although this type of characterizing is becoming less common in literature as individualism is gaining more relevance in contemporary society, and consequentially also in writing (Hawthorn 142), even nowadays certain character types are well-known; for example, the typification of the 'damsel in distress'. This typification in Greek mythology, while useful by defining characters' personality and role immediately via a few words, also restricted the way figures could be worked into tales, as certain types required specific plot points (De Temmerman and van Emde Boas 5). The character types are closely linked to the morality presented in the Greek myths. Characters were quite clearly separated in morally right and wrong, which was reflected in their descriptors and the events linked to them (De Temmerman and van Emde Boas 8). For example, Medusa is described as boastful of her beauty in some versions of her tale, a behavior deemed immoral and is punished by being transformed into a snakey-haired monster (Apollodorus 67). Meanwhile in Andromeda's myth, her mother boasts of her beauty and Andromeda is to be

innocently punished for her mother's misdemeanor, but she gets rescued (Apollodorus 66). In this way, the Greek myths depict explicitly what behavior was expected of women and how any deviation from the norms would be received in society, condemning the women to suffering (Lefkowitz 52–53). The roles of the women in the chosen classic myths thus can be described as secondary characters with little to no power to take any effective action themselves (Lefkowitz 53), scarcely unique characterizations and either good or bad moral standing according to the norms of the mythological story world. If these categorizations are applied to the female characters analyzed for this thesis, then Ariadne, Phaedra, Atalanta and Medusa would be categorized as characters representing immorality, as they either betray their kin or fail to fulfill their duty towards the gods. In the classics, this means their role in the myth is bound to end in punishment and suffering, which in the most known versions it does. In contrast, Danae, Andromeda and Penelope, despite sharing some characteristics with the other female figures, for example Penelope and Phaedra's skill to manipulate others in favor of their own goals, do not face the same consequences, as their actions align with the norms of virtuousness, invisibility (to not be perceived in any nature of good or bad), immobility (restrained to certain areas) and passiveness (Konstantinou 5–6).

Retellings, however, by their nature are creative interventions and are not tied to the conventions of a past society (Guest 8). The restrictions placed on the characters by typification, which are a phenomenon of their time, do not apply to the focus characters in the chosen contemporary retelling. While these famous women are still recognizable as their traditional counterparts, as otherwise the novels would not be retellings (Guest 8), they take up more relevant roles in their respective stories and are no longer restricted by the prescriptive plot points and moral definitions of the typification. Moreover, by breaking with this typification the characters can showcase more active behavior throughout the story and can be defined by more than one exemplary trait, allowing for female figures of Greek myth to become rounded, multifaceted characters. This first immediate effect of the shift in perspective, which ultimately leads to changes in characterization and action, is owed to the fact that these female figures are no longer restricted to the sidelines. They become main characters to the story told, or even narrators, recounting their own perceptions of the events. As a result, their characterizations become more elaborate, encompassing biographical, behavioral and physical information as well as insight into mental characteristics such as emotions, abilities, ambitions etc. Since main characters are usually the ones showcasing the most descriptors (Prince 72) and Greek myths seldomly ascribe female figures such a position in the tales, the retellings therefore differ most drastically from the classics in their characterizations of women.

The change in narrative perspective thus centers the known stories around women's experiences rather than the men's as is the standard in Greek mythology, which is one of the basic intentions of any feminist retelling (Ostriker 73), and introduces a multitude of possibilities in how to address female experiences. However, as mentioned before, when retelling the Greek myths, the women's perspective can rarely be told without adding new parts to the story, which are simply not covered in the classics, such as childhood, daily life with and without male characters and time spans in between their mentions in the tale. For example, in the classics by Apollodorus (66–67) and Ovid (117) nothing is documented about Andromeda's life after she was rescued by Perseus and before she agrees to go to Argos with him. Readers do not get to experience how she deals with leaving her family and country behind, how she felt about raising her children somewhere else, or their continuous travels to fulfill Perseus' ambitions. While these timespans between big events certainly could be skipped using time jumps, none of the authors stick solely to the plot points given in the classic myths. Rather they use them as basis to fill the gaps and create storylines focusing on the women's experiences, detailing exactly those events which escape the ancient author's understanding. The retellings essentially create stories in which the plot points of the classics, centered around the appearance of men, are but a few of the defining events taking place in the heroine's life.

3.2.1 Ariadne and Phaedra

The effect of the change in perspective and narration style is perceptible from the first page onwards. While in Greek mythology female figures often only appear at marriage age or through the encounter with a hero or god, Saint begins her narrative before Theseus even appears on the island and talks of marriage for Ariadne are taking place. Thus, right from the start, the retelling strays from the commonly known plot and characterization by giving the female characters more in-depth descriptions than the classics' typification. The reader is also given multiple characterizations via Saint's choice of narration style. On the one hand, Ariadne and Phaedra characterize themselves and each other in their respectively narrated parts and give information about themselves in their communication with others; on the other hand, the descriptions of the two sisters given by other characters showcase how they are perceived in society. This is especially interesting since, as Nünning and Nünning (107) state, the source of information is relevant when considering information about a figure. The characterizations for Ariadne, for example, reveal that, albeit her becoming an increasingly complex character in the retelling, other characters still describe her in a similar manner as the classics. The information given on her biography and physical features by other characters is reduced to her beauty (4x),

her position as princess of Crete, her marriage with a god (3x) and her title as a traitor (2x).¹ Much like women in the traditional versions of the myths she is, in the eyes of her peers, defined by her relation to men and her choice to go against the norm. Similarly, their characterizations of her behavior display the same alignment with the idealized women of Greek myths. She is described as behaving clueless (3x), virtuous (2x), disloyal, polite, powerless, etc. (see Appendix for full list). In this way, the norms of society represented in the Greek myths are still existent via many of the other characters of the retelling, but it is the role and characterizations of the female figures which has changed. The reader, who has access to Ariadne and Phaedra's thoughts, is able to notice these changes before they even take physical form in the character's speech and actions.

When considering Nünning and Nünning's (93) argument that the actions of characters are based on their perspective on the world, and their perspective is then changed by the actions they take, Saint's choice to begin her tale with Ariadne and Phaedra's everyday life experience is an excellent way to introduce the norm system in which the two were raised and which formed their beliefs. Even before the first chapter Ariadne recounts the experience of another princess's fate: Scylla. It is a tale told by her father, which she has probably heard innumerable times, and it foreshadows her own experience while also introducing the reader to the values Ariadne is expected to embody as a princess:

Of course, Minos was rightly disgusted by [Scylla's] lack of proper daughterly devotion and, [...], he tied the lovestruck girl to the back of his boat and piously dragged her to her watery grave [...].

[Scylla] had betrayed her father and her kingdom, [my father] told me, still glowing with the flush of victory on his return from the defeat of Athens. And what possible use could my father, King Minos of Crete, ever have for a treacherous daughter? (Saint, "Ariadne" 2)

This short section already shows that the role she is expected to play is one of a dutiful, loyal daughter who does as she is told by her father for the benefit of the kingdom. It outlines the range of actions she is given and shows the consequences if this norm is not upheld. Ariadne is, irrespective of her opinions, feelings or ambitions, bound by the societal conventions of her position and believes that she has "no power to change [other's] fate any more than [her] own" (Saint, "Ariadne" 43). Nünning and Nünning (91) argue that a character's actions are heavily

¹ For this and all following instances when the number of occurrences for characteristics in the retellings is given, the correlating page numbers are listed in the Appendix in the chapter of the respective novel (e.g. 6.3.1 Ariadne > Ariadne). Each character's subchapter consists of a list of the characteristics by category, followed by a table containing the page numbers for each attribute.

driven by aspects of their characterization such as motivation, emotion and intention. Despite the behavior Ariadne displays in public, the reader is aware of her inner thoughts due to the narration style and knows that even while she lives according to the frame of the societal norms, she has goals of her own. At this point in time, when her perspective on her own life is influenced by the expectations of others, her ambitions align strongly with the role she has been prescribed. She behaves and acts within the means of her boundaries. Thus, one of her first humble wishes for herself is to find a kind husband. It is only when even this wish is disregarded by her father that she begins to act on her own ambitions. While this is not mentioned in either Apollodorus or Ovid, Saint adds a scene in which Ariadne is informed of her upcoming wedding to a merchant, which leads to the first passage in the book where Ariadne explicitly states her opinion in front of characters aside her sister:

I could see that I had only this moment of his [, Minos',] attention. 'But I do not want to marry him!'

A hush fell upon the room.

Minos smiled. 'You will sail with him after tomorrow is done.'

I opened my mouth to speak again. My face was warm. Stinging. The words were forming, words I knew that I should not say but could not stop from coming. (Saint, "Ariadne" 40)

This scene takes place before Theseus even appears in the narrative and shows that the decision to support him and leave the island has a more complex reasoning than the simple infatuation to which it is reduced in the classics. The emotion most often mentioned in relation to Ariadne by the narrator is indeed not love, but fear (23x). It is followed closely by horror (21x), anger (20x), anxiousness (15x), happiness (13x), and despair (11x) (see Appendix for full list). These emotions are linked tightly to her biographical characterization. While her childhood is not part of the classic tales, there are quite a few factors, such as the disregard of her father towards her wishes, which showcase that she grew up in an unsafe environment. Aside her father's objectification of Ariadne, she also grew up alongside her half-brother, the Minotaur, who was half bull, half human, and she "would have been foolish not to fear him" (Saint, "Ariadne" 22). Henceforth, her actions in the first half of the book are heavily based on a need to find some kind of safety, a place to live in the "luxury of sleeping knowing you would never be awoken by a frenzied, hungry bellow echoing far beneath your feet" (Saint, "Ariadne" 34). Albeit Ariadne's reasons for her actions are not given in the classics, aside her love for Theseus, the plot still aligns in its trajectory at this point. The most important action Ariadne takes in the first half of the book certainly is her aid in Theseus' escape and thus the retelling does not stray too far yet in Ariadne's role in the story. However, it is not as simple as an infatuation so strong

that she throws her life away when her behavior clashes with the societal norms, but rather that she decides to “seize [her] destiny for [herself]” (Saint, “Ariadne” 96) by choosing one of the two options before her. At this point in time, Ariadne for the first time has the option to leave the island instead of succumbing to the expectations put on her. However, even though the decision—the most important moment of the myth—is hers, most of the events happening afterwards are out of her control. Phaedra gets left behind, Ariadne is abandoned on Naxos and she has no other choice but to encounter Dionysos, whose island she has been left on.

Up until this point in the story, her range of action aligns mostly with the traditional versions of the myth. Except for the instance mentioned above, she rarely expresses her thoughts towards other characters but rather behaves according to the idealized norm for women in Greek myth: virtuous and passive. Her abandonment, however, is the plot point at which her perspective of her surroundings decisively changes and consequently also leads to a change in her behavior. On Naxos she finds herself free of the societal expectations and beliefs which defined her way of thinking:

I was not Minos’ captive daughter; I was not Cinyras’ trade for copper; nor was I Theseus’ diversion between heroic feats of glory. Somehow, I had survived them all and here I was, free of them at last. [...] My destiny had never been my own until I left Crete and seized it for myself. (Saint, “Ariadne” 207)

This realization is where Ariadne’s story begins to deviate drastically from the classics. While her thinking is oftentimes still marked by the societal norms she has grown up with, as can be seen in the number of times she regards herself a traitor towards her country rather than a savior of people, the changes in her character are no longer solely conceptual, but also reflect in her behavior and actions. Without the pressure of her patriarchal environment and the seemingly fatal situation she is in, as the island appears to be uninhabitable, she begins to voice her beliefs and act upon her emotions without fear of consequences. She starts actively criticizing the patriarchal system in which she was raised: “[...] I foamed with anger for [...] these men, these gods who toyed with our lives and cast us [women] aside when we had been of use to them, who laughed at our suffering and forgot our existence altogether” (Saint, “Ariadne” 128). This is one of her opinions which does not change throughout the novel. Later, when she is no longer in immediate danger of starvation Ariadne also broadens her skill sets by learning agriculture to sustain herself on the island, and uses her existing knowledge of weaving to express her own ideas since “[w]ith no one peering over [her] shoulder, [she] was free to tell the stories [she] wanted to instead” (Saint, “Ariadne” 208). Living on the island by herself shows that she is able to use her own abilities to survive, without depending on a man or hero to sustain her. Aside the change in her behavior, she also begins to express her opinions more freely, even towards

divine beings. One example is her conversation with Dionysus about the constellations of mortals in the sky:

[...]; those remnants of the desires of the gods, still burning in the empty dark. It reminded me of Eirene's stories and I felt a curl of the old anger stirring within me. 'To marvel at?' I asked tightly. 'Or to remind us of our place? All my life, I have heard of what happens when the gods take notice of a mortal. It never seems to end well for us. I have seen it for myself, let us not forget.' (Saint, "Ariadne" 206)

In this moment, she is neither virtuous, invisible or passive, but addresses the role of women in such stories and actively states her beliefs and anger not only towards another character but specifically towards a divine being. This encounter with a god, which in so many tales leads to the downfall of the female figure, is not marked by the woman's fear and submission, but marked by Ariadne's awareness of the suffering other women before her have experienced. She explicitly links her distrust in the god's trustworthiness and the success of a possible relationship to the events that happened to her mother and thinks back on the tales her handmaiden has told her of women's fate. It is one occasion of a few in which Ariadne's belief that women pay the price for choices made by men is not only narrated but expressed verbally.

Aside from these behavioral changes which stray from the idealized female behavior portrayed in the myths, Ariadne is also no longer immobile, as far as societal restrictions on the island are concerned. She is free to move anywhere on the island, not restricted to certain spaces and the only thing stopping her from leaving the island itself is her self-perception as a traitor in exile, who is not welcome anywhere else. She thus breaks with all four characterizations of female figures in the classic Greek myths and instead becomes a more multidimensional character. Nevertheless, she only truly acts in a way which affects the general plot of the myth after she encounters her sister Phaedra later in the book. While Ariadne no longer has to fulfill a specific role set by society, after she becomes a mother, she devotes her attention fully to raising the children. Although this is a sort of limitation in itself, as it does make her more immobile again, it is by choice and she even states herself that she chooses to limit her activities to this role: "I told myself that I was satisfied with the chubby arms of my babies locked around my neck and the clumsy kisses they rained upon my cheek" (Saint, "Ariadne" 244). To preserve the peace of the life she has built on Naxos, Ariadne chooses a more passive approach towards the events outside her family home, which leads to Phaedra criticizing her ignorance: "'Your concerns are simple ones,' she said. 'I can understand it. You have been here, living like a housewife for all these years. The world moves on beyond Naxos; you do not understand how it has changed'" (Saint, "Ariadne" 293). This is a scene where the benefit of exchanging experiences is not only perceptible to the reader but also the characters inside the novel. While

the reader has followed along Phaedra's storyline and knows what changes she has undergone, Ariadne is confronted with a sister who no longer behaves like the girl she used to know. Their encounter shows how much Ariadne, despite not living in an environment enforcing the societal expectations she has grown up with, has been shaped by the ideals of certain roles in relationships: "I had been trusting and obedient. I had thought that was the right way to be; the path to peace and happiness" (Saint, "Ariadne" 307). The effect of the encounter is also noticeable in the number of times in which Ariadne actively thinks about changing aspects of her life or acts upon her ideas. After this scene Ariadne is more than twice as active in the pursuit of her own ambitions than before, starting with her vow to find out more about what her husband Dionysus does when she is away (Saint, "Ariadne" 308). The meeting between the sisters is also the first point of the narrative which completely strays from Ovid and Apollodorus' versions. In the traditional myth Ariadne and Phaedra do not meet again after Ariadne's departure from Crete. All the plot points following this scene are a result of the character's own intentions. Ariadne's actions are heavily driven by her wish to support her sister, protect her children and protect the women on her island.

One noticeable characteristic about the added sequences in the retelling is the fact that most of them revolve around the female figures' relationships with other women, something which according to Ostriker (74) is underrepresented in literature. For example, the first time Ariadne leaves Naxos is to travel to Athens to be there for her sister when she confesses her feelings for her stepson. The change in Ariadne's character is especially succinct, when during her stay she encounters Theseus again. When she openly expresses her opinion, Theseus calls her "as foolish now as when I left you in Naxos" (Saint, "Ariadne 345), showing that the opinion others have of her has not undergone change, but she has. Instead of staying silent and invisible, Ariadne answers: "'It is you who is the fool,' I hissed at him. 'Blind to everything that happens around you. Phaedra spent years of misery at your side; I am glad that you ran away from me'" (Saint, "Ariadne" 345). It is her relation to other women and the wish to protect them from the repercussions of society, which guide her actions in the latter part of the book. According to the criteria applied to the figures of Greek mythology her behavior would be immoral and out of the norm, but it shows empathy, protectiveness and the strength to stand up for herself and others. Precisely this defiance against the standard of women passively suffering for other's actions is what is captured in her reasoning for her last act of protection before she dies:

I turned breathlessly to the maenads^[2]. 'I mean to sue for peace,' I said to them quickly.
'I will go to Perseus and ask for his mercy. We are women and children and have done

² The women following and praying to Dionysus, who live on Naxos

nothing to him. The fault is with Dionysus alone. We will not pay the price for what he has done. I will promise Perseus: Naxos will no longer be the home of blood rites and sacrifice. We will be women and children alone, we will be no threat to anyone.’ (Saint, “Ariadne” 380)

While Ariadne depicts a slow development from solely mental defiance against the societal norms to active expressions of her beliefs, Phaedra is marked by active behavior and ambitions outside the norm for women from the beginning of the novel. Like in Ariadne’s chapters of the tale, Phaedra’s appearance in the story is not postponed until she is to marry Theseus, which is the case in the traditional versions, but starts before she reaches marriable age. She is introduced during Ariadne’s narration in the first chapter and characterized as a young (5x), beautiful (2x) girl with golden curls (6x), a physical trait the sisters share. Even at that age (she is thirteen at the beginning of the book), she knows and expresses her beliefs and ambitions clearly, though most of the time only towards Ariadne. Thus, while Ariadne begins speaking more freely only after her environment no longer enforces societal pressure, Phaedra is depicted as someone outspoken and direct from the start. Consequently, the reader knows her ambitions and opinions even before the switch to her perspective, as she states them on multiple occasions such as: “‘I would like to get away from all the staring eyes,’ she said impatiently. ‘All the tawdry gossip and prattling fools. I would be a queen, respected by my inferiors – not straining my ears to hear what tittering nonsense they come out with whenever I leave a room’” (Saint, “Ariadne” 34–35). With exclamations such as this, it is not too surprising that as a child she is mostly characterized, by Ariadne in her Narrator role, as vital (5x), determined (5x) and passionate (4x). She does not align her goals with the predetermined roles for a princess of Crete but aims for an active part in society and politics from the start. Saint also incorporates Phaedra into scenes which in the classic versions make no mention of her, such as the birth of the Minotaur and Ariadne’s support for Theseus. Even in these scenes, the difference in characterizations between the two sisters is noticeable. While Ariadne tried to show compassion towards the Minotaur when it was a baby, helping her mother raise it, Phaedra “wanted nothing to do with him” (Saint, “Ariadne” 20). On multiple occasions, Phaedra expresses her desire to take action against her father’s reign of terror—“‘This is the third year!’ She clutched at her hair. ‘How can we let it happen again?’” (Saint, “Ariadne” 43)—and ultimately, she is the one who brings Theseus his weapon to destroy the Minotaur. There are multiple instances during which the sisters actively address their own future and say, think or do something to effectively change it; for example, Phaedra deciding she “[knows] how [she] could work [Theseus’ temper] to [her] advantage” (Saint, “Ariadne” 189) to gain more power in Athens. These instances show clearly that Phaedra is very active throughout the novel, with 18 such instances until the sisters’ reunite

on page 266, while Ariadne showcases only eight such moments until then but becomes more active afterwards. Nevertheless, similarly to Ariadne's experience, the events after the death of the Minotaur are outside her control, and she gets abandoned as well, left on Crete, her idealistic dreams of Theseus as a selfless hero and her escape from the restrictions of Cretan society crushed. At this point, the reader experiences her perspective for the first time and the effect of the shift of societal pressure onto Phaedra's shoulders becomes palpable.

Along this plot point in the story, Phaedra is first mentioned in the classic tales: as a trade for peace: "[...], [Theseus] afterwards accepted Phaedra, daughter of Minos, as a wife from Deucalion, putting an end to their previous hostility" (Apollodorus 141). No choice is given to Phaedra in the decision process, and no note is made of her stance towards this marriage. The retelling elaborates precisely on this, by switching to Phaedra's perspective and allowing the reader insight into her feelings about the situation. With Ariadne gone, the societal pressure on Phaedra rises, as this conversation with her brother shows:

'We took twenty-eight of their children to be devoured in our Labyrinth,' [Deucalion] went on. So calm, so measured. 'I suggested to Theseus that we give them in return only one of ours.'

I froze.

'Your hand, Phaedra, in marriage, when you come of age. A Princess of Crete wedded to the King of Athens. This would secure their support instead of bringing down their fury upon our heads, surely you can see that.'

[...] A bargain, for Crete to lose only one girl, it would be said. (Saint, "Ariadne" 155)

What range of freedom she had as the second daughter, with her father's focus aimed at Ariadne, is gone now as she becomes a peace offer for her country instead of an individual, "[trading her] existing bondage for another" (Saint, "Ariadne" 156). With her move to Athens, the classics and the retelling overlap in many aspects of her descriptions by others. In the retelling other characters mostly define her by her relation to men or by her role in society: Wife of Theseus (2x), Queen (2x), stepmother etc. (see appendix). In contrast, the classics do not define her by her role as queen at all, but by her position as daughter and mother: Daughter of Minos (Apollodorus 141), daughter of Pasiphae (Ovid 347), and stepmother (Ovid 347). As mentioned above, the characterizations by other characters of the retelling reflect a lot of the descriptions in the classics or their values. Phaedra's character in the classic tales ultimately would be categorized as immoral, as she does not align with the traditional norms, and this reflects heavily in the way other characters of the retelling describe her behavior. She is most often described as infatuated (4x), innocent (2x), bold and cunning and her emotions to be infatuation (4x), happiness, disappointment and misery (see Appendix for full list). These

descriptors show a strong contrast between the idealized version of a happy, virtuous woman in love other characters perceive her to be and the persona the reader is shown via the narration—someone who is trapped in an unhappy marriage, in a system that does not give her any freedom to act other than behind the scenes. Aside aligning with the stereotypical depictions of women in Greek mythology, the strong focus on Phaedra's feelings of infatuation and her bold pursuit also finds its root in the classic version of her tale. Ariadne's description in Ovid and Apollodorus' versions is barely longer than one sentence, while Phaedra is characterized with at least a paragraph, which makes her characterization a more defined basis to work with:

[...] Pasiphae's daughter tried to persuade [Hippolytus] to dishonor [his] father's bed. Finding her efforts vain, she then pretended that [he] lusted after what she in fact desired herself. Whether in fear, lest I inform against her, or annoyed at being rejected, she turned upon [him] the charge that she deserved, and had [him] condemned. (Ovid 347–48)

The paragraph captures Phaedra's classic characterizations such as her active pursuit of a love that is doomed to fail, her possible emotions, reasons for her actions and her skill to manipulate the truth in a way that benefits her. In Saint's retelling, Phaedra develops these character traits only after she leaves Crete to marry Theseus, aligning her characterization more closely to the one in the classics. Phaedra herself states that when she came to Athens, she “did not have the skill of manipulation, of coaxing and cajoling; [she] was used to a more direct approach” (Saint, “Ariadne” 186–87). It is something she learns in her new environment. As with Ariadne, whose perception of her environment and her possible role in it changes when she is on Naxos, Phaedra reevaluates her world view and adapts to the new setting. In Athens, she is by herself in an unknown city with the man who she thought would save her and Ariadne but left her sister on Naxos instead. She believes herself an enemy in his city—“I had to be careful. He was the King of Athens and I was the daughter of the city's most loathed enemy.” (Saint, “Ariadne” 160)—and she acts accordingly. She is in a position which does not allow her to express herself freely to others and the behavior she depicts most often reflects this: the repression of negative experiences (9x), disaffection towards people around her (7x), confusion (5x), frustration (5x) and distrust (5x) (see Appendix for full list).

When she leaves for Athens, Phaedra already suspects Theseus might have lied about Ariadne's death and how it happened. While she cannot avoid her duty without dire consequences and must marry Theseus once she becomes an adult, she does not intend to stay passive and accept her fate. Instead, she acts on her beliefs and aims to acquire all the knowledge she possibly can: “I had years still before it would be time to marry him. Time enough to find out the truth. I was not my sister and I did not have her faith or her naivety. I cast my eyes down

demurely enough as I followed him across the marble floor. But I would not let it rest until I knew all” (Saint, “Ariadne” 161). The classics do not relay any information on how she adapted to Athens and how active and free she was able to behave in her role as queen of Athens, which she is not even titled as such in Ovid and Apollodorus’ versions. Although she, in fact, is welcome by the Athenian people—something Theseus had promised her—she is not fooled by Theseus’ lies anymore; thus, she never truly lets her guard down: “It was Theseus’ city. I did as he said. And for a time, although I had feared I would break apart entirely, everything held together surprisingly well” (Saint, “Ariadne” 188–89). It is thus not surprising that distrust is one of her most depicted behaviors. However, despite the new setting and her distrust of her environment, Phaedra actively pursues her own ambitions, which she expressed from the start. Even in the scene described before, when she first speaks of leaving Crete, she expresses her wish to hold the position of a queen who is not defined by the gossip happening outside her sight. However, to gain what she wishes for, Phaedra realizes she would need to adapt to the frame preset for her and use methods she had not considered prior: “I did not speak a word out loud; I did not want them to think me too bold. But slowly I grew more and more adept at whispering in the right ears at the right time and I found that I could make them believe I spoke for my intended husband whilst he was away” (Saint, “Ariadne” 193–94). Phaedra learns to use the system to her advantage. She uses Theseus eagerness to be a hero to get him to leave the city, giving her freedom to be more than just his wife and this is where she “[flourishes] as [she] had never done in Crete” (Saint, “Ariadne” 191). While Ariadne learns skills on Naxos which help her survive on her own and express her thoughts and emotions freely, Phaedra acquires skills to maneuver the intricates of Athenian society and government. She learns to govern the city from behind the scenes and shows strong interest in politics. However, her gender does restrict her from governing publicly as a male character would, since such behavior would deviate from the norm:

A princess was a princess, wherever she was, and in Athens, like Crete, the pastimes available seemed limited to weaving, dancing and smiling at men. It was Ariadne who had danced, not me. [...]

So, that just left smiling.

[...] I summoned that royal smile, the brightest I could, and stepped forward. ‘I hoped to sit with you this morning,’ I said. I directed my words to Pandion, a kindly middle-aged man in whom I knew Theseus placed his trust.

‘That is not really the custom of Athens,’ he said mildly. [...]

‘If Theseus were here, he would take his place among you,’ I said sweetly, ‘[...] I know that he wants me to learn how a fair and righteous kingdom is run.’ (Saint, “Ariadne” 192–93)

The scene shows how Phaedra uses the stereotype of the virtuous, passive female figure to her benefit. Albeit under the pretense of conveying her husband's words, Phaedra takes an active part in the governing of the city. The retelling in this way depicts that a wider range of actions is possible for female figures and that they are only stifled by the system in which they are placed. Phaedra successfully rules the city but must do so under the pretense of acting in her husband's stead because the restrictions placed on her gender would not allow her to act in this role openly. Her frustration with the differentiation of possibilities depending on gender is something she reflects on at multiple occasions throughout the book. Up until she arrives in Athens, she also does not bother with restricting herself to such gendered spheres, as her thoughts show for example after being left on Crete: "[...] I was beginning to wish I had taken Theseus' club and smashed the creature's skull to pieces myself, rather than waiting for him to do it for us" (Saint, "Ariadne" 139). This is also one of the reasons why, after confining herself to the norms of Athenian society, her emotions are mostly negatively connotated. The five prevalent emotions which are described during her own narration are shame (10x), resentment (10x), longing (7x), loneliness (7x) and exhaustion (6x). Although she does enjoy the power, which comes with her new position—"I loved that I could manipulate these dignified and important men, [...]" (Saint, "Ariadne" 193)—she does not feel happy only ruling in Theseus' name. However, despite her frustration with this aspect of her role, it is something she excels at and an activity she appreciates regardless, whereas she struggles when she is ultimately placed in the role of a mother later on. One of the most depicted roles of women in the classics is the role of the mother (Lyons 59, Lefkowitz 48), and the retelling confronts the reader with the reality that motherhood is a very different experience from woman to woman. While both sisters experience many negative emotions, Ariadne finds happiness in motherhood and her relationship, which results in the high number of instances in which she is happy. This is something which is completely absent from Phaedra's part of the tale. She neither finds solace in her relationship, which she could not choose for herself, nor in the birth of her children about which she states:

My lack of maternal feeling drenched me with shame. The tears that burned in my eyes were not those of relief or love or joy. I cried for myself and for the terrible realisation that was dawning upon me; the black, gaping pit that was yawning open in my soul.

The truth was, I hated motherhood. From that first stunned moment after the birth, and every hour that followed. (Saint, "Ariadne" 255)

Saint in her retelling thus not only characterizes the female figures with greater emotional depth and range of action, showing them embodying roles outside the norm, but also highlights that the roles traditionally ascribed to women are not experienced the same. Ariadne, who is

characterized heavily by her caring and family-oriented nature, finds comfort in her children and chooses this role for herself, while Phaedra does not find security or affection in her relationship—"But when he touched me, I shuddered" (Saint, "Ariadne" 218). Additionally, when she becomes a mother, Phaedra is forced to leave the role in which she feels comfortable and capable behind to fulfill the expectations placed on her as a mother. The quote above addresses the pressure she feels to fulfill a certain ideal of what a mother is supposed to be and how inadequate it makes her feel when she cannot live up to it. Any behavior outside the prescribed roles of a woman in Athens, which she was able to do in one manner or another before, disappears as her environment reduces her to the role of the mother: "I was simply so tired. I felt like I no longer knew who I was. The competent queen who had juggled the needs of the city so expertly was now a slave to the relentless wailing from the crib" (Saint, "Ariadne" 259). She begins feeling increasingly frustrated and trapped, especially when she becomes pregnant a second time and is restraint from any activities related to governing for an even longer time: "I felt trapped beneath the smothering weight of obligation, drudgery and exhaustion" (Saint, "Ariadne" 260). How heavily Phaedra is defined via her active participation in politics and governing, is highlighted by instances where she even uses her position as a young mother to gain more information which she could otherwise not access: "One useful advantage I found of motherhood the second time around was that a baby at my breast was the perfect diversion. [...] I realised that women speak to the mother of a newborn, their guard down, and their hearts as open as their mouths" (Saint, "Ariadne" 276–77). While she cannot actively partake in governing, she uses the way others perceive her to gain more knowledge, which she can later use to her advantage.

The classic versions make no mention of Phaedra's role as a queen or how she experienced motherhood. However, they do make note of her ability to manipulate her surroundings in a way which benefits her. Here the retelling differs strongly from the classic versions. In Ovid and Apollodorus' tales, Phaedra uses her skills to divert attention from her immoral behavior in her pursuit of her stepson Hippolytus and has him condemned instead (Ovid 347–348). In the retelling Phaedra's skill of manipulation is incorporated to show how she uses it to take an active role in the governing process and create a space in which she is not solely defined by her relationship. However, when she gets rejected by Hippolytus, she does not try to put the blame on him. Rather, as with Ariadne's final decision, which is deeply rooted in her want to protect innocent women from suffering for the decisions of others, Phaedra's last act similarly reflects a lot of her personality. After she confesses her love to Hippolytus and gets rejected, she realizes that she had misinterpreted her own emotions:

Why did I, Phaedra of Knossos and Athens, put my faith in a man? When I should have seen that what I truly wanted was simply to run away.

I cannot step back now into that other life. I let the thoughts run through my head – Theseus’ wife, a lonely queen, a mother to children I barely know. This is not the life I was meant to lead, I know it with all the ferocity I had mistaken for love. (Saint, “Ariadne” 339)

In the retelling and the classics alike, the knowledge of the consequences should her advances on Hippolytus be discovered, is what ultimately leads her to choose suicide over facing other people. After expressing repeatedly in the novel that she is trapped in a system which leaves her no choice but act in accordance with the expectations set for her, in the end Phaedra actively chooses death with the words: “A way out. That’s all I can hope for now” (Saint, “Ariadne” 342). Instead of trying to twist the situation in her favor and remain in this life which she does not want, she chooses to leave in the only way she perceives possible, highlighting once more the limitations on her freedom.

3.2.2 Atalanta

The second work by Saint chosen for this analysis, *Atalanta*, shows quite a few similarities in the effect of a change of narrative perspective. Similarly to the characters in *Ariadne*, the shift to Atalanta’s perspective allows her to take a more central role in the myths she is involved in. Although Atalanta is a special case in the classics, as she is the only heroine of the ones analyzed in this thesis who has her own myth, the retelling still elaborates on her character. In contrast to *Ariadne*, where a shift between narrators is necessary to tell a complete tale, this is not the case with *Atalanta*. Due to her presence in multiple myths, though to differing extent, it is possible to tell the most important plot points related to her character without a change in narrator. In the classics, Atalanta’s most extensive appearance takes place in the myth about her marriage process, but she is also mentioned in the tale of the Argonauts and the Calydonian boar hunt. While her role in the myth of the Argonauts is not defined (she is only mentioned as a participant), and her appearance in the Calydonian boar hunt is short and revolves around Meleager’s romantic advances on her, it still shows the unique characteristic she holds. Even in the classics she does not fulfill the traditional role of a damsel in distress or align with the norms set for female figures but instead shares many traits with the typical male hero (Lyons 65). Similarly to male heroes the first mention of Atalanta is as a baby, her childhood is known, she takes part in many activities typically ascribed to men, such as footraces and hunting, and in some versions the reader is even given insight into her thoughts. These aspects already set her apart from many heroines of Greek mythology and the difference is also reflected in the retelling.

While Atalanta is already a considerably active character in the classics, she is nevertheless only ever mentioned in relation to men. Her role in the Calydonian boar hunt is linked tightly to Meleager's romantic interest in her, and even her own myth revolves around her potential marriage. Thus, she appears most often in settings when her environment tries to align her with the preset ideals for a woman while simultaneously highlighting her deviation from the standards. In the retelling this pressure of society to fit Atalanta into the roles preset for women is made even more explicit via the change in narration style. While in *Ariadne* the reader is introduced to the norms of society from the beginning via Ariadne's recounts of life in the palace, such societal expectations do not hold any relevance to Atalanta until she starts her journey with the Argonauts. She is raised outside the patriarchal system according to the teachings of Artemis, the virgin goddess, and thus lives by different values and beliefs than other female figures in this story universe. The choice of Atalanta as the narrator of her own tale therefore not only affects the extent of her active role in the myths she is part of, but also the way the in-story society is perceived by the reader. Atalanta evaluates her environment, skills and characters by her own standards, which are outside the norms depicted in Greek myths, and allows the reader to perceive the way of living traditionally normalized from an outsider perspective:

The women I saw wore dresses that draped over their bodies, belted loosely at the waist and falling all the way to the dusty earth, while mine ended at the knee. Among Artemis and the nymphs, who attired themselves the same, it was natural, but here it clearly sent a stir though the onlookers. [...] As much as the city was a revelation to me, I could see that I was a strange sight to its inhabitants, too. (Saint, "Atalanta" 86)

This paragraph shows, how even her physical appearance differentiates Atalanta from other women, something which is also the case in the classics. Aside from Penelope and Andromeda, she is the only one whose physical features and garb are described in greater detail. This, however, only serves to set her apart from the standard as, in Ovid's version, she is described to have "features which in a boy would have been called girlish, but in a girl they were like a boy's" (Ovid 187). These types of descriptions mark her as someone not categorizable by the standards of her environment. The retelling, however, incorporates the physical attributes mentioned in the classics only to a certain extent. For example, Ovid's version of Atalanta's myth describes her in a way which is representative of the idealized type of woman: "[...] the wind blew back her long robes, as she held them up out of the way of her swift feet, her hair floated over her ivory shoulders, [...]" (Ovid 241). Despite the ways in which Atalanta deviates from the norm, this description shows that as a heroine she represents a certain type of woman in Greek mythology regardless. The retelling strays from this characterization, by not only

describing Atalanta as brandishing braided hair and a short tunic—choices which are practical for her role as a huntress—but also as having sun-browned skin. Moreover, in the classics Atalanta is often reduced to her physical appearance despite her skills—“She seemed to the Boeotian youth[, Hippomenes,] to speed on her way like a Scythian arrow, but that only made him admire her beauty all the more.” (Ovid 241)—while other characters in the retelling comment rarely on her looks. They nevertheless embody the perspective and norms presented in the classics, especially after she leaves the forest. They define her by her gender (15x), her title as Artemis’ champion (14x) or her father (10x). As the title as Artemis’ champion is something she has earned via her skills and she idolizes the goddess who raised her, Atalanta also most often defines herself using this role rather than other descriptors of herself, such as a huntress (5x) or Argonaut (4x). While Artemis is not explicitly mentioned as the one who raised her in Ovid or Apollodorus’ version of the myth, in both versions Atalanta is raised by a bear, an animal typically associated with the virgin goddess (Perlman 111–12). By incorporating the goddess and her nymphs into the retelling explicitly, Saint has created a backstory for Atalanta, which roots many of the beliefs and behaviors she depicts throughout the novel in her childhood alongside Artemis.

Although Atalanta is one of the rare cases where the reader gains insight into her thoughts even in the classics, this is only the case regarding her thoughts about her suitor Hippomenes in Ovid’s work. Even during the Calydonian boar hunt when she is robbed of her rightly owned spoils, she does not get to express her opinion or thoughts. Only when she falls in love does the reader get insight into her thought process: “The conditions for marrying me are too cruel. No other girl will refuse to wed you: a sensible one might well pray for the chance. Yet why should I be troubled for you, when so many before you have already been killed?” (Ovid 241–42). While Saint does incorporate this struggle between Atalanta’s pride and her wish to save Hippomenes’ life in the retelling as well, the role of Atalanta as a narrator allows the reader to get insight into her thought process throughout the novel and not solely in specific situations. This also enables readers to perceive changes in Atalanta’s beliefs and goals as the story develops. Koen de Temmerman and Evert van Emde Boas (9) argue that characterization requires a character to change over time while having consistent attributes which allow the reader to make assumptions about future behavior. The classics do not offer much information on Atalanta’s character before her own myth, aside her skills as a huntress; thus, her character is not complex enough to make assumptions. In the retelling, Atalanta is endowed with certain beliefs which are consistent throughout the novel, such as that she is different from others (13x), does not need a man or marriage (Narrator and Self together 21x) and that she is better than

men (Narrator and Self together 12x). These beliefs affect the actions she takes in the retelling, especially once she leaves for the adventure with the Argonauts. While she is guided by a want to prove herself to Artemis during the time she lives in the forest, her goals afterwards reflect many of the aims traditional Greek heroes aspired to reach: “I was as worthy as any one of them. I would get on board that ship, I vowed. I would take my place, not just in the name of the goddess. It was for the sake of my name, too. Atalanta, an Argonaut.” (Saint, “Atalanta” 82). The wish to make one’s name known is a well-trodden trope of Greek mythology and possibly most heavily associated with Achilles’ myth (Lyons 51–56). By making this objective to achieve fame and have her name known one of Atalanta’s driving forces, her character in the retelling fulfills one more characteristic of the typical Greek hero, recognizing her as not simply similar to male heroes but as equivalent in her role.

Atalanta, however, is not a male hero and the retelling shows clearly that she cannot simply be reduced to one role, as was common in the traditional myths. Atalanta is not only a heroine fulfilling the characteristics of a classic hero, but is also shown as a huntress, a victim of violence, a mother and a wife throughout the course of the novel. While quite a few of these roles are experiences shared by other female figures of Greek mythology, Atalanta approaches them on her own terms. Her belief that she has no need for marriage or men, her need for freedom—from other’s expectations and society alike—(overall mentioned 11x) and her refusal to adhere to the traditional female roles reflect in the way she takes action when she is confronted with these situations. In a situation where many other female figures would fall victim to the whims of men or gods, which is showcased in the retelling via the example of nymphs Atalanta grew up with, Atalanta successfully fights back when she is attacked by Centaurs rather than becoming a ‘damsel in distress’: “It wasn’t enough to outrun my pursuers; they’d only find slower prey. I wasn’t going to let it be another girl. [...] Without pausing for even a second’s hesitation, I bent back the string and let the arrow fly, right at Rhoikos’ throat” (Saint, “Atalanta” 48). Albeit Atalanta acts here to protect herself, an ability she is shown to regard as essential for any woman (Narrator 5x), she also considers the fate of other’s less able to fend off such danger and takes precautionary action. This kind of empathy for others, especially women, is behavior Atalanta depicts repeatedly throughout the novel, mainly via the Narrator (19x), but her direct expressions showcase her ability to share in other’s feelings (8x) as well. It is her empathy, which slowly brings about a change in her character, as Atalanta begins to not solely be better than men but not be like them at all: “I wasn’t going to try to shape myself to be like one of them, a ruthless, self-serving, glory-seeking man. I was something

different to them all” (Saint 346). This change in belief and aspiration affects the end of Atalanta’s tale in the retellings the most.

In contrast to the classics, in which Atalanta ultimately fails to beat Hippomenes in the race as she gets distracted by the golden apples, in the retelling it is a deliberate decision on Atalanta’s end to lose the race—“And just before I got [to the finish line], with immense effort, I pulled myself back” (Saint, “Atalanta” 340–41). Traditionally, even in her own myth Atalanta is not given full power over her own destiny, as in the classics “[Venus] compelled her to pick [the apple] up [...]” (Ovid 243). The Atalanta of the retelling is shown to possess the skills to not only pick up the golden apples and catch up with Hippomenes multiple times, but also to win the race if she chooses so. The power of choice is placed in her hands, and the quote shows that, although it hurts her pride to do so and she had stated previously that “[i]f every hero of Greece had to die here, then so be it” (Saint, “Atalanta” 333), she decides to fall back. It is one more marker for the fact that she may share many characteristics with the classic Greek heroes, but she is different nonetheless:

I smiled. ‘What would my reputation be worth if I let my friend die? What kind of hero would I be?’

He shrugged. ‘The usual kind. I’m glad you’re different. I hoped – I hoped that you would be.’ (Saint, “Atalanta” 341–42)

When confronted with the decision to come to fame, having her name known as she always wanted, or her loved ones, she decides to let go of her former ambitions. Although Atalanta thus marries in the end, adopting the traditional role of a wife she had rejected for so long, in the retelling it is nevertheless a decision she makes freely and willingly rather than something forced upon her. She consciously decides on this path without regard for the way she was raised or the expectations placed upon her by her environment, highlighting once again that it is not the role or position one chooses which matters, but the fact that the freedom of choice is given: “[...], I said goodbye to the conditions Artemis had placed on my life and to the demands my father had made. For the first time, the choice was mine” (Saint, “Atalanta” 346). Throughout the novel Atalanta had tried to gain recognition in a system disregarding her achievements repeatedly due to her gender. Thus, although this final decision is not something she is displayed pursuing throughout the novel, it is also an act of rebellion against the patriarchal environment as she states that “[i]t was nothing to [her] if [her] name was forgotten in halls like [her father’s], left unspoken by men like him, if it faded away from the songs and memories of men whose opinions were worthless to [her]” (Saint, “Atalanta” 348). Moreover, albeit she decides to marry

Hippomenes, she does not plan to play a role predetermined for her by a society she does not want to be a part of, and by leaving with her lover, she actively rejects the system one last time.

3.2.3 Penelope

Penelope is possibly one of the best-known heroines of Greek mythology and up to this day associated with loyalty and intelligence. The most extensive description of her character is certainly available in Homer's *The Odyssey* itself, but even Ovid and Apollodorus make mention of her, capturing the traits with which she is generally associated: the wife of Odysseus is deceiving, patient and affectionate. As mentioned before, characters of Greek mythology were often simplified to represent a certain type, which is also the case for Penelope. This becomes evident when regarding how Homer characterizes Penelope in his epic. Both descriptions by the Narrator and other characters align in their identification of Penelope as being beautiful (most often described as godlike with ivory skin) (Homer 115, 132, 329, 387 etc.), intelligent (Narrator: 10x, Others: 12x; Homer 124, 178, 343 etc.) and crying often (Narrator: 10x, Others: 9x; Homer 132, 176, 178 etc.) due to a faithful longing for her lost husband (Narrator: 3x, Others: 4x; Homer 116, 155, 329 etc.). Penelope's self-characterization differs only slightly as she does not describe herself as beautiful, showing that she is also humble, and does not explicitly state that she is intelligent but depicts deceitful behavior which hints at her intellect. The only thing her self-characterization has in common with the others is the longing she expresses for her husband's return. Overall, she is a character categorizable as the ideal faithful, intelligent wife—a paragon for all Greek heroines (Lyons 35–37). Moreover, Penelope is explicitly shown to actively influence the plot. She deceives the suitors for multiple years to delay the decision about who she should marry, and she is the one setting the challenge, which in the end serves as the catalyst for Odysseus' recapture of the palace. Nevertheless, these actions are in accordance with her typification, as she takes them in order to be reunited with her husband, thus still aligning with the normalized ideal of the faithful wife.

Penelope's character in the retelling breaks with the idealized version of a heroine already at the basics of her physical appearance. While in Homer's work she is described as a tall, shapely godlike beauty with ivory skin (Homer 415), in the retelling her character description is more realistic considering the environment in which Penelope is situated. Hera, the narrator, characterizes her as such: "Her skin is unfashionably dark for a Grecian queen, her hair black as the midnight sea – but she will be depicted as blonde, which is more desirable, and the poets will skip over just how baggy are her tired eyes" (North 20). This characterization tells the reader from the beginning that the idealized character they know is different from their prior understanding and also hints at the way 'poets' twist information to create a version of a

tale or person they find desirable. The shift in narration allows for a different perception of Penelope's character and actions, which distinctly aims to show her in a role different than the ever-waiting wife—"[...] I[, Hera,] who have nothing to lose that the poets have not already taken from me, only I will tell you the truth. I, who part the veil of time, will tell you those stories that only the women tell" (North 8). As mentioned before, despite the narration by Hera, which gives the reader insight into various events taking place at the same time, the focus is on Penelope's experiences as a queen of Ithaca. The novel therefore does not begin in the same way as *The Odyssey*, with Odysseus' return to Ithaca, but during a time when Odysseus is still a long way from home, leaving Penelope to deal with the financial, political and societal struggles of the island. The choice of narrator enables the reader to perceive two sides of Penelope: one persona she presents to the public and one persona acting behind the scenes. By explicitly showing that Penelope acts in a certain manner in public spaces of society, enforcing their norms on her and the people around her, and another way once she is freed from these limitations, the plot of the retelling simultaneously keeps many aspects of the traditional version while creating a story in which Penelope can assume a more active role. In the classics Penelope is an example of the morally righteous, faithful wife. The persona Penelope presents to the public in the retelling still embodies these exact values. She is heavily defined by her role as the queen of Ithaca (Narrator: 21x, Others: 25x, Self: 5x), stays veiled whenever she interacts with the suitors (Narrator: 13x) and fulfills the expectations placed on her as a grieving queen (Narrator: 23x, Self: 13x), such as regal appearance (North 55, 70, 102 etc.) or the display of sorrow (North 131, 133, 158 etc.). However, in the retelling it is made clear on multiple occasions that this persona is a means to an end, a form of manipulation not so different from her weaving deceit:

Standing upon a cliff staring mournfully out to sea is a fashionable pastime for Odysseus's wife. It strikes all the right notes of chaste togetherness that are expected and required, while also giving her a chance to get away from the relentless stench of the suitors in the palace. (North 157)

The citation shows just one occasion on which the narrator reflects on the way Penelope uses gender stereotypes to portray a specific image of herself to the public, successfully swaying the public opinion on her as a queen and wife of Odysseus. However, as stated before characters who take up a central role in a story tend to be more active and this is also the case for Penelope in the retelling. Although she cannot publicly rule without breaching the norms of the society she lives in—a fact made more explicit by others repeatedly comparing her actions to those of Clytemnestra, one of the few female queens who actively ruled in her husband's stead—Penelope is not only queen in name, but is shown to handle responsibilities, which traditionally

would fall to the man. The comparison to other heroines of Greek myths, in this case Clytemnestra, as the negative example is a practice common in classic Greek mythology and underlines the significance adherence to the norms holds in the patriarchal society of the in-story universe: “Penelope does not sit on the throne. That would be absurd. Her cousin Clytemnestra ostentatiously held court from her husband’s throne while Agamemnon was away, and it was a source of much gossip and endless, distracting debate, which, Penelope cannot help but feel, probably made matters of governance harder” (North 42). Nevertheless, Penelope handles the finances of the island; the political interactions with foreign merchants and rulers, for example Orestes and Elektra; and the threats against her island and subjects’ lives. She fulfills the role of an active ruler, without publicly straying from the norms in place for her gender. As result, her characterization in the retelling encompasses a greater variety than the simplified typification of the classic myths and turns Penelope into a character with personal goals, diverse skillsets and knowledge, behavior straying from the societal role she is traditionally restricted to and a variety of emotions which are not linked to her missing husband. This is made possible via the omniscient view of the narrator, which enables the reader to perceive the stark contrast between Penelope’s range of action and self-expression when under the restrictions of the public eye versus in her circle of trusted supporters:

“Take it from a queen – the greatest power we women can own is that we take in secret.”

That was when I[, Hera,] knew I loved Penelope. Of all the queens in Greece, I had not thought I could love one who seemed so meek and who bowed so deep to the inclinations of men. I was wrong. (North 173)

It is thus not surprising that Penelope’s characterization by other characters in the retelling aligns heavily with the typification of her character in *The Odyssey*, while her self-characterization shows the multifaceted figure she actually is. Other characters note she spends most of her time conspiring (11x), waiting (6x), lying (8x), being a source of woes (3x) and clueless about business (3x). While they describe her cognitively as clever (4x) and cunning at trade (3x), they also describe her as requiring a husband (3x), in need of defense (2x) and barely even a queen (2x). Other characters thus do recognize her capabilities but nevertheless try to fit her into the idea of a woman in need of saving, which also reflects in the fact that albeit she is asked her opinion on some occasions (4x), most of the time she gets patronized by others (5x). Her self-characterizations, when she speaks with others, show that she does indeed quite often speak freely (26x) with others, but not in every setting as she is aware of the social pressure placed on her (7x) and the restrictions under which she is forced to act (5x): “You hide them in precisely the same way you hide your success as a merchant, your skill with agriculture, your wisdom at politics and your innate cutting wit. You hide them as women” (North 280). This

quote shows that even though Penelope is capable of ruling and freeing herself from the suitors, it would not be possible without retaliation against her for straying from the norms. She is restricted by the standards in place for her gender and her position in society. Nevertheless, her self-characterization shows that she is fully aware of the different possibilities depending on gender and still capably fulfills the role of a ruler. Penelope exhibits active engagement with political topics on 32 different occasions—“Either I take a husband capable of raising troops and winning a civil war, or I let the western isles fall into chaos, at which point Menelaus will be only too happy to sweep in as our heroic and lingering saviour” (North 92)—addresses gender differences or norms 25 times throughout the novel—“Our men do not believe that women can fight” (North 137)—and shows an understanding of finances (11x), household topics and an extensive knowledge of the ongoing on the island (9x). Her knowledge of the events happening on the island is also mentioned in Homer’s work, “Penelope was soon aware of all the suitors’ secret plots” (Homer 173); however, it is not elaborated what she does with the information. In the retelling, Penelope’s extensive network of informants is one of her greatest sources of power, enabling her to take action from the shadows with the necessary understanding of all factors: “They go where a mourning queen may not, Ourania’s messengers scattered across the western seas, Semele’s sisters and friends in every farm and village throughout the ragged land” (North 88). How extensive her role as the queen of Ithaca is also becomes apparent from the number of instances when Penelope exhibits behavior actively affecting her life on Ithaca, either by thinking about or taking action. While the number of times this is noted by the Narrator or others is rather low, with six instances each, the fact that Hera’s narration of Penelope’s life focuses explicitly on her as a queen creates many settings where she is shown to be active via self-characterization, with a total of 45 instances. Most of these moments when Penelope acts, it is either in an effort to keep the peace on her island, which is always threatened by the power struggle between her and the suitors—“Safety depends on balance – any action I take, whether to say yes or no to any man, risks tipping this balance into bloody war” (North 49)—, create an army to secure Ithaca’s safety—“But I need an army that will fight without honour” (North 93)—or to protect Telemachus—“We are not risking my son!” (North 269). Considering these motivations behind Penelope’s action, which heavily revolve around a wish to create a safe environment, it is not surprising that the emotions she is depicted to experience most often are mainly negative. The emotions the narrator describes most frequently are weariness (9x), anger (6x), uncertainty (5x), hopefulness (4x), confusion and fear, with the last two tied with three mentions. Penelope’s self-characterization shows a

similar result: uncertainty (4x), confidence in her value (3x), anger (3x), disgust (2x) and desperation (2x).

Although Penelope is shown mainly in her role as a queen in the retelling, “I have been queen in Ithaca far longer than I have been Odysseus’s wife” (North 136), she is, nevertheless, a mother and the desire to protect her son is one of the reasons for many of her actions and emotions. Out of 54 occasions when Penelope explicitly expresses an ambition, aspiration or belief throughout the novel, eight are linked to Telemachus and his safety (North 24, 78, 109 etc.). This makes her relationship with her son her top priority right after her position as queen, on which she explicitly expresses herself nine times overall (North 44, 49, 92 etc.). The relationship between Penelope and Telemachus is heavily marked by patronizing behavior on his end in the classics, with little insight into her feelings. In the retelling, the changes in Penelope’s characterization and active role also lead to greater insight into her relationships with people other than her husband and how they are affected by the political and social pressure she is under. Although Penelope’s self-characterization shows her desire to protect her son, she simultaneously believes herself to be a bad mother, since she has to prioritize her responsibilities as the queen of Ithaca. In fact, Penelope exhibits this belief so many times that it is her most prominent cognitive characteristic noted by the Narrator with 16 mentions: “She has not seen her son for days, but this thought has not yet really occurred to her in all its rich fullness and potential. When it does, she will feel a tightening in her throat, a nausea in her chest, a churning in her belly as she concludes, once again, that she is a terrible mother” (North 157). The citation shows that Penelope struggles to fulfill all roles she plays—the virtuous hostess, the smart ruler, the cunning tradeswoman, and the mother—to a level she finds satisfying. It reflects a contemporary struggle many women are familiar with—the want to be an active member of society with a job, active participation in politics etc. but nevertheless being expected or expecting themselves to fulfill traditional gender roles to the same extent at home. Penelope’s experiences show that she does not feel able to reconcile both ambitions. The role of the mother is one of the essential characteristics of many Greek heroines and while Penelope’s behavior often is motherly in nature in the retelling as well, with 17 instances throughout the novel, she only explicitly calls herself a mother once. Typically in Greek mythology children are defined by their male relatives, something also incorporated in the retelling, and it might therefore not be surprising that the only time Penelope directly refers to herself as a mother is in an argument with Telemachus about the relevance of her guidance, when she states: “You are the son of a king, [...] [b]ut I am still your mother” (North 301). Nevertheless, even in this situation she is acting from her stance as queen, trying to prevent

Telemachus from making a political mistake. So until the end, due to the circumstances they live in, Penelope prioritizes her duties as the queen over personal emotions, on which Hera comments in the last chapter: “She lied, she lied all this time – Penelope was a mother after all, was a woman with a beating heart, see how she tricked you all into thinking she was just a queen?” (North 389). It highlights one last time that the typification used in Greek mythology is not enough to make a judgement about a character; Penelope has become a multifaceted figure who does not simply fulfill one role or ideal.

3.2.4 Danae, Andromeda and Medusa

In Heywood’s retelling, readers encounter the women of the myths surrounding Perseus, who are representative of some of the classic archetypes for heroines in Greek mythology: the mother, the damsel in distress and the monster (Lyons 63–64, Szmigiero 102). The change in narrative perspective allows Danae, Andromeda and Medusa to be perceived as individuals with unique traits, capabilities and ambitions rather than being restricted to one singular function or role. Moreover, the narrative style of Heywood’s novel with its changing focalization in each part of the novel gives the reader a characterization of the figures from varying angles; for example how Danae is presented in chapters focused on Andromeda’s perspective. Although Heywood’s chosen narration style, a third person narration, already conveys greater reliability of the information given, this adds to the characterization as it shows how the women perceive each other and their behavior.

Traditionally, Danae is best known for being confined in a chamber or tower by her father, the result of a prophecy stating her child will be his downfall (Apollodorus 64–65). Regardless, she later gives birth to the hero Perseus after Zeus comes to her in form of a golden shower (Ovid 137, Apollodorus 64–65). Her role in the classic myth thus revolves mainly around becoming the mother of a hero, a fate many female figures of Greek mythology share (Lefkowitz 48). Nothing is described about her personal goals, her feelings about events or even her physical appearance. She is simply a means to an end. Even when she remarries later on in some versions of the myth (Apollodorus 65–67), the classics do not mention her stance towards this development but only the opinions of the men around her. As the shift in narrative perspective in the retelling puts the focus of the first and last part of the novel on Danae’s experiences, the story no longer solely revolves around the birth and raising of her child but also gives space to experiences before and after this phase of her life. Danae is not just a part of an oracle or a mother. She is also a girl with aspirations, a daughter suffering abuse, a woman struggling to survive day to day and much more. Similarly to many of the other retellings chosen for this thesis, the starting point is no longer the appearance of a male hero or god, as is typically

the case in Greek mythology, but a morning like any other in Danae's life—or so it appears. It underlines from the beginning that female figures also have backstories, childhoods and everyday duties, plans and events of their own that do not revolve around a hero. While her characterization of physical properties in the retelling does not differ much from the classics—she is still most often defined by her pregnancy (Narrator [D]: 12x) or role as a mother (Others [D]: 5x)—it, nevertheless, gives the reader more information, making her a unique character rather than solely a character archetype. She is described as a beautiful girl of eighteen years when the reader encounters her—later in the book her age is past 35—with coiled, dark hair, most times hidden underneath a scarf (see Appendix). In the retelling her character is given identifiable physical traits and shown at different stages in life, displaying also different struggles coming with varying ages, responsibilities and environments.

In the beginning of the novel she is a young girl, fulfilling the role of a dutiful daughter to the king of Argos. It introduces the restricted environment in which she was raised, serving as a basis for understanding many of her later decisions. While her uncle and cousins are exemplary for the fact that not everyone living in the same society shares the same experiences—her cousins are very beloved by their father and not pressured into a submissive role—for Danae fulfilling such expectations is not only a requirement, but shown on multiple occasions in the novel as securing her safety while living with her father:

She could say no, and insist that they stay another few minutes, another hour, but it would only make her father anxious. She didn't want to risk putting him into an ill temper. He had been on edge these last weeks, awaiting the response from the oracle, and she knew that if she pushed him too far she might lose the freedoms she savoured. (Heywood 5)

Danae grows up in an unsafe environment, where her father takes her rights from her on whims and when she is imprisoned upon the announcement of the oracle, she “had been almost unsurprised when her father had locked her in this pitiful cell” (Heywood 25). Although her freedom is restricted and she is not given a choice in many aspects of her life, she exhibits behavior or thoughts actively aiming to influence her situation 43 times via the Narrator and 37 times by self-characterization, showcasing her broadened characterization in the cognitive and volitional spheres. While most of these instances happen after she arrives at Seriphos, thus no longer under the patronage of her father, and when she is forced to stand up for herself as a single mother, one of the most important decisions of her tale takes place while she is in that cell. In contrast to the classics, in which Danae is visited by Zeus in form of a golden rain shower and she becomes pregnant, in the retelling she is visited by a boy from her island, Myron, wanting to keep her company. The classics tell of Danae's pregnancy as a supernatural

event in which she is never shown to express her will, but in Heywood's retelling, this event turns into a conscious decision. Moreover, it is no longer a decision by the man but by Danae, who chooses to become romantically involved with this boy. She is aware that it goes against the expectations of a dutiful daughter and virtuous woman, but follows her own desires as a young girl instead:

‘What should I care for oracles? What is the future to me, now?’ She could feel a rippling heat rise up her body, flushing her cheeks and burning in her chest. Her fingers tightened on Myron's arms, grasping the one thing that felt solid. Here was happiness, she told herself. [...] ‘This is what I want,’ she breathed, and found his lips again. (Heywood 35)

The paragraph shows Danae as having her own desires and actively pursuing them, even though her range of freedom and choice is restricted by the situation she is in. While she herself chooses to pursue a romantic relationship with Myron, it is an effort to find happiness and security in an environment that is out of Danae's control. This continued search for emotional and existential safety is a pattern which characterizes Danae's figure throughout the whole novel. While in the beginning of the novel, she dreams of travelling—“[S]he wished she could do more than listen [to stories of the world beyond the sea]” (Heywood 5)—and marrying a nice man—“She, a wife. There was a time when she had longed for it [...]” (Heywood 75)—her priorities change drastically after her father casts her out. Throughout the novel Danae expresses her aspirations and beliefs on multiple occasions, 34 times via the narrator and 29 times verbally herself, of which the majority of ten instances convey a want to feel safe (Heywood 74, 79, 230 etc.). This desire for safety is rooted in her prior traumatizing experiences, due to which she feels fear (43x), hopeful (15x), desperation (13x), gratitude (12x) and hopelessness (10x) most of the time. Thus, when she is faced with a future where she is forced to support her son and herself alone, after the family that took her in on Seriphos is no longer able to provide for her and Polydektes proposes marriage, Danae is again heavily guided by this need for security:

She felt dizzy with the new visions he was offering, of a future she had never imagined, and yet at the same time she felt as if a comforting steadiness were coming to embrace her, reaching out with arms strong enough to bear all the weight she bore, if she would only let herself fall into them. (Heywood 74)

Although Danae is shown to have acquired skills allowing her to work and adapted to life as the sole provider, she grew up in an environment emphasizing the roles of women as mothers and wives and measuring their worth by their age and virtuousness. The passage above depicts Danae's confusion at the possibility to still fulfill the traditional values she grew up with, despite her belief of no longer possessing the required characteristics: “She was past thirty-five, and tainted with another man's bastard” (Heywood 74). When she ultimately decides to marry

Polydektes, she is confronted with the truth that despite her attempt to raise her son in a different fashion than the norm, Perseus no longer perceives her just as his mother but as a woman, inferior to him in status and restricted in her freedom:

‘You must guard your honour,’ Perseus continued. ‘He cannot marry you without my permission, but you must promise not to give yourself to him while I am away.’

She felt a flicker of annoyance, to hear him speak of her honour as her father had, to have him instruct and warn her as if she were a child. (Heywood 90)

Albeit the society she grew up restricts women’s range of freedom in such a way, Danae goes against these norms repeatedly. Despite her restricting environment, Danae is, as mentioned before, an active character and many of the instances when she thinks, talks about or actively influences her situation while on Seriphos regard Perseus’ quality of life and way of being raised. Eight instances concern situations where Danae’s mental or physical expressions of action prioritize her son over her own needs (Heywood 66, 86, 230 etc.). Interestingly, even more often, especially after leaving Seriphos, Danae’s active behavior reflects taking a stance against Perseus, for a total of 20 times (Heywood 255, 261, 273 etc.). This is followed by instances where she looks for support (7x), questions other’s behavior (6x), searches for the truth behind Perseus’ tales and plans on how to rebuild her life (5x). The scene above is an example of Danae actively deciding to go against the norms and her son’s wishes by following her own desire, by marrying Polydektes regardless of Perseus’ protest.

Aside her desire for safety, Danae’s needs or beliefs are represented as such: a desire to comfort others, with seven mentions, the longing for freedom (six mentions), and the belief that her son is a kind, innocent soul, which is depicted six times throughout the novel and is reflected in her active prioritizing of Perseus over her own beliefs—“She could not take that from him, not when he was without so much already. What was a little blood, if it bought him acceptance, pride – all the things she could not give him?” (Heywood 66). The reader, who gets to perceive the experiences of the other two characters as well, knows that her perception of her son differs greatly from the truth others have witnessed. While her archetype is the mother of the hero, a role she is depicted to embody in the retelling as well, with her thoughts revolving largely around motherhood (Narrator [D]: 20x, Self [D]: 12x), Danae is also woman who has survived abuse and is shown taking the role of an ally for Andromeda, who has experienced abuse as well, rather than protecting her son later in the novel. Although she loves her son and wishes for him to be safe above all, she realizes she has to actively support Andromeda in her enterprise to stop Perseus, for everyone’s safety. She no longer perceives Perseus only from the viewpoint of his mother, but also from the perspective of a victim—he killed her husband—and a heroine

putting an end to the terror of a man. Rather than sugarcoating his actions and following his decisions, Danae actively tries to prevent further wrongdoings: “And now Danae understood. If they could not persuade her son to stay in Tiryns, they[, Andromeda and Danae,] would have to leave with him. Like the leash on a straining hound, they would hold him back from destruction. Or at least they would try” (Heywood 257–58). Here the retelling strays from the classics again, ascribing the female figures a freedom and intention of action that is not given in the traditional versions, which simply state Danae and Andromeda followed Perseus to Argos (Apollodorus 67) but not for what reason or if they chose to do so themselves. Moreover, when the final, crucial moment comes to fulfill the oracle, which determined Danae’s life for so long, it is ultimately not Perseus who plays the decisive role but Danae:

‘You have been Akrisios’ ruin, without laying a single hand upon him. He sent me away because of you. [...] He has destroyed all that he had, because he feared that you would take it from him. The shining god gave my father just enough of the truth that he would make it so himself. Look at what he has become.’ She stepped aside then, but she knew the sharp bronze would not be brought down. [...] ‘Here is a man brought low by destiny. Do not waste your life as he has.’ (Heywood 274)

It is Danae’s choice to step in and no longer let her and everyone’s life be defined by an oracle, which changes the ending. In the classics, Akrisios dies by Perseus hand, albeit by accident. In the retelling, the power of words spoken by a woman who so often stayed silent—it had been her most frequently depicted behavior—decides and changes the end of the tale.

Although the final, crucial act regarding the fulfillment of the oracle lies with Danae, it is not her actions alone that lead to this moment. The second woman actively preventing Perseus from committing more acts of terror is Andromeda. Her character is traditionally a prime example of the damsel in distress and portrays physical traits idolized in Greek mythology: “When Perseus saw the princess, her arms chained to the hard rock, he would have taken her for a marble statue, had not the light breeze stirred her hair, and warm tears streamed from her eyes” (Ovid 112). Ovid (112–14) and Apollodorus (66) characterize her as a rare beauty, a princess from a distant country—in the chosen classics it is Ethiopia—who innocently pays the price for her mother’s insolence. Andromeda is not depicted to take any action herself, other than trying to maintain her modesty, crying and answering Perseus’ questions about her name and the reason for her punishment after she becomes afraid, he will perceive her as immoral otherwise. All of these actions align with the ideals of morality typically displayed in Greek mythology and are then rewarded with the rescue of Andromeda by the hero Perseus and their marriage—the prize claimed by Perseus for his heroic act in the myths.

In the retelling, Andromeda's characterization strays drastically from the classics, as does the tale of her rescue itself. The difference in characterization is already perceptible at the level of physical descriptors. While in the classics Andromeda is called a princess and compared to a marble statue (Ovid 112), in the retelling the narrator of Danae's and Andromeda's sections defines her as a woman with dark eyes (Narrator [D]: 8x), dark skin (Narrator [D]: 2x), braided hair (Narrator [A]: 6x), a slitted dress (Narrator [A]: 4x) and tattoos (Narrator [D]: 3x, Narrator [A]: 4x). She, however, is also described by other characters as a true beauty (3x), lovely, in possession of beautiful hair and a princess (Others [A]: 3x), a descriptor she herself denies (Self [A]: 2x). Thus, the retelling maintains part of Andromeda's characteristics and how she is perceived by others but does not cater to the female ideal of a princess with marble skin, which is portrayed in the traditional myths. Instead, Heywood adapts Andromeda's characterization to the region—as Heywood (286) states in her notes on setting Andromeda's home is located in North Africa—and culture she is a part of. The cultural differences also come into play when Andromeda is characterized by Danae:

Now that she looked at the girl properly she realised how strange she was. Her hair, uncovered, was plaited like black snakes, and her dark skin patterned here and there with lines and symbols. Even her face was marked, her fine chin etched with black ink. Was she a priestess, bearing the signs sacred to her god? (Heywood 231)

Unlike the classics, in the retelling the switch of narrative perspective thus not only allows to perceive the complete tale from women's point of view, but also the fact that the traditional versions of the Greek myths do not account for cultural differences. They do not mention language barriers or differing customs, and when heroes reach a foreign country, as Perseus does, they do not adhere to the traditions of the locals but judge people by their own standard. Andromeda is an example of exactly such omission. In the retelling, the reader gets introduced to her home, an oasis, their way of living and their traditions. From the beginning, Andromeda is characterized as a very active character, with 50 instances described by the Narrator in Andromeda and Danae's sections, and 31 instances overall where she verbally becomes active. In contrast to many of the female figures discussed before, Andromeda is more active at the beginning of her tale, with 13 of the instances in which she displays active influence on her destiny being on the approximately 40 pages before she enters Perseus ship. This is owed to the fact that Andromeda is not raised within the restricting norms of the society depicted in the Greek myths but in an oasis inhabited by former nomads and their traditions, albeit more restrictive for women than men, gives her more freedom of action. For example, in contrast to many female figures of Greek mythology, in the retelling Andromeda has the final say in her choice of husband:

The more suitors the better. Not for her pride but for her freedom. She wanted the power of choice, to have a husband who would respect her, who was kind and intelligent, who would not try to rule her. That above all. She knew what it was to be a wife, the freedoms she must give up, the responsibilities she must take on, but she would not make herself a slave. Her mother had chosen wisely, and so would she. (Heywood 144)

The passage shows that as the bride Andromeda ultimately gets to choose whom of the suitors she wants to marry; however, it is not a willful, emotional choice, but a calculated move that will affect her and her family's future. Albeit Andromeda in the retelling does fulfill one of the characteristics of a Greek heroine by being introduced at the time of her possible marriage, she nevertheless strays from the classics by being depicted as a woman who has the final power of decision and knows what she wants for her future—"No doubt he would give her fine children, but she could not think of leaving the oasis" (Heywood 148)—and what would benefit not only her but also her family—"She had to think of her family as well as herself, and when they passed her father she saw his answer" (Heywood 148).

In the retelling Andromeda, however, does not only choose her fiancé, but the very same punishment form which the Greek hero Perseus believes she needs saving. Like in the classics, in the retelling the fault for an ongoing storm at the oasis is also placed with Andromeda's mother and a sacrifice to placate the angry god responsible is requested from her father. The classics do not mention how it was decided that Andromeda would be sacrificed to a sea monster to redeem her mother's mistake, but in Heywood's novel, Andromeda herself is the one who suggests exposing herself to the sea as an offering. Throughout the novel Andromeda expresses her desires and beliefs on 32 different occasions via the narrator and 20 times verbally herself. Of these instances, 20 expressions regard her desire to protect her family (Heywood 178, 182, 224 etc.), which is the driving force behind two of the most decisive actions Andromeda takes: 1. becoming the sacrifice, and 2. leaving with Perseus. Aside from a desire to protect her family, Andromeda emphasizes on multiple occasions in the novel that she wants to have the power of choice (7 mentions; Heywood 183, 201, 206 etc.). Although the situation in which she makes the decision to become a sacrifice for a god has been brought about by other characters to humiliate her family, the solution is by her choosing—"I do not propose to sacrifice my life, only my pride. As my beauty has been the cause of this calamity, so it will be the remedy." (Heywood 157)—, ultimately leaving the power in her hands. Thus, despite having to sacrifice her pride and possibly her engagement, Andromeda "had won a victory, of sorts, and held her chin high" (Heywood 158). The trademark of the myth of Perseus and Andromeda, her rescue from being sacrificed to a sea monster, is retold very differently from the classics since supernatural beings such as a sea monster do not exist in Heywood's in-story

universe. Moreover, instead of being a rescue, Perseus appearance is an intrusion on Andromeda's existing life, robbing her of her planned future and freedom of choice: "No, it was not sadness but anger. Anger at the life he had stolen. Perseus had not only taken her home from her, her family. He had taken her power. He had taken the future she had made for herself, the husband she had chosen, the freedom she had worked for" (Heywood 182). The second decision, which drastically changes Andromeda's life thus is barely a choice at all. She is forced to comply with Perseus' expectations and understanding of the world, her perspective or wishes not considered at any point in time. This becomes even more explicit when she ultimately confronts him with her experience:

'Ask you what?' She could not fathom the blankness of his face. 'I rescued you. I married you.'

'You raped me,' she choked.

He frowned and shook his head. 'No. You didn't push me away. You never said no. Not until—'

'I didn't say yes either.' Her cheeks were so heavy now, but she wouldn't stay silent. Not now that she had a voice she could use.

'I rescued you,' Perseus said quietly. 'I have never beaten you. I have kept you safe.'

'I was safe before I ever met you. [...]' (Heywood 224)

Even when she confronts Perseus with the truth, she is not truly heard. It is thus not surprising that Andromeda's behavior throughout the novel is most often marked by keeping her silence (Narrator [D]: 7x, Narrator [A]: 11x). However, she is not passive simply because she cannot express herself freely. Andromeda refuses to submit herself to a man, something she expresses a total of six times, and she uses silence as her weapon: "She made no sound when he came to her. Not a whimper, not a gasp. [...] It had felt like a victory of sorts, to withhold something from this boy who had taken everything from her" (Heywood 181). Although feelings of fear (19x) and hate (7x) are Andromeda's predominant emotions, most often exhibited after her encounter with the Greek hero, she learns Perseus' language. This, however, is not an expression of goodwill but led by her belief that "[s]ilence was strength when it was all she had, but words would be her true power" (Heywood 183), something she expresses on multiple occasions (Narrator and Self [A]: 5x, Narrator [D]: 1x). Her self-characterization shows that she is inquisitive (Self [A]: 13x, Self [D]: 3x) and able to manipulate others (Self [A]: 3x) using the information she gains, which is underlined by her description of the time on the ship as "an opportunity, a time to gather knowledge, a time to regain control" (Heywood 183). Once she is taken from her homeland, Andromeda's actions are heavily driven by a desire to be in control, reflected in her active manipulation of Perseus to gain power despite her situation (mentioned

22 times as attribute or depiction of being active). She is shown to be able to use Perseus' desires and weaknesses to affect his behavior, ultimately impacting many of the decisions he makes. This becomes apparent especially after Perseus kills his mother's husband, when Andromeda comes face to face with the cruelties Perseus' has committed in the past, "[s]he had tried to put it from her mind, to bury it like she buried her hatred and her fear, but she could not deny it now" (Heywood 217), as he displays Medusa's head. Confronted with the gruesome deeds her husband is able to commit, Andromeda decides to no longer simply influence him in a way that would secure her safety, but to actively prevent him from continuing his cruel actions: "But she would not do it[, speak words he wanted to hear]. Not now that she knew the horror it might breed. There were other words he needed to hear, and no one else to speak them" (Heywood 222). Throughout the time she spends with Perseus, besides her use of words to manipulate him, she becomes most active in her attempts to fight back against his cruelty. In the beginning they take the form of silence, as mentioned above, since Andromeda expresses the belief that "[t]here is a time to speak and a time to be silent" (Heywood 251). After her encounter with Danae, she decides to speak up—"She spoke for Danae, but for herself as well" (Heywood 224)—encouraging Danae to take action as well and begins to verbally and physically fight back. The switch in narrative perspective shows Andromeda's behavior and ambitions from Danae's point of view, putting a focus on the fact that their similar experiences transcend any differences in age, culture or social position—"“You are a survivor, Andromeda. Like myself. We do what we must and endure what we can.”" (Heywood 251)—and how Andromeda's conviction that "it is not enough that [they] survive" (Heywood 252), is the catalyst for Danae to actively take a stand against her son's actions as well. Andromeda is no longer just a prize or a victim, but the decisive factor in the fate of many people who encounter Perseus afterwards. This is best depicted in the moment Perseus attempts to kill Akrisios. Albeit the final, decisive words come from Danae, it is Andromeda who acts first: "Andromeda stepped in front of Perseus, between his hovering knife and the kneeling figure of Akrisios" (Heywood 271). Ultimately, the change of perspective acknowledges the female figures' roles in the story and ability to decide their fate themselves, using their, in the classics traditionally silenced, voices, ambitions and beliefs.

Furthermore, Heywood's retelling also addresses the hard truth that not all women who suffer under the expectations and ideals of society or fight for the freedom to define their life themselves get the chance to do so. The last act Andromeda and Danae dedicate themselves to is the burial of the Medusa's head. Burials were a duty performed by women in the classics (Lefkowitz 39–40), but Medusa was never put to rest in the traditional versions of the tale, since

Perseus uses her head as a weapon against his enemies (Apollodorus 67). In the classics, Ovid describes Medusa as a snakey-haired monster (110) whose sight turned men to stone (Ovid 115), a characteristic also mentioned in Apollodorus' work. Although in some versions, like Ovid's, she originally was a beautiful woman with lovely hair, who was transformed after being raped by Poseidon in Athena's temple (Ovid 115), she is not regarded as a human anymore after the transformation, instead called a Gorgon or horrible weapon, and Perseus kills her in her sleep (Ovid 115, Apollodorus 66). In the retelling, Medusa is also a victim of sexual assault and deliberately withdraws from society, becoming a member of a group of women who call themselves Gorgons (Narrator [M]: 8x). Heywood retells the tale from Medusa's perspective, as no one else is able to fully tell her tale and the only one who knows how it ended is Perseus, who twists the story to his benefit. The inclusion of Medusa's perspective also shows how she is dehumanized by her environment after suffering sexual assault. She is punished despite being the victim, in the retelling not by divine intervention but by the stigma put in place by society: "[...] she forced out those terrible words, barely more than a whisper. And the woman's face changed. Her eyes narrowed, her mouth wrinkled in disgust. [...] there were whispers all around her, and eyes glaring and fingers pointing" (Heywood 129). Her chapter gives space to experiences which the classics gloss over as just another tragic backstory and puts emphasis on the fact that she is a human with feelings, reasons for her actions and ambitions. She is not a monster, but a woman capable of infatuation (7x), creating close bonds with people around her (7x), anger, sadness as well as relief (4x). She is a multifaceted character who cares deeply about the sisterhood she has found in the Gorgons (6x). Despite her traumatic past, the fellowship with the Gorgons had provided her with an environment enabling her to heal, where Medusa was able to actively reflect on her experiences instead of suppressing them, and removing herself from the kind of society that had enabled her suffering: "But it was not him she feared, Medusa knew. It was the world he came from, where men had power and women had none, where a woman's life was worth less than a man's honour" (Heywood 123). Medusa reflects on multiple occasions on the significance that gender held in the society she grew up in (Narrator [M]: 6x), her past experiences (Narrator [M]: 13x) and how they have shaped her—"She could have let that anger make her monstrous. She could have hated the world and everyone in it. [...] They had degraded her, dehumanised her, taken her beauty, her honour and her spirit, but she had been reborn, not as a monster of their making but as a woman free" (Heywood 130). Medusa chooses not to let the judgement of others define who she is. It is "[h]er body, her life" (Heywood 130) and instead of becoming the monster the Gorgons are painted to be, she lives in a community of her own choosing, and holds the role of a guardian,

a priestess, and even a leader (3x). Like Andromeda before Perseus' arrival, Medusa has built a life for herself where she is "safe and free and respected" (Heywood 125). This belief is also reflected in her behavior. While most of the female figures analyzed in this thesis are marked by silence or a repression of trauma, Medusa's most exhibited behavior is smiling (9x). Albeit staying silent (7x) is amongst her most often shown qualities, Medusa depicts a greater mixture than many of the other characters analyzed: protective (7x), empathy for other women (5x), curiosity (5x), laugh (5x) and cry (5x) (see Appendix for full list).

In contrast to the classics, where Medusa's first appearance is the moment of her death, in the retelling she is introduced in her role as the priestess of the Gorgons during which she encounters Perseus. She saves his life (Self [M]: 4x), displaying the extensive knowledge Medusa has about the animals of the forest, specifically snakes, self-preservation and herbs (Narrator [M]: 4x, Others [M]: 2x, Self [M]: 9x). Albeit there "[is] no place for naivety among the Gorgons, no space for it in the minds of women who had seen the world in all its cruelty" (Heywood 114) and Medusa carries reminders of such cruelty on her body herself, as she has been scarred (5x), she convinces herself that Perseus is harmless (Self [M]: 4x). It is she who allows him to stay, although it is a community of only women, and actively teaches him about their way of living (overall 6x): "He was not like other men. He wanted nothing from her. Not to use or command her. Only to know her, and the life she had built" (Heywood 116). Medusa is a character, who is strongly defined by her identity as one of the Gorgon's (8x), by the sisterhood (6x) she is a part of, but with Perseus' appearance, she experiences a "need for companionship, for affection, for that singular bond that she would not find among her fellow Gorgons [...]" (Heywood 120). This is a side of Medusa which has no place in the classics. Even before she becomes the dreaded Gorgon, the classics do not discuss her emotions and afterwards her relationship with others is reduced to the fact that she turns everyone who looks at her to stone (Apollodorus 66). In the retelling Medusa not only gets to exhibit her feelings but most often experiences emotions relating to the people around her. She feels infatuation (Narrator [M]: 7x) for this boy "under [whose] gaze, Medusa felt different [...]" (Heywood 116), while also having a strong affinity for her sisters (7x), who "had seen the world as she had, who had known the same terror and licked the same wounds" (Heywood 125). The narrator describes her feeling at times anger (5x), relief (4x) or sadness (4x), amongst others, but ultimately, when Perseus asks her to leave with him, she does not simply prioritize her sisters, as she is shown to do on a few occasions (overall 4x), but her own freedom (overall 5x):

'You would rather live here?'

She was surprised by the incredulity in his tone. ‘Yes’, she replied. ‘Here I am safe and free and respected. You said yourself that we live well.’

‘Well enough for exiles in a cave. But you could have a real life.’

‘More real than this?’ She smiled and spread her arms, looking up at the trees, the sky, breathing in the fragrant, salty air.

‘Bigger than this,’ Perseus said quietly, stepping towards her. ‘Come with me’, he urged. ‘There is a whole world we could see together.’

‘I have seen enough,’ she said soberly. ‘The Gorgons are not exiles. It is we who have cast out the world.’ (Heywood 125)

Despite the time Medusa has spent sharing their way of living with Perseus, he ultimately judges her life by his own standards, never truly understanding her perspective. Instead of accepting her decisions, he makes further advances. Medusa, however, has shown throughout her chapter that she is a woman who actively fights back (overall 5x) and it is this rejection of Perseus—“‘I am not yours,’ she said, twisting out of his embrace.” (Heywood 126)—which triggers her demise. Like in the classics, Perseus sneaks up on Medusa when she is asleep, aware of her routine, intending to kill her. However, while Medusa traditionally is not even given a chance to act, in the retelling she tries to de-escalate the situation. When she succeeds in her attempt, Medusa expresses how “[she] knew [Perseus was] not like the other men” (Heywood 136), which she perceives to be positive since the life she lives is also “[n]o worse for being different” (Heywood 132). Only in her final moment does Medusa see how desperately Perseus tries to be like other men, fulfilling what he believes is the ideal of a hero, and what her choice of words triggered in him.

The part narrated from Medusa’s perspective enables the reader to experience her version of the tale, which is lost to all other characters in the novel as the only information they are given on Medusa are the stories Perseus tells. He turns her into a trophy, reducing her to a fearsome monster, who is half woman-half beast and who he uses to reinforce his claim to heroism—“‘It is the Gorgon’s head,’ [...] ‘Will you call me child now, with this trophy before you?’” (Heywood 217). Only in the final scene, when Andromeda and Danae bury Medusa’s head some of her humanity and lost truth is retrieved:

‘What do you know of her?’ she whispered.

‘Nothing,’ Andromeda replied. ‘A village girl, I would guess. One of the northern tribes near the coast. See? Her chin is marked. She had a family who cared for her.’ [...]

It was then that Danae saw it. Half buried in the black hair, a twisting band of gold shone beneath the filth.

‘She had power once,’ she said, with a sudden surety. (Heywood 279)

As the sections on characterization have shown, the changes in perspective and narration lead to a more varied characterization of the female focal characters. The reader is given insight into their emotions, beliefs, behavior and the intentions behind their actions—something which is not commonly present in the classics. The retellings depict them playing a more active role in their own destiny—making their own decisions, fighting back, governing behind the scenes etc.—and create a life and purpose for them outside their part in the story of the hero.

3.3 Tale as Old as Time: Contemporary Feminist Themes in Retellings of Greek Mythology

Feminist retellings are not simply a story told from a woman's perspective. They aim to address the inequalities and challenges women face due to their gender, raising awareness in an attempt to provoke change (Rich 21; Ostriker 73). Although the Greek myths on which the chosen retellings are based date back around two millennia, they nevertheless allow the authors to speak about very real, contemporary struggles. The fight for equality between the genders, despite some achievements in the last century, is far from over and the novels depict a great variety of themes which are focus points of contemporary efforts for women's rights. In order to get an overview on the current core issues of feminist efforts, four organizations fighting for women's rights were used as a basis for the research question: European Women's Lobby ("Our work"), UNWomen ("What we do"), Amnesty International ("Women's rights"), and the National Organization for Women, also called NOW ("Core Issues"). Although there are themes which are not representable in the retellings due to the story world, for example women's rights online, many of the areas in need of change advocated by the organizations are represented in the chosen novels. Of the core issues named by the organizations on their webpages, the themes of Economic Justice, Ending Violence against Women, Racial Justice, Leadership and Governance, Reproductive Rights and Freedom of Movement can be found when analyzing the chosen female figures of the four retellings, though not necessarily in each one. The topics of Economic Justice, Ending Violence against Women, Racial Justice and Leadership/Governance are on the list of all four organizations, while Reproductive Rights is an independent category only with NOW, Amnesty International and the European Women's Lobby and the Freedom of Movement is only mentioned by Amnesty International.

The theme, which is present in each of the female figures lives as well as on all organization's agendas is the persistent violence women experience in their life. According to the European Women's Lobby, 1 in 3 women in the European Union have experienced physical and/or sexual violence, which can range from violations on their freedom over their body to the

most extreme form of femicide. In the retellings, each of the seven female figures analyzed experiences violence or harassment of some form. The most extreme form, femicide, is not an uncommon theme of Greek mythology and out of the seven chosen characters, four women experience attempts on their lives. Ariadne, Atalanta, Danae and Medusa are all victims of physical violence, albeit Medusa is the only one who dies in the retellings. Often gender-based violence is inflicted by the people closest to the victim (UN Women, “Ending Violence”), a fact which is reflected in the retellings. Ariadne, Atalanta and Danae all experience violence by either a family member or a partner. Ariadne is left behind on an island to die by her romantic partner, Atalanta is abandoned as a baby by her father because of her gender, “*if it’s a girl, expose her on the mountain*” (Saint, “Atalanta” 1), and Danae’s father decides to abandon her on sea after she becomes pregnant, stating the “[h]er body is proof of her pollution. We must root out this evil before all Argos becomes rotten” (Heywood 45). This type of ‘honour crimes’, which Danae becomes a victim of, mostly affects girls or women according to Amnesty International (“Women’s Rights”) and still poses a serious problem in areas of the world today. The women or girls are blamed and deemed shameful for “an act of which they are the victims” (Amnesty International, “Afghanistan: 10-year old rape survivor”), an experience Heywood describes in Medusa’s perspective as well. Despite being the victim of sexual assault and violence, Medusa is put at fault: “Her throat was dry, her voice raspy from his squeezing hands, but she forced out those terrible words, barely more than a whisper. And the woman’s face changed. Her eyes narrowed, her mouth wrinkled in disgust. She pulled her sleeve away, stepped back into the entrance of her tent” (Heywood 129). Medusa’s situation also highlights how people who suffer from multiple forms of discrimination are in need of even more support (UN Women, “Ending Violence”). She is an orphan, with no money and instead of finding support, she suffers punishment for the crime committed against her. Aside the immediate effects of such traumatic events, victims often suffer long-term physical and mental consequences (UN Women, “Ending Violence”), which many of the female figures are depicted struggling with. Except for Penelope, each female figure is shown repressing trauma at some point of their tale: Ariadne (overall 8x), Phaedra (overall 11x), Atalanta (overall 10x), Danae (overall 11x), Medusa, Andromeda (overall 5x). However, despite the horrific experiences Medusa had to live through, she is described to be more settled with her past than the other female figures, which can be heavily credited to the support system she has found in the Gorgons, who “had cared for her [and] had treated her wounds and rebuilt her spirit” (Heywood 130). Albeit she is the most extreme example, Medusa, however, is not the only victim of sexual assault among the analyzed female figures. Both, Phaedra and Andromeda are victims of sexual

assault, though in different forms. While Andromeda is threatened with violence, abducted and raped by a man she has previously not known—"I went with you because I had no choice. You took me from my home. You threatened my family. You killed Phineus when he had done nothing." (Heywood 224)—, Phaedra experiences non-consensual intercourse in her relationship: "But when he touched me, I shuddered. His hands – had they been the last to hold my sister? [...] But I could never let slip the slightest sign of my frustration with him, [...]" (Saint, "Ariadne" 218). The range of different experiences depicted in the chosen retellings highlights that violence against women can take many forms. So do abuse or control over women also count as violence and thus Penelope, although she is not depicted to have experienced physical or sexual violence, nevertheless, is a victim of violence. She is exposed to sexual harassment even in her own house—"When Penelope comes down to the hall, the men bang their fists on the table, [...]. Now it has become a thunder, an assault, a jeer that Penelope ignores [...]" (North 70)—and lives with the knowledge that her life is in constant danger, which is why she carries a knife on her: "Penelope's smile is as thin as the knife she hides beneath the folds of her robe [...]" (North 44).

Alongside the theme of violence against women, sexual and reproductive rights need to be addressed. Amnesty International ("Women's Rights") advocates that everyone has the right to make decisions about their own body, a right which only a few of the women in the retellings are shown to possess. Many of the female figures of the retellings are not given a choice concerning motherhood and the novels showcase the variety of experiences women can have. Atalanta and Phaedra, for example, do not want to be mothers, but their respective situation forces the role upon them: "I could not let them see what I was. Who had ever heard of a mother with such an unnatural void in her heart for her own child?" (Saint, "Ariadne" 255). Similarly Andromeda, although she originally is shown to plan for a family, does not get to make the decision herself as she becomes pregnant after being sexually assaulted and feels "[her body] has chained [her] here. To Perseus, to this land" (Heywood 280). Included in the framework is also the right to choose who to marry and when, as well as the choice to have children and with whom (Amnesty International, "Women's Rights"). Out of the seven women, six at some point live in an environment where their right to decide about their own body and partner is restricted. Some examples are already mentioned above, but aside the violence these women experience, the society in which they live in also structurally prevents Ariadne, Phaedra, Atalanta, Penelope and Danae from exercising their bodily autonomy. For all these women, the male relatives decide who they will marry, regardless of the women's opinions. In Danae's case, after she is no longer under the rule of her father and has raised her son by herself, her son assumes the role

despite her age and capability to make her own decisions: “Should she truly be put into the hands of her son, when he was still a boy and she a woman grown?” (Heywood 76). This so called ‘guardianship system’ (Amnesty International, “Women’s Rights”), is one of the reoccurring patterns of Greek mythology but also poses a realistic issue in contemporary societies. Moreover, this sort of patronization by men is also closely linked to the Freedom of Movement, which is depicted to be restricted for most of the female figures of the retellings. Only Atalanta and Medusa, who lead lives outside the norm of society, have little to no restrictions on where they go. Danae, even before she was locked up, Ariadne and Phaedra are restricted in their movements by their fathers—“Phaedra and I, doomed as daughters, had to stay [on the island].” (Saint, “Ariadne” 28)—who control the spaces in which they can be and how long. Meanwhile, Andromeda is described as living in a society which gives her a greater extent of freedom before she is physically restraint after her encounter with Perseus and “stowed away with the cargo” (Heywood 180). Even Penelope, the idolized Greek heroine, is restricted in her movements by the expectations and limits placed on her role and gender: “These two – the merchant and the farmer – are something of a council for the Ithacan queen, [...]. They go where a mourning queen may not, [...].” (North 88). Although she holds the highest societal position on the island, she cannot move freely without risking her position or life by possibly straying from the expectations place on her.

Such persistent gender bias in systematic structures as well as economic oppression are named by NOW and the European Women’s Lobby on their websites as root sources for the violence against women and infringement on their rights, something which is perceptible on many occasions in the retellings. Penelope is just one example for the systematic exclusion of women in the retellings. Although she is shown to be capable of governing and financing Ithaca by herself, the conventions of society do not allow her to make official decisions by herself without a male council: “Orestes will go and speak to my council [...] and discuss these heavy matters with my son, and when they are done, they will send to me and say that they wish the harbours closed [...].” (North 117). She rules, hidden from the sight of men, and makes decisions for the good of her people, but “does not sit on the throne. [...] Near enough that it is clear this is a thing she is guarding; far enough away that she does not claim ownership” (North 42). Similar barriers for women’s participation in decision-making are present in the tales of Andromeda, Danae, Atalanta, Phaedra and Ariadne. For example, although Atalanta’s exceptional talent and deeds are known since she “had gone with the brave Argonauts [and] her skill with the bow was unrivalled, even among the men” (Saint, “Atalanta” 321), she is not valued as a possible candidate for governing in the same way a man would, since according to

Atalanta's father "[a]s the daughter of a king, [her] birthright is marriage" (Saint, "Atalanta" 323). Many of the female characters in the retellings shed light on the fact that capable women exist and some even might handle the responsibilities usually ascribed to male figures, but the structural barriers hinder them from acting freely and getting the deserved recognition for it. Both Phaedra and Andromeda are shown to be actively interested in politics and securing a better life for others, but their participation is only made possible by special circumstances. Andromeda gets to participate in order to support her father who is hard of hearing, but when she does speak up it is met "with baffled faces turned towards the girl who dared to stand among men" (Heywood 154). The council is depicted as a place in which women do not get a space, despite the effect the decisions also have on their lives. Phaedra's tale paints a similar picture. While her husband is not interested in politics, when she attempts to participate in Athen's palace council, she is informed it is not the custom for a woman to take part (Saint, "Ariadne" 192). Although ultimately, she is able to take her place among them and her opinion is valued, it is only by trickery as "they cared for [her] words only because they thought they came from [her] husband" (Saint, "Ariadne" 194).

This forced dependence on male relatives or partners of women in the retelling is also perceptible in their economic positions. Five out of the seven female characters—Andromeda, Danae, Medusa, Penelope and Atalanta—at some point face economic struggles, an issue many women worldwide face according to NOW, UN Women and the European Women's Lobby. UN Women states on their website that women are exceptionally heavily affected by poverty, due to restricted access to well-paying jobs, leading to less opportunities to obtain their own property, land and fortunes. They are also more afflicted by discrimination and often face exploitation at work. Additionally, women are still tasked with the greater part of the housework, which adds another limitation on their active participation in economics and politics (UN Women, "Economic Empowerment"). This is represented in the retellings in varying forms. Andromeda, for example, is fully dependent on Perseus since she has been taken from her homeland and thus has "no wealth, no family, no protection" (Heywood 206) except for him. Medusa faces a similar situation after she becomes an orphan: "She had no belongings to pay for her crime, no offering to appease the gods, so they took the only thing she did own: her beautiful hair" (Heywood 129). Although Medusa does work when she gets the chance to, it does not give her the opportunity to escape poverty, which is attributable to the fact that even if she had money "a woman needed a man, a relative, to manage her property [...]" (Heywood 76). The societal structures Medusa lives within do not offer her any possibility to escape the poverty other than becoming dependent on a man. According to the European Women's Lobby

(“Feminist Economics”) the extent to which women are impacted by economic challenges is also related to other factors such as age or existing disabilities. Although she would not be considered elderly by contemporary standards, Danae’s situation after the death of their benefactor is reminiscent of this fact. She is suddenly left with no job, no home and no support system: “‘Perseus and I are no longer welcome at the house,’ [...] ‘I thought you might know of something...a boat in need of hands, a house unoccupied’” (Heywood 73). It shows that even if the women in the retellings are capable of working, their environmental circumstances do not always allow for them to create a stable life for themselves.

In Andromeda’s case, additionally to the limitations she faces as woman, she is also confronted with racial injustice. The discrimination based on multiple factors, especially gender and race, has a long history (NOW, “Ending Violence”) and results in even greater disadvantages for these women. Although intersectional discrimination is a pressing issue even nowadays, Andromeda is the only female figure in the retellings who experiences it. It shows that, even though the retellings are feminist in nature, they are, by no means representative of the various struggles women face. The retellings focus mainly on characters, who, albeit disadvantaged for various reasons, nevertheless, belong to the elite of the society in Greek myths. Andromeda and Medusa are the only focal characters in the retellings who are neither Greek nor considered nobility. However, because Medusa is killed, Andromeda is the only one who experiences discrimination not solely based on her gender, but also her origin, for example when Andromeda and Perseus face Polydektes: “‘I see only that you have slain one barbarous woman and brought back another as your bride.’” (Heywood 217). Thus, in the chosen novels, despite them being rewritten to give space to female experiences and perspectives, women of differing origins are still underrepresented as focal characters and their challenges scarcely addressed. Despite the attempt to challenge existing power relations in society using revisionist mythology, many authors, nevertheless, focus their retellings on characters of privileged standing in their respective fictional universe—such as Penelope in her role as a queen rather than the maids brought from Troy after the war (Brown 213–14)—and often leave structural inequalities between the elite and characters facing intersectional discrimination intact.

In all four retellings themes named by the chosen organizations as their core issues in the strive towards gender equality are incorporated to a certain extent. The novels use the familiar tales and figures to raise awareness for challenges women face even nowadays, highlighting some of the biggest concern areas and countering the reproduction of existing stereotypes and norms (Ostriker 69–71). Although the form of the themes has been adapted to fit into the narrative universe, they are recognizable and can become a starting point for real-

life change if readers recognize existing patterns of discrimination and norms and what possibilities lie outside these restrictions.

4. Conclusion

To sum up, the retellings *Ariadne*, *Atalanta*, *Ithaca* and *The Shadow of Perseus* differ from the classics in a variety of ways, including their narrative perspective, the role and characterization of the focal characters and the topics addressed. An analysis of the point of view taken in the retellings, has shown that all novels are told from the narrative perspective of female heroines rather than traditionally the hero or a god/goddess. Three of the four novels also are told by a female narrator instead of an omniscient or male narrator as common in the classics. All four novels are written with an internal focalization, which restricts the knowledge available to the reader to the narrating character, placing the focus on their experiences, emotions, opinions etc. throughout the events. These are aspects typically omitted in the classics, especially for female figures. The retellings, furthermore, differ from the classics in the way the choice of narrator and narrative time is used to reduce the distance between reader and narrator. Three of the novels, *Ariadne*, *Atalanta* and *Ithaca*, are narrated in first person, which simulates a closer relationship between reader and narrator and also results in a higher perceived authenticity of the events (Nünning and Nünning 114–16). *The Shadow of Perseus* is the only novel who retains the heterodiegetic narration style, in which the narrator is barely noticeable, also depicted by the selection of classics. The reader is conveyed the impression of viewing the events narrated, which creates a feeling of immediacy (Nünning and Nünning 114). A similar effect is achieved in *Ithaca* by using a simultaneous narration style, which increases perceived immediacy and objectivity of the events told (Genette, “Narrative Discourse” 218–19). Although the other three novels are told in a subsequent narration, the distance between narrator and audience is reduced via the use of first-person narration, in *Ariadne* and *Atalanta* autodiegetic. Although *The Shadow of Perseus* shares the most characteristics with the classics concerning narration style, its narration type has a higher likelihood of allowing reader self-insertion (Dixon et al. 223). The retellings thus allow the reader to build a deeper emotional connection with the figures and their experiences than the classics.

In the second section of the thesis, it was analyzed how the choice of narrator and narrative perspective affect the focal character’s characterization and their role in the story. While in the classics many female figures remain sidenotes in the tales of men, nothing more than flat characters usually reduced to a typification, such as the mother of the hero, in the retellings they are multifaceted, unique characters. The change in narrative perspective puts

them in a center position of the tale, which requires a more in-depth characterization and gives them more active influence on the story. Except for Penelope, all female figures are introduced at a point in their life before they encounter the hero, creating or elaborating on biographical information, childhood and the environment forming their beliefs and goals, which are not regarded in the classics. In the retellings attention is given to the heroines' life before marriage or the encounter with a hero. The description of such periods of life, from birth through childhood, were traditionally reserved for male heroes (Lyons 63–65). Penelope is the only one who is introduced at a time in her life, when she already is a mother and the queen of Ithaca—a beginning quite typical for Greek myths. In each of the retellings the plot points and characterizations known from the classic versions of the myths are incorporated, enabling the reader to recognize the familiar story, while adding or changing parts to give the female figures more active roles and show their relations to the women in their lives. For example, Saint adds an encounter between Ariadne and Phaedra after they left Crete, which depicts on the one hand their relation to each other and contrasts their experiences of events such as motherhood, and on the other serves as a catalyst for Ariadne to become more active in the ongoings of her home-island. According to Nünning and Nünning (91), the behavior of characters is mainly based on abilities, needs, motivation and intention. These characterizations, however, are scarcely provided about the female figures in the classics, which requires authors to elaborate on the characters to build a basis for any action. Thus, in the retellings, neither of the heroines is reduced to their romantic or motherly feelings, but instead shown to express a variety of emotions, behaviors and skillset. For example, Penelope is no longer simply the faithful, waiting wife, but a skilled tradeswoman, strategist and ruler, even if only outside the public eye, and Phaedra not just a woman in love, but a queen, a politician and a rebellion. Their lives do not revolve solely around the hero or god of the myth they are part of, rather they have beliefs and goals of their own, which they pursue regardless or specifically because of the men around them.

Lastly, to answer the last research questions, the core issues of four organizations advocating for women's rights—National Organization of Women, UN Women, Amnesty International and the European Women's Lobby—were compared to experiences of the focal characters to explore which feminist themes are depicted in the retellings. Overall, the issues of Economic Rights, Ending Violence against Women, Racial Justice, Governance, Reproductive Rights and Freedom of Movement were addressed in the four chosen novels. All characters analyzed experienced abuse, physical or sexual violence at some point in their life and four, Medusa, Ariadne, Atalanta and Danae, are victims of attempted femicides, with Medusa's being

realized. Out of seven, six of the women are restricted in their bodily autonomy, the extent ranging from normalized limitations, such as being dictated whom to marry, to extremes, such as nonconsensual intercourse. As a result, six of the analyzed characters also depict struggles with and the repression of trauma, one of the long-term consequences many women experience (UN Women, “Ending Violence”). The violence against women is, according to the European Women’s Lobby (“Ending the continuum”) and NOW (“Ending Violence”), enabled by structural and economic inequalities. This discrimination against women in processes of governance and by societal structures is represented in six out of seven of the book characters. For example, when Phaedra wants to take part in the politics of the city she rules, she is rejected and informed that is “not really the custom of Athens” (Saint, “Ariadne” 192). Penelope, Atalanta and Andromeda face similar barriers when they want to take an active role in their community’s governing processes. Furthermore, out of the seven analyzed female characters, five are depicted to experience economic struggles or discrimination based on their gender. One example is Danae’s realization that even if she were to get a job to support herself and her son, she will not be able to acquire land or property without male guardianship (Heywood 76). Andromeda is the only one who is not only affected by the aforementioned topics but also faces inequalities based on her origin. She is the only non-greek among the focal characters forced to adapt to the norms and expectations of the Greek society, while experiencing discrimination based on her looks and differing culture. The retellings successfully adapt contemporary struggles to fit the narrative universe and experiences of the characters but remain recognizable enough for readers to perceive the critic of real-life systems and existing inequalities. In combination with the narrative style, which allows the reader to empathize stronger with characters than in the classics or self-insert, the retellings raise awareness for issues in an accessible and emotive way.

In conclusion, the four retellings chosen for analysis are feminist as they adopt a female perspective on the well-known myths, partially even adopting female narrators to give voice to women. They adapt the traditional versions of the myths to transform the heroines into multifaceted characters, showing them as individuals with emotions, beliefs, goals and skills that are not related to the heroes. The stories are adjusted as well to give the focal characters more active roles, influencing the events and their lives themselves. Moreover, the analyzed retellings incorporate feminist themes of contemporary relevance such as the violence against women and the structural barriers keeping them from participating fully in governance. However, not all issues are represented to the same extent, highlighting that most of the women

whose perspective is adopted in these retellings are representative of an elite group in the Greek myths.

Due to the limitations of this thesis, only four novels were chosen, and the analysis is restricted to the point of view and the focal characters. Further research could elaborate on the representation of racial injustice in contemporary, feminist retellings—a theme which is underrepresented in the characters analyzed in this thesis.

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6. Appendix

6.1 Analysis Point of View

Title	Narrator	Focalization	Notes
Ariadne	Ariadne, Phaedra (First-person, autodiegetic narration, intradiegetic)	Internal focalization (information readers can acquire aligns with Ariadne's present knowledge)	Subsequent narration/multiperspectival narration -> story is told in hindsight (additional sign for a homodiegetic narration style), final moments of Characters in present tense (Chapter 33, 35, Epilogue) autodiegetic narration -> homodiegetic with a protagonist-narrator as Ariadne is autobiographically retelling her own story
Atalanta	Atalanta (First-person, autodiegetic narration, intradiegetic)	Internal focalization (information readers can acquire aligns with Atalanta's present knowledge)	Subsequent narration , but with an epilogue in present tense, vision from behind (additional sign for a homodiegetic narration style (Genette, "Revisited" 103), Autodiegetic narration -> homodiegetic with a protagonist-narrator as Atalanta is autobiographically retelling her own story
Ithaca	Hera (First-person/Third-person, homodiegetic narration, intradiegetic)	Internal focalization (reader's knowledge aligns with Hera's through the storyline, which, despite her powers to gain insights into other character's dreams and desires, nevertheless is a restriction to one novel character)	Simultaneous narration -> the story is currently ongoing as Narrator tells it Homodiegetic narration , present tense narration positions narrator as contemporary and a witness to the events (Genette, "Revisited" 80), homodiegetic with a witness-narrator (Genette, "Revisited" 102) as Hera tells the story of Penelope, while also giving information about herself

The Shadow of Perseus	Danae, Medusa, Andromeda (Third person, heterodiegetic narration, extradiegetic)	Internal focalization (despite the third-person narration the information given to the reader is restricted to one character at a time, not giving insights into anyone else's thoughts, thus making it an internal focalization)	Subsequent Narration -> indicates completeness of story Heterodiegetic narration , Third person narration indicates the absence of the narrator as a character in the story (Genette, "Revisited" 97)
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Title	Narrator	Focalization	Notes
The Library of Greek Mythology	Third-Person Narrator, Heterodiegetic narration, extradiegetic	External focalization (no insight into any character's thoughts are given, multiple stories are told in a chronological order)	Subsequent narration It is a complete story which is recounted such as historical events with the narrator not being a character in the tales -> heterodiegetic
Metamorphoses	First-person Narrator, Heterodiegetic narration, extradiegetic	Zero focalization (Narrative with an omniscient narrator, vision from behind)	Subsequent narration Stylistically the narration seems to be heterodiegetic, as it is recounted like historical events and the narrator does not give any explanation for how he got this knowledge, but the Introduction and Closure by the narrator gives it a homodiegetic touch
The Odyssey	Third person narrator, heterodiegetic narration, extradiegetic	Zero focalization (Narrator is omniscient, giving information on multiple characters)	Subsequent narration Third person narration, but addressed tale teller

		as well as their thoughts)	“Muse” direct in the beginning Heterodiegetic narration -> the narrator is not a character in the story being told
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6.2 Worldbuilding Greek Mythology

Level of adherence to the original worldbuilding of Greek mythology:

Are there magical elements in the story, like in the original myths (special powers, gods etc.)?

Are the humans in the story aware of these magical elements? Do they perceive them?

Title	Magical elements	Awareness of characters	Notes
Ariadne	Yes	Yes	Gods etc. exist and interact with humans, eg. Ariadne marrying Dionysus
Atalanta	Yes	Yes	Gods etc. exist and interact with humans, e.g. Atalanta was raised by Artemis
Ithaca	Yes	No	Gods exist, but humans are not interacting with them or consciously aware of them, e.g. the gods taking different forms to influence Penelope and Telemachus
The Shadow of Perseus	No	No	There is no mention of the gods or magical elements existing, they are worshipped but not presented in the book, e.g. Danae uses Zeus as golden rain as an excuse she tells about Perseus' birth

6.3 Analysis Characterizations

6.3.1 Ariadne

Apollodorus - Characterizations by...

Narrator:

Ariadne

Physical: daughter of Minos, Ariadne (3x), mother

Behavioral: expressing wants (to marry Theseus), supports Theseus (active), abandoned

Mental: in love

Phaedra:

Physical: daughter of Minos, Phaedra (3x), mother, wife

Behavioral: expressing wants (to be with Hippolytus), make advances at Hippolytus, manipulate the truth

Mental: in love, fear

Ovid - Characterizations by...

Narrator:

Physical: daughter of Minos, Ariadne (2x), princess, crowned

Behavioral: supports Theseus (active), abandoned, alone

Mental: sad

Phaedra

Other Characters:

Physical: Pasiphae's daughter, accursed stepmother

Behavioral: pursue Hippolytus, manipulate the truth (2x)

Mental: afraid or annoyed

Retelling

Ariadne

Physical:

Narrator (A): pregnant (3x), golden curls (2x), Helios granddaughter (1x), Minos' captive daughter (1x), young, veiled, radiant, ruler, mother

Narrator (P): lover of divine being (1x)

Others (A): beautiful/lovely (4x), married to a god (3x), princess of Crete, granddaughter of Helios, lover of Olympian, exile, housewife, eighteen years old, sister

Others (P): traitor (2x), lifesaver (2x), wedded to Dionysus, bride of an Olympian, crowned

Self (A): mother (2x), exile (2x), wife of Dionysus (2x), Phaedra's sister

Behavioral:

Narrator (A): taking action of some kind (27x), empathizing (10x), distrustful (9x), curious [or sth of that type] (8x), silent (7x), repressing trauma (6x), cry (6x), reflective (5x), clueless (5x), annoyed (5x), foolish (5x)

Narrator (P): repressing trauma (2x), brave (2x), ignorant (2x), doubtful, enraptured, patient, sweet, trusting, naïve, faithful, graceful, soft, soothing, gentle, misguided, judgmental, cruel, vulnerable

Others (A): clueless (3x), weak, polite, powerless, adulterating, complacent, hospitable, foolish, displeased, tenderhearted, sweet

Others (P): virtuous (2x), disobedient, disloyal

Self (A): active (3x), powerless (2x), rebellious (2x), enraptured (2x), bitter (2x), supportive (2x), questioning (2x), curious, unsure, defiant

Self (P): -

Mental:

Emotional:

Narrator (A): fear (23x), horror (21x), anger (20x), anxious (15x), happy (13x), despair (11x), panic (9x), infatuation (9x), excitement (8x), hollow (7x), trust (7x), shame (6x), relief (6x), heartbreak (6x), hopeless (5x), peaceful (5x), discomfort (5x), pride (6x),

Narrator (P): afraid (3x), comforted (2x), repulsed, horror, alone

Others (A): horror, lucky, happy, disgusted

Others (P): -

Self (A): repulsed, glad

Self (P): -

Cognitive:

Narrator (A): women pay price for men's mistakes (4x), traitor (3x), respected (3x), attention brings trouble (2x), exile, not acknowledged, criminal, knowledgeable (dance, weaving, agriculture), survivor, victim, coward, outsider

Narrator (P): settled, treated like object

Others (A): domestic concerns (2x)

Others (P): -

Self (A): disadvantaged due to mortality (3x), traitor, branded by Theseus

Self (P): -

Volitional:

Narrator (A): motherhood (18x), choose to take action [e.g. sue for peace] (10x), abandoned (3x), dependent (2x), wanting safety (2x), lawbreaker,

Narrator (P): abandoned (2x), a prize, settled

Others (A): abandoned (3x), uncared for, travel

Others (P): left of free will

Self (A): abandoned (3x), mother (2x), request information

Self (P): -

Expressing Wants:

Narrator (A): 10x

Narrator (P): -

Others (A): -

Others (P): -

Self (A): -

Self (P): -

Active:

Narrator (A): 27x

Narrator (P): -

Others (A): -

Others (P): -

Self (A): 3x

Self (P): -

Phaedra:

Physical:

Narrator (A): golden curls (6x), young (5x), beautiful (2x), smooth voice (1x), radiant, delicate, aged, Theseus' wife, mother, round, open face

Narrator (P): pregnant (4x), mother, Theseus' type, princess, curls, old, wife

Others (A): wife of Theseus (2x), stepmother, married, sister

Others (P): Queen (2x), little

Self (A): mother (2x), Queen, granddaughter of Helios, ruler

Self (P): hostage

Behavioral:

Narrator (A): vitality (5x), determined (5x), passionate (4x), commanding (4x), bitter (4x), impatient (3x), annoyed (3x), brave (2x), stubborn (2x), daring (2x), fearless (2x), defiant (2x), repression of trauma (2x)

Narrator (P): active (of some sort) (33x), repression of trauma (9x), dispassionate (7x), frustrated (5x), distrustful (5x), cry (4x), silent (4x), sisterly (4x), resolute (4x), improper (3x), lost (3x), careful (3x), smiling [fake] (3x), ambitious (3x), grieving (3x), manipulating (3x), powerless (3x), calm (3x),

Others (A): infatuated (4x), innocent (2x), active, bold, brave, cunning, silent, seeking help, clueless, suicidal, incapable

Others (P): lost reason

Self (A): clueless (3x), asking for help (3x), distanced (2x), ambitious (2x), determined, confident, hardened, sisterly, grieving, suspicious, misled

Self (P): grieving, Speaking freely 3x

Mental:

Emotional:

Narrator (A): infatuated (8x), pride (3x), despair (2x), unhappy (2x), anger (2x), joy, panic, frustrated, contempt, embarrassed, empty, hopeful

Narrator (P): shame (10x), resentment [and similar] (10x), longing (7x), alone (7x), disillusioned (6x), exhausted (6x), confused (5x), fear (5x), anger (5x), frustrated (5x), infatuated (4x), miserable (4x), anxious (4x),

Others (A): infatuated (4x), happy, safe, disappointed, miserable
Others (P): glad, hate, fear
Self (A): infatuated (3x), afraid (2x), disappointed, deceived
Self (P): lonely, upset, infatuated

Cognitive:

Narrator (A): self-proclaimed expert, idealistic dreams, hunting, victim, bright
Narrator (P): governing [from behind the scenes] (5x), politics (2x), need to prove herself, not acknowledged, survivor, knowledgeable, paying the prize,
Others (A): achieved greatness
Others (P): -
Self (A): pure (2x), untouched, chaste, irresistible, different experiences
Self (P): -

Volitional:

Narrator (A): deserted, motherhood
Narrator (P): no free choice (8x), choose to act (3x), dependent (2x), choose politics (2x), abandoned, motherhood (11x)
Others (A): -
Others (P): chose betrayal, motherfigure
Self (A): no choice, child
Self (P): -

Expressing Wants:

Narrator (A):
Narrator (P): -
Others (A):
Others (P): -
Self (A):
Self (P): -

Active:

Narrator (A): -
Narrator (P): 33x
Others (A): 1x
Others (P): -
Self (A): -
Self (P): -

Itemization:

Physical: **bold**

Behavioral: *italic*

Emotional: double-underlined

Cognitive: single-underlined

Volitional: | marked on left side

Ariadne

Narrated by Ariadne

Narrator		Other Characters	
<i>eager/hunger</i>	p.7, 111, 182	lovely	p.36
<i>self-absorbed (as a child)</i>	p.14	beautiful girl	p.60, 76, 97
<i>resolved</i>	p.17	<i>tender hearted</i>	p.60
<u>horror/terror</u>	p.22, 26, 27, 99, 101, 116, 122, 125, 163, 168, 170, 201 (2x), 230, 241, 272, 295, 316, 323, 343, 372	<i>special</i>	p.60
<u>fearful (of her brother)</u>	p.22, 65, 117, 122 (2x), 126, 271	<i>bronze tints in her eye</i>	p.76
<u>angry/anger/fury/rage</u>	p.22, 29, 42, 82, 85, 128 (2x), 129, 170 (2x), 183, 206, 207, 221, 239, 265, 275, 305, 345, 375	granddaughter of the	p.76
<u>anxiety/nervous/unease</u>	p.23, 95, 165 (2x), 200, 245, 263, 272, 309, 313, 314 (2x), 370, 372, 381	<i>sweet goodness</i>	p.76
<u>hopeless</u>	p.25, 127, 296, 372, 374	<i>weak (she will crum)</i>	p.89
<u>helpless/defenseless</u>	p.25, 169	princess of crete	p.173
<u>sheltered</u>	p.31	<i>polite</i>	p.174
veiled and hidden	p.31	<i>uncared for</i>	p.271
<u>lucky</u>	p.31	<i>powerless</i>	p.271
<i>resolute</i>	p.36, 324	lover of olympian	p.275
<i>not brave</i>	p.38	<i>abandoned</i>	p.275, 295, 345
<i>expressing wants</i>	p.40, 243, 244, 316, 326 (2x), 355, 356, 359, 377	<u>horrified</u>	p.292
<u>hatred/loathing</u>	p.40, 85	sister	p.292
<u>weary</u>	p.40, 43	<i>willing to commit adul</i>	p.292
<u>despair</u>	p.41, 104, 121, 122, 124, 125, 127, 164, 183, 294, 383	<i>judgemental</i>	p.292
<u>discomfort/uncomfortable</u>	p.45, 46, 306, 327, 353	married to a god	p.292, 335, 365
<u>humiliation</u>	p.46, 122, 372	<i>complacent</i>	p.293
<u>frustration</u>	p.46, 128	exile	p.293
<u>relief</u>	p.49, 104, 179, 201, 221, 328	<u>domestic/simple cor</u>	p.293 (2x)
<i>foolish</i>	p.54, 104, 221, 232, 274	housewife	p.293
<i>icy tone</i>	p.54	<i>clueless</i>	p.293, 345, 369
<u>awestruck</u>	p.55, 201	<u>lucky</u>	p.295
<i>bossy</i>	p.55	<u>happy</u>	p.295
<i>matronly</i>	p.55	eighteen years old b	p.295
<i>fussy</i>	p.55	<i>hospitable</i>	p.295
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<i>hardened/impassioned</i>	p.56, 57	<i>displeased</i>	p.358
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<u>infatuation</u>	p.66, 178, 185		
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<i>modesty</i>	p.67		
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<u>embarrassed</u>	p.82, 268, 271, 368		
<u>pride</u>	p.84, 95, 203, 208, 220, 243		
<u>longing</u>	p.87, 93, 236		
<i>active (defining destiny themselves)</i>	p.96, 129, 144, 182, 207 (2x), 233, 237, 308 (2x), 313, 324, 325 (3x), 326 (2x), 346, 348, 359, 360, 364, 368, 375, 376, 380, 381		
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<i>silent, silenced, quiet</i>	p.99, 107, 243, 243, 249, 355, 383	<u>repulsed</u>	p.38
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<u>heartbreak</u>	p.108, 229, 275, 291, 124, 232	<i>rebellious</i>	p.50, 179
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<u>desire</u>	p.114	<u>betrayal</u>	p.64
<u>hopeful</u>	p.120, 126, 127, 171, 308, 362	<i>brave</i>	p.64
<u>hollow/acceptance</u>	p.121, 144, 323, 334, 335, 356 (2x)	<u>being branded (by These</u>	p.93
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<i>cry</i> (aber muss i dann screaming a mit r	p.143, 266, 348, 349, 369, 373
<i>calm</i>	p. 171, 241, 243, 265 (2x)
<u>speaking freely</u>	p.177, 208, 235, 343, 344 (2x), 345 (3x), 347, 353, 358, 368
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<i>determined</i>	p.337
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<u><i>coward</i></u>	p.374
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<u><i>disillusioned</i></u>	p.379

Narrated by Phaedra

Narrator	
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<u><i>afraid of loss</i></u>	p.133
<u><i>a prize (like gold)</i></u>	p.146
<i>enraptured</i>	p.147
<i>patient</i>	p.147
<i>sweet</i>	p.153
<i>trusting</i>	p.153
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<i>sort</i>	p.214
<i>soothing</i>	p.214
<u><i>repulsed</i></u>	p.256
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<u><i>horrified</i></u>	p.257
<i>abandoned</i>	p.258, 288
<u><i>comfort in motherhood</i></u>	p.297, 332
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<i>repression</i>	p.297 (2x)
<u><i>settled (with situation)</i></u>	p.297
lover of divine being	p.298
<i>blinde (ignorant)</i>	p.298 (2x)
<i>judgemental</i>	p.298
<i>cruel</i>	p.298
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wedded to Dionysus	p.251
crowned	p.251
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Phaedra

Narrated by Ariadne

Narrator		Other Characters	By self (thoughts and comments)
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golden curls/blonde	p.14, 46, 97, 266, 290, 330	boldness p.88	hardened p.35
self-proclaimed expert in anything	p.31	achieved great p.88	sisterly p.35
mocking	p.31	brave p.108	<u>afraid to be a</u> p.35, 89
impatient	p.34, 269, 290	cunning p.108	grieving p.266
vigorous	p.35, 295	be silent p.108	mother p.269, 274
vitality	p.35, 97, 295, 347 (2x)	stepmother p.292	Queen p.272
delicate	p.35	sister p.305	no choice p.274
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noble	p.39	married p.305	suspicious p.274
annoyed/irritated	p.39, 270, 272	clueless (Aria) p.306	<u>disappointed</u> p.274
despair	p.40, 295	happy p.305	<u>deceived</u> p.275
stubborn	p.43, 328	<u>infatuated</u> p.306, 307, 344, 345	child p.290
<u>enraptured/ in love</u>	p.46, 47, 55, 86, 128, 273, 289, 329	<u>safe</u> p.306	misleading p.290
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witty	p.82	<u>miserable</u> p.345	youth p.293
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<u>joy</u>	p.266		
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confident	p.269		
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relishing	p.272		
bitter	p.273, 289, 294, 313		
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distrustful	p.274		
sincere	p.274		
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<u>contempt</u>	p.290		
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beautiful	p.291, 294		
<u>unhappily married</u>	p.291, 295		
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direct	p.292		
speaking freely	p.292		
embarrassed	p.293		
silent	p.293		
Theseus' wife	p.294		
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tired	p.294		
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brisk/sharp	p.295		
foolish	p.295, 330		
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fake smile	p.327		
flushed	p.330		
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unyielding	p.347		
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Narrated by Phaedra

Narrator		Other Characters	By self (thoughts and comments)	
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<i>still</i>	p.133	<u>hate and fear</u> p.188	<u>lonely</u> p.156	
<i>fearless</i>	p.133	<u>betrayal</u> p.188	<u>upset</u> p.252	
<i>brave</i>	p.134	little Phaedra p.212	<u>grieving</u> p.252	
<u>fear</u>	p.135, 139, 189, 257, 341	Queen Phaedra p.286, 338	<u>in love</u> p.339	
<i>privileged</i>	p.136	<i>lost reason</i> p.338		
<i>no free choice/obligation</i>	p.136, 192, 260, 261, 298, 299	<i>mother figure</i> p.339		
<i>lost</i>	p.137, 147, 259			
<i>confused</i>	p.137, 139, 141, 254, 341			
<u>heartbreak</u>	p.138, 214			
<i>careful</i>	p.139, 160, 218			
<i>active (thinking, talking about or taking action)</i>	p.139, 147, 157, 161, 189, 191, 192 (2x)			194 (2x), 210, 212, 213, 217, 251, 256, 259, 261, 276, 278, 281, 286, 288 (2x), 297, 299 (2x), 332, 333, 339, 340, 341, 342
<u>contempt</u>	p.139			
<u>despise</u>	p.139, 279			
<u>longing</u>	p.140, 258, 283, 287, 298, 333			
<u>revulsion</u>	p.146, 218			
<i>ignored</i>	p.146			
<i>impatient</i>	p.147			
<u>angry</u>	p.147, 194, 250, 256, 299			
<i>girlish</i>	p.149			
<i>dependent</i>	p.151, 218			
<u>anxiety</u>	p.151, 216, 255, 298			
<i>improper</i>	p.151, 193, 340			
<u>sold (like an object)</u>	p.155 (2x), 156, 257			
<i>weeping/cry</i>	p.157, 254, 255, 256			
<i>sisterly</i>	p.157, 214, 257 (2x)			
<i>dispassionate/cold/empty</i>	p.158, 210, 255 (2x), 256, 257, 259			
<i>gloomy</i>	p.158			
<i>strong</i>	p.159, 210, 257			
<i>distrustful</i>	p.160, 194, 218, 257, 259			
<u>need to prove herself</u>	p.161			
<i>demure</i>	p.161			
<i>direct</i>	p.186			
<u>proud</u>	p.187, 193, 215, 249, 256			
<u>disillusioned</u>	p.188, 191, 218, 252, 298, 339			
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<u>patronized</u>	p.188, 194, 212, 251			
<i>flatterer</i>	p.189, 193			
<u>fit look sto Theseus' taste</u>	p.190			
<u>relief</u>	p.190, 191, 254			
<u>guilty</u>	p.191, 298			
<u>envy</u>	p.191, 255, 258			
<i>ambitious</i>	p.191, 212, 250			
<i>grieving/loss</i>	p.191, 194, 214			
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<u>longing</u>	p.191			
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<i>smiling (as an activity)</i>	p.192 (2x), 249			
<i>manipulating/charm</i>	p.193, 218, 251			
<i>powerless</i>	p.193, 194, 256			
<u>frustrated</u>	p.194, 218, 254, 283, 298			
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<u>speaking freely</u>	p.214			
<i>smile (true)/laugh</i>	p.215, 217			
<u>admired</u>	p.215			
<u>not acknowledged (for feats)</u>	p.215			
<i>successful</i>	p.215			
<i>bearing (situation)</i>	p.216, 298			
<u>hatred</u>	p.217 (2x), 251, 255, 288 (2x)			
<i>asset</i>	p.218, 250			
<i>tact and smoothness (behavior)</i>	p.218			
<u>survivor/survival</u>	p.218			
<i>repression</i>	p.218, 219 (2x), 249, 255, 256, 281, 288, 298			
pregnant	p.250, 251, 254, 260			
<i>marvel</i>	p.252, 284			
<u>miserable/melancholical</u>	p.254, 258 (2x), 260			
<i>sore</i>	p.254			
<u>exhausted/fatigue</u>	p.254, 255 (2x), 257, 259, 260			
<u>despair</u>	p.254, 260, 342			
<i>pity</i>	p.254			
<u>shame</u>	p.254, 255, 288, 339, 340			
motherhood/maternity	p.255, 256 (2x), 258, 259, 261, 276, 288, 339, 340 (2x)			
<i>self-pity</i>	p.255			
<u>alone/lonely</u>	p.256 (3x), 257 (3x), 339			
<i>stubborn</i>	p.256			
<i>capable</i>	p.256, 259			
<i>calm</i>	p.256, 299, 332			
<i>clumsy</i>	p.257			
<i>suicidal</i>	p.257, 342			
<i>effusive</i>	p.258			
<u>resentment</u>	p.259, 288			
<u>selfloathing</u>	p.259, 288			

<u>joy</u>	p.259, 260				
<u>love</u>	p.259, 260, 339 (2x)				
<u>hope</u>	p.260				
<u>knowledgeable</u>	p.278				
<u>ludicrous</u>	p.279				
<u>embarrassment</u>	p.281, 342				
<u>captivated</u>	p.281				
<u>determination</u>	p.287, 332				
<u>abandoned</u>	p.288				
<u>humiliation</u>	p.297, 339, 341				
<u>paying the price</u>	p.298				
<u>desire</u>	p.298, 339, 342				
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<u>resolute</u>	p.299 (2x), 339, 342				
<u>courageous</u>	p.299				
<u>collected</u>	p.332				
<u>helpless</u>	p.332				
<u>confident</u>	p.332				
<u>speaking freely</u>	p.333, 339				
<u>old</u>	p.339				
<u>foolish</u>	p.339, 340				
<u>madness</u>	p.339, 340				
<u>reflective</u>	p.339				
<u>wife</u>	p.339				
<u>horror</u>	p.340, 341, 342				
<u>pain</u>	p.341				
<u>cry</u>	p.342				
<u>hopeless</u>	p.342				

6.3.2 Atalanta

Apollodorus - Characterizations by...

Narrator:

Physical: woman (2x), Iasus' daughter, raised by she-bear, turned into lion, mother

Behavioral: hunting, preserved virginity, capable of self-defense, skilled runner

Mental: hunting (3x), survival in the wilderness (2x), wrestling, does not want to marry, practical (picks up golden apples)

Ovid - Characterizations by...

Narrator:

Physical: beauty (4x), girl warrior (2x), from Lycaen grove in Tegea (2x), hair simply done in a knot, ivory quiver, boyish features for a girl, body like Aphrodite, lovely, long robes, ivory shoulders, garters with embroidered edges, white skin, Schoeneus' daughter, prize, turned into lion

Behavioral: hunting, runner (3x), tender, lenient,

Mental: hunting skills, fastest runner (5x), given no choice (2x), frightened, live unwed, survive in wilderness, give suitors a challenge, cruel, unsure, inexperienced, infatuated,

Others:

Physical: woman (2x), beauty

Behavioral:

Mental: powerful, inferior, conceited, dependent on men

By Self:

Physical:

Behavioral:

Mental: regret (2x), reflective (2x), unsure, infatuated (2x), set challenge, competitive, self-deprecating, pity,

Retelling

Atalanta

Physical:

Narrator (A): braided hair (9x), short tunic (6x), Argonaut (4x), raised by a bear (4x), Tall (4x), pregnant (3x), princess (2x), sun-browned skin, raised by nymphs, mother, Artemis' champion, woman, Atalanta, slayer of centaur

Others (A): woman [as definer] (15x), Artemis' champion (14x), Iasus' daughter (10x), Argonaut (8x), Atalanta (8x), huntress (5x), human (3x), young (2x), slayer of centaurs (2x), tall, lifesaver (2x), braided hair, short tunic, beautiful,

Self (A): Artemis' champion (6x), huntress (5x), Argonaut (4x), princess (2x), virgin, raised by nymphs, woman, warrior, heroine, prize,

Behavioral:

Narrator (A): silent (20x), empathizing (19x), curious (14x), active (14x), putting up a front (12x), reflective (12x), hunting (11x), confident (10x), repressing trauma/issues/emotions (10x), deceitful (10x), cautious (9x), faster than men (9x), self-sufficient (8x), smile or laugh (8x), impatient (7x), distrustful (7x), cry (6x), ambitious (6x), clueless (6x), fearless (6x), competitive (6x), protective (5x), strong (5x), defiant (5x), hardworking (5x), regret (5x), inquisitive (4x), determined (4x), warlustern (4x), uninterested (4x), responsible (3x), vulnerable (3x), wary (2x), reckless (2x), scheming (2x), disoriented, firm, gentle, flustered, tense, humble, shocked, comforting, despise,

Others (A): better than other warriors (14x), great runner (8x), formidable (8x), fearless (3x), powerful (3x), clueless (3x), liar (3x), brave (2x), protective (2x), kind (2x), strong (2x), displeased, self-sufficient, courageous, distracting, insane, suspicious, ambitious, authentic, active, intriguing, disobedient, vowbreaker, bold,

Self (A): inquisitive (14x), direct (13x), active (13x), self-sufficient (8x), empathizing (8x), challenging (5x), confident (5x), impatient (4x), determined (4x), distrustful (3x), fearless (3x), reflective (3x), prideful (3x), cautious (2x), excluded, selfish, uncontrollable, kind, powerful, fast runner,

Mental:

Emotional:

Narrator (A): pride (13x), unease (13x), relief (13x), anger (13x), fear (13x), relationship with other women (11x), worry (11x), revulsion (11x), experiencing fellowship (10x), despair (10x), joy (10x), excitement (9x), eager for approval (8x), horror (8x), yearning (8x), fatigue (7x), desire (7x), eager for praise (6x), pain (6x), lonely (6x), panic (5x), confused (5x), excluded (5x), gratitude (5x), scared (4x), irritation (4x), frustration (4x), sadness (4x), uncertain (4x), nervous (4x), embarrassed (4x), fascinated (3x), guilty (3x), heartbreak (3x), foolish, anxious (3x), sickened (3x), hollow (3x), hate (2x), pity (2x), indignation (2x), glad (2x), hopeful (2x), worthy (2), grief (2x), envy, satisfaction, resentful, bitte, love

Others (A): acknowledged (14x), ridiculed (6x), excluded (5x), unloved by family,

Self (A): motherly (5x), grateful (2x), want to prove herself (2x), disappointed, not in love, relief

Cognitive:

Narrator (A): different from others (13x), reflecting on gender differences (10x), knowledgeable [herbs, animal tracks etc.] (6x), weaving, need no man (5x), targeted (5x), women gotta stand up for themselves (5x), better than men (5x), skillful warrior (4x), deserving of fame (2x), quick learner (2x), trophy (2x), appreciative of her freedom, reduced to looks,

Others (A): different from others (11x), clueless (3x), skillful warrior (3x), quick learner, marriage is doom (2x), able to work (2x),

Self (A): not interested in marriage (9x), better than men (7x), need no man (7x), dedicated to Artemis, unworldly (3x), no need for society (3x), deserving of fame (2x), skillful (2x), wanting to prove herself, underestimated, treated as a replacement, Hippomenes is worth it, different from others

Volitional:

Narrator (A): abandoned (6x), under patronage, sheltered (6x), free (7x), ignored (6x), restricted (10x), need for safety (2x), reliant (2x), motherhood (14x),

Others (A): sheltered, free (3x), privileged, undermined (2x), silenced, penniless [thus dependent] (2x), abandoned (2x), sold for marriage (2x), replacement for son, patronized

Self (A): abandoned (8x), dependent [due to child] (2x), freedom,

Perceptual:

Narrator (A): attentive (4x),

Others (A): accurate assessments [hunt] (2x),

Self (A): -

Expressing Wants:

Narrator (A): 21x

Others (A): -

Self (A): 37x

Active:

Narrator (A): 29x

Others (A): 1x

Self (A): 27x

Itemization:

Physical: **bold**

Behavioral: *italic*

Emotional: double-underlined

Cognitive: single-underlined

Volitional: | marked on left side

Narrator	
abandoned	p.1, 289, 298 (2x), 299, 345
princess	p.1, 2348
raised by a bear	p.1, 11, 193, 345
<i>strong</i>	p.1, 33, 35, 281, 323
sun-browned skin	p.2
<i>disoriented</i>	p.3
<i>cry</i>	p.3, 159, 183, 260, 277, 279
<u>scared/dread</u>	p.3, 42, 47, 337
<i>curious</i>	p.7, 12, 22, 47, 69, 81, 112, 127, 128, 188, 196, 222, 255, 290, 292, 293, 339 82x), 342
raised by nymphs	p.8
<u>weave</u>	p.8
<u>knowledgeable</u>	p.8, 72, 186, 213 (2x), 233
<u>eager for praise</u>	p.9, 10, 17, 58 (2x), 63
<u>eager to be acknowledged</u>	p.9, 71, 78, 105, 126, 141, 143, 195
<u>joy/enjoyment</u>	p.9, 59, 131, 178, 194, 250, 300, 320, 344, 352
<i>hunting</i>	p.10 (2x), 25, 34, 44, 61, 130, 148, 268, 292, 293
under patronage	p.10
<i>different from others</i>	p.11, 96, 241, 314, 346
sheltered	p.11, 16, 40, 62, 180, 216
<u>pride</u>	p.13, 35, 89, 148 (2x), 149, 163, 178, 194, 315, 323 (2x), 343
<u>irritation</u>	p.14, 105, 191, 308
<i>faster than men</i>	p.14, 77, 190, 281, 327, 330, 339 (2x), 353
<u>unease</u>	p.15, 57, 79, 152, 166, 208, 215, 218, 224, 230 (2x), 234, 250, 264, 293, 308, 313
<u>fascinated</u>	p.16, 223, 227
<u>repelled/revulsion</u>	p.16, 59, 145, 146 (2x), 158, 189, 227, 271, 310, 311
active (thinking, talking or taking action to change destiny or influence their life)	p.17, 26, 31, 33, 59, 63, 82, 140, 142, 148, 162, 165 (2x), 183, 186, 203, 212, 213, 226, 228 (3x), 248, 268, 277, 292, 299 (2x), 346
protective	p.17, 37, 48, 59, 312
<i>hardworking</i>	p.17, 96, 100, 151, 182
<i>ambitious</i>	p.17, 82, 126, 180, 234, 318
expressing wants/beliefs	p.18, 31, 60, 65, 206, 224, 240, 242 255, 260, 273, 274, 290, 297, 304, 312, 316, 318, 331, 333, 337
<u>relationship to women</u>	p.18, 33, 38, 99, 140, 178, 180, 260, 313, 319, 340
clueless	p.19, 88, 180, 289, 324, 331
<i>inquisitive</i>	p.21, 24, 28, 101
<u>panic</u>	p.26, 50, 140, 184, 352
<i>wary</i>	p.28, 122
<u>fear</u>	p.28, 47, 51, 56, 166, 182, 186, 187, 264, 274, 291, 350, 351
<i>empathizing with women</i>	p.31, 42, 59, 95, 104, 115, 129, 136, (154), 192, 195, 220, 232, 233, 240, 243, 247, 257, 281, 332
human	p.32, 75
<u>yearning</u>	p.32, 46, 62, 261, 284, 285, 291, 325
<i>self-sufficient</i>	p.33, 56, 101, 143, 183, 186, 246, 292
<u>skilful</u>	p.33, 48, 184, 290
tall	p.34, 86, 89, 314
<i>confident</i>	p.34, 86, 88, 124, 131, 180, 193, 317, 322, 327
<u>frustration</u>	p.34, 132, 213, 237
<i>firm</i>	p.37
<i>gentle</i>	p.37
<i>fearless</i>	p.38, 71, 130, 293, 323, 336
<i>silent</i>	p.39, 54, 116, 130, 154, 189, 244, 263, 297
<i>regret</i>	p.44, 262, 272, 273, 332
<u>sadness</u>	p.44, 174, 258, 279
<u>despair</u>	p.45, 182, 211, 212, 241, 255, 277, 283, 291, 297
<u>lonely</u>	p.46, 278, 283, 285, 311, 345
<i>conscious (responsible)</i>	p.49, 290, 311
<u>relief</u>	p.50, 54, 136 (2x), 141, 167, 184, 186 (2x), 246, 263, 310, 337
<i>determined</i>	p.51, 82, 91, 123
short tunic	p.52, 66, 85, 86, 266, 317
<u>anxiety</u>	p.53, 215, 234
<i>cautious/careful</i>	p.53, 85, 96, 97, 172, 173, 198, 250, 271
<i>gratitude</i>	p.54, 218, 242, 284, 293
<i>horror</i>	p.59, 68, 132, 183, 278, 291, 337, 352
slayer of centaurs	p.59
<i>impatient</i>	p.61, 63, 87, 125, 126, 238, 247
<u>excitement</u>	p.61, 66, 67, 70, 98, 147, 190 (2x), 326
<u>desire</u>	p.63, 98, 165, 166, 171, 230, 255
<i>flustered</i>	p.64

<u>embarrassed</u>	p.65
<u>indignation</u>	p.65, 299
braided hair	p.66, 124, 125 (2x), 164, 179, 193, 314, 317
<i>putting up a front</i>	p.70, 88, 92, 99, 102, 134, 183 (3x), 298, 302, 315
<u>different from others</u>	p.75, 76, 85, 86 (2x), 87, 88, 318
<u>free</u>	p.76, 179, 190, 261, 299 (2x), 318
<i>competitive</i>	p.77, 89, 101, 124, 151, 190
<u>guilty</u>	p.78, 163, 186
<u>worthy</u>	p.82, 196
<u>confused</u>	p.86, 259, 284, 292, 342
<u>nervousness</u>	p.87, 251, 264, 336
<u>anger/rage</u>	p.90, 93, 115, 137, 146, 191 (2x), 226, 234 (2x), 272, 290 (2x), 290, 297 (2x), 298 (2x), 300, 307, 322, 325, 329 (2x)
<i>reduced to looks</i>	p.90
<u>ignored</u>	p.92, 95, 158, 171, 265 (2x)
<i>tense</i>	p.93
Argonaut	p.93, 178, 234, 300
<u>excluded</u>	p.93, 95, 101, 127, 298
<i>defiant</i>	p.95, 262, 282 (3x), 283
<i>distrustful</i>	p.96, 105, 107, 122, 133, 214, 294
<u>attentive</u>	p.100, 133, 164, 267
<u>quick learner</u>	p.100, 101
<i>silent</i>	p.104, 112, 164, 167, 172, 188, 204 (2x), 267, 323, 324
<u>heartbreak</u>	p.128, 274, 312
<u>resented/targeted</u>	p.137 (2x), 145, 265, 266
<i>smile</i>	p.142, 147, 173
<u>experiencing fellowship</u>	p.144, 145 (3x), 148/149, 149, 150, 178, 238, 290
<u>foolish</u>	p.148
<u>uncertain</u>	p.158, 166, 230, 253
<u>fatigue/weariness</u>	p.160, 163, 183, 279 (2x), 280, 291
<i>reflective</i>	p.165, 199, 230 (2x), 234, 250, 257, 258, 278, 282, 290, 300, 308, 331, 332, 338, 343
<i>repression</i>	p.165, 166 (2x), 167 (2x), 230, 259, 278, 296, 299
<i>restricted</i>	p.165, 289, 293, 306, 307, 308, 325, 336, 346, 348
<u>worry</u>	p.166, 171, 188, 199, 200, 217, 234, 262, 281, 304, 350
<i>self-lie/deceitful</i>	p.167 (2x), 195, 199, 279, 280, 284, 291 (2x), 312
<i>selfdiscovery</i>	p.171, 180, 280, 300, 319, 336, 346, 354
<i>empathy</i>	p.174, 185, 271, 313, 319, 333
<i>reckless</i>	p.179, 320
<i>weak/vulnerable</i>	p.183 (2x), 289
<u>sickened</u>	p.184, 255, 275
<u>shame</u>	p.186, 259, 300
<i>need for safety/comfort</i>	p.186, 2310
<u>reflecting on gender differences</u>	p.189 (3x), 199, 290, 311, 318 (2x), 326, 327
<u>hate</u>	p.192, 299
<i>humble/realistic</i>	p.193
<u>hollowness</u>	p.228, 229, 336
<u>envy</u>	p.234
<u>satisfaction</u>	p.235
<u>pain</u>	p.237 (2x), 260, 273, 291, 296
<i>warlustern</i>	p.238, 252 (2x), 270
<i>uninterested</i>	p.255, 257, 316, 317
<u>pity</u>	p.261, 329
<i>shocked</i>	p.262
<i>reliant</i>	p.262, 270
<i>comforting</i>	p.273
<u>hopeful</u>	p.276, 293
<u>grief</u>	p.279 (2x)
pregnant	p.280, 281, 290
<i>motherhood</i>	p.281 (3x), 290, 291, 292, 293, 297, 304, 305, 306, 307, 311, 312
Artemis' champion	p.281
<u>better than men</u>	p.281, 290, 323, 333
<u>resentful</u>	p.291
<u>glad</u>	p.293, 321
<u>bitter</u>	p.310
<i>despise</i>	p.311
<i>scheming</i>	p.316, 323
<u>trophy</u>	p.327, 348
<i>smile</i>	p.329, 341
woman	p.336
<i>laugh</i>	p.344, 346, 348
<u>love</u>	p.347
<i>authentic</i>	p.347
Atalanta	p.354

Other Characters	
human	p.12, 57, 75
<u>different from others</u>	p.12, 54, 67, 129, 199 (2x), 240, 241, 244, 323, 342
<i>great runner</i>	p.13, 61, 78 (2x), 90, 191, 210, 295
young	p.13, 20
<i>formidable</i>	p.13, 54, 57, 62, 194, 210, 270, 313
tall	p.20
<i>brave</i>	p.20, 59
<i>protective</i>	p.20, 58
huntress	p.28, 210, 258, 270, 309, 321
<u>clueless</u>	p.29, 113, 119
<i>displeased</i>	p.47
<i>selfsufficient</i>	p.52
<i>powerful</i>	p.58, 61, 67
<i>strong</i>	p.58, 62
<i>fearless</i>	p.59, 62, 204
<i>accurate (in their judgment of battle, hunt and people)</i>	p.59, 203
<i>courage</i>	p.61
<u>skilful</u>	p.61, 129, 172
<i>better than other warriors</i>	p.61, 62, 71, 90, 191 (2x), 194, 199, 258, 296, 297, 320 (2x), 321, 327, 341
<u>quick learner</u>	p.62
<i>sheltered</i>	p.64
<u>marriage is doom</u>	p.65, 342
<i>free</i>	p.65, 241, 284
<i>privileged</i>	p.65
<i>a shock</i>	p.67, 77, 129, 322
woman (as definer)	p.67, 75, 82, 89, 90 (3x), 92, 93, 112, 138, 150, 192, 206, 254, 270, 272, 295, 297 (2x), 309, 321, 323, 326
Artemis' champion	p.69, 70, 82, 90, 91, 92 (2x), 113, 129, 210, 213, 296, 321, 322, 323
<i>in danger</i>	p.90, 92, 93
<i>distraction</i>	p.91
<i>insane</i>	p.92
<i>liar</i>	p.92 (2x), 93
Argonaut	p.93, 210, 254, 297, 310, 321, 323, 326
<u>excluded</u>	p.93, 158, 297 (5x), 298
<u>acknowledged</u>	p.93, 149 (3x), 191, 194, 238 (2x), 254, 258, 269, 270 (2x), 272 (2x), 274
slayer of centaurs	p.96, 115
<u>ridiculed</u>	p.109, 192 (2x), 269, 270, 329
<i>suspicious</i>	p.112
<i>ambitious</i>	p.147
<u>given work</u>	p.175, 210
<i>trusted</i>	p.203
<i>authentic</i>	p.203
<i>active (making her own choices)</i>	p.241
<i>intriguing</i>	p.241
<u>unloved by father</u>	p.245
<i>undermined</i>	p.269 (2x)
<i>silenced</i>	p.270
<i>disobedient</i>	p.283
<i>vowbreaker</i>	p.284
<i>homeless</i>	p.284
<i>rumour</i>	p.298, 321
lifesaviour	p.303 (2x)
braided hair	p.309
short tunic	p.309
Iasus' daughter	p.309, 310 (2x), 313, 321, 322 (2x), 323 (2x), 331
<i>penniless</i>	p.310
<i>abandoned</i>	p.310, 321
Atalanta	p.321 (2x), 322, 323 (2x), 329, 331, 337
<i>replacement</i>	p.322
<i>sold for marriage</i>	p.323
beautiful	p.323
<i>bold</i>	p.323
<i>patronized</i>	p.323
<i>prize</i>	p.324
<i>kind</i>	p.332, 341

[illegible]

6.3.3 Ithaca

Apollodorus - Characterizations by...

Narrator:

Physical: daughter of Icaros and naiad, wife of Odysseus, thought to be widowed

Behavioral: deceiving (2x), diligent (working day and night), patient (working for three years), motherly

Mental: given away in marriage, traded like an object, forced to remarry, sets challenge for suitors

Ovid - Characterizations by...

Narrator:

Physical: wife

Behavioral: affectionate

Mental:

Homer - Characterizations by...

Narrator:

Physical: looking like a goddess (2x), veiled (2x), ambrosial beauty (2x), skin white like ivory (2x), taller, shaplier, queen, lovely; muscular, firm hands;

Behavioral: cry (10x), faithful (3x), motherly (2x), delicate, refusing food and drink, prudent, laugh, deceiving,

Mental: intelligent (10x), careful (8x), thoughtful (4x), well-informed (3x), grief (2x), wary (2x), cunning (2x), patronized, surprised, motherhood, terrified, distressed, prefers intellect, takes action, revengeful, joy, unsure, relaxed,

Others:

Physical: pretty skin (3x), daughter of Icarus (2x), modest, godlike, world-famous queen, beautiful, good stature, wealthy

Behavioral: cry (9x), faithful (4x), deceiving (4x), in it for glory, revengeful (2x), motherly, extraordinary (2x), cunning, firm, strong, prudent, acts on whims, headstrong, ironhearted,
Mental: intelligent (12x), social pressure (4x), marriage not her choice (4x), given choice in marriage (3x), patronized (2x), miserable (2x), longing, grief (2x), against remarrying, skilled in artistry, blameless, sad, unsure, governing, brokenhearted, not like any other woman, shrewd, mistrustful

Self:

Physical:, no longer beautiful (3x)

Behavioral: manipulate/deceive (3x), expresses displeasure, cry, inquisitive, sets challenge, stubborn,

Mental: longing (3x), dependent on Odysseus (2x), heartbreak, mourning, does not want to meet men alone, wastes life, love, social pressure to marry, prize, confused, not proud, distressed,

Retelling

Penelope

Physical:

Narrator (A): queen of Ithaca (21x), veiled (13x), Odysseus' queen/wife (5x), lady of the house (5x), eighteen/young when married (4x), queen Penelope (3x), daughter of Icarius, aged (3x), daughter of a Naiad (3x), mother (2x), woman (2x), widowed (2x), from Sparta (2x), dark skin, black hair, like a swan, dark, grey eyes, cool, unnatural skin, clean fingers, beautiful, pale, taller than Elektra

Others (A): queen/majesty (25x), called a duck (12x), rich (8x), Penelope (6x), woman (4x), mother (3x), impoverished (3x), Helen/Clytemnestra's cousin (2x), Odysseus (2x), a lovely sort, princess of Sparta, wife of widow, daughter of a naiad,

Self (A): queen (5x), veiled, called a duck (3x), woman (3x), Penelope (2x), excellent teeth, good genes, adequately good-looking, daughter of a naiad,

Behavioral:

Narrator (A): silent (24x), putting on a pretense (23x), sigh (16x), smile (11x), expressionless (10x), cry (9x), dutiful (9x), practical (8x), compared to Helen/Clytemnestra (8x), mourning (7x), cautious (7x), role/stereotypes (6x), smile as performance (6x), reflective (6x), surprised (6x), empathizing (5x), chaste (5x), protective (4x), bad at handicraft (4x), frown (4x), meek (3x), curious (3x), raging (3x), lying (3x), sharp tone (3x), patient (3x), good host (3x), pure (2x), strong (2x), foolish (2x), laugh (2x), listening (2x), fulfilling gender modest, hysterical, gaining information, counting, talk about rape, gentle, aloof, hard, busy, powerless, curses, regret, active (weaving, instructing bards to sing certain songs etc) (2x), not good at flattery

Others (A): conspiring (11x), compared to Helen/Clytemnestra (6x), waiting (5x), lying (8x), source of woes (3x), clueless about business (3x), noble (3x), too tolerant (3x), traitor (3x), hospitable (3x), virtuous (2x), pointless (2x), protective (2x), mourning (2x), tearful (2x), inquisitive, busy, practical, hysterical, bitch, Spartan harlow, whore, devoted, admirable,

Self (A): inquisitive (29x), speaking freely (26x), motherly (17x), dutiful (13x), hospitable (13x), protective (12x), gaining information (11x), empathizing (13x), putting on a pretense (13x), calculating (11x), compared to Helen/Clytemnestra (7x), honest (6x), reflective (5x), sarcasm (5x), threatening (2x), surprised, demeaning herself, mourning, discreet, patient, curious, encouraging, regret, cautious,

Mental:

Emotional:

Narrator (A): relationship with women (16x), weary/tired (9x), anger (6x), unsure (5x), hopeful (4x), confused (3x), fear (3x), disrespected (3x), grateful (3x), uncomfortable (3x), lonesome (2x), heartbreak (2x)desperate (2x), love (2x), relief (2x), frustration (2x), shame (2x), embarrassed (2x), longing, disgusted, underestimated, clarity, wily, dread, concerned, amused, sad, happy, panic, disappointed, guilt,

Others (A): disrespected (5x), relationship with other women (2x), love

Self (A): relationship with other women (16x), unsure (4x), knows her value (3x), anger (3x), disgust (2x), desperate (2x), concerned,

Cognitive:

Narrator (A): terrible mother (16x), weaving (13x), governing (12x), financial understanding (8x), reflecting on gender norms/differences (8x), prize, self-defense (3x), objectified, smart, having spies,

Others (A): clever (4x), remarriage (3x), cunning at trade (3x), in need of defense (2x), knowledgeable (2x), barely a queen (2x), weave,
Self (A): politics (32x), gender norms/differences (25x), financial understanding (11x), knowledgeable (9x), smart in householding, clever

Volitional:

Narrator (A): restricted (due to gender or role) (16x), social pressure (10x), not officially ruling (2x), unheard (2x), patronized, victim of murder attempt

Others (A): patronized (5x), asked opinion (4x), no choice (3x), duties as a queen (3x), trade object (2x), restricted (2x), social pressure (2x)

Self (A): speaking freely (26x), social pressure (7x), restrictions (5x), husband's kingdom,

Perceptual:

Narrator (A): watched, attentive (4x),

Others (A): -

Self (A): -

Expressing Wants:

Narrator (A): 16x

Others (A): -

Self (A): 56x

Active:

Narrator (A): 6x

Others (A): 6x

Self (A): 45x

Itemization:

Physical: **bold**

Behavioral: *italic*

Emotional: double-underlined

Cognitive: single-underlined

Volitional: | marked on left side

	Narrated by Hera	
Penelope	Narrator	
	Odysseus' queen	p.11
	<i>mourning</i>	p.11, 60, 88, 105, 131, 157, 340
	<u>lonesome</u>	p.11, 131
	not officially ruling	p.14, 373
	<u>weaving</u>	p.19, 68, 73, 87 (2x), 138, 215, 222, 246, 272, 273, 284, 311
	active (thinking, saying or doing sth that affects their situation or destiny)	p.20, 57, 58, 68, 153, 200
	<i>listening</i>	p.19, 20
	wife of Odysseus	p.20, 24, 38, 389
	lady of the house	p.20, 67, 71, 73
	queen of Ithaca	p.20 (2x), 27, 28, 41, 55, 60, 71, 101, 147, 185, 194, 200, 296, 297, 311, 318, 331, 362, 387, 389
	dark skin	p.20
	black hair	p.20
	<i>dutiful</i>	p.20, 42 (2x), 81, 104, 126, 261, 311, 362
	<i>expressionless (masking)/ice</i>	p.20, 43, 46, 126, 189, 272, 283, 284, 321, 325
	<u>financial</u>	p.21, 23, 73, 101 (4x), 136
	mother	p.21, 389
	restricted (due to gender or role)	p.20, 21, 42 (2x), 88, 90, 131, 135, 158, 234, 257 (2x), 267, 297, 341, 362
	<i>lying</i>	p.22, 116, 389
	<i>regret</i>	p.23
	<i>compared to Helen/Clytemnestra</i>	p.23, 31, 32, 42, 117, 178, 192, 305
	<i>not good at flattery</i>	p.23
	<i>silent</i>	p.24, 31, 32, 33, 59, 91, 102, 113, 125, 126, 127, 147, 169, 189, 195, 201, 212, 228, 259, 298, 313, 324, 333, 337
	like a swan	p.24
	<i>sharp (voice)</i>	p.25, 191, 311
	dark, grey eyes	p.27
	cool, unnatural skin	p.28
	<i>empathy for other women</i>	p.28, 158 (2x), 346, 348
	clean fingers	p.28
	<u>relief</u>	p.31, 108
	widowed	p.32, 49
	<i>smile</i>	p.33, 48, 49, 76, 90, 112, 133, 203 (2x), 205, 336
	<i>chaste</i>	p.34, 49, 72, 157, 158
	<i>pure</i>	p.34, 72
	from Sparta	p.34, 188
	daughter of a Naiad	p.34, 188, 234
	daughter of Icarius	p.37
	prize	p.38
	unheard	p.39, 383
	queen Penelope	p.40, 332, 340
	aged, old bat	p.41, 215, 317
	<i>governing</i>	p.42, 49, 52, 53, 55, 67, 101, 104, 126, 131, 275, 276
	<i>fulfilling gender roles/stereotypes</i>	p.42, 57, 173, 374, 376, 379
	expressing wants, beliefs or goals	p.43, 73, 93, 103, 110, 113, 126, 131 (2x), 133, 157, 343, 351, 388 (2x), 389
	<i>smile as performance</i>	p.43, 44, 60, 75, 77, 165
	<u>armed (knife)</u>	p.44, 127, 387
	<i>surprised</i>	p.44, 46, 48, 59, 130, 388

<u>reflecting on gender norms/differences</u>	p.45, 70, 112, 126, 127, 131, 132, 234
<u>practical</u>	p.48, 81, 85, 103, 104, 153, 235, 312
<u>objectified</u>	p.49
<u>longing</u>	p.49
<u>frustration</u>	p.52, 298
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<u>grateful</u>	p.52, 103, 204
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<u>watched</u>	p.68
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patient	p.230
threatening	p.231, 312
curious	p.232
anger	p.266 (2x), 278
clever	p.308
childhood	p.322
concerned	p.336

6.3.4 The Shadow of Perseus

Apollodorus - Characterizations by...

Narrator:

Danae

Physical: daughter of Acrisios, pregnant, washed ashore in Seriphos, Dictys raises kid, marries Polydectes, mother

Behavioral: hides from Polydectes violence, accompanies Perseus to Argos

Mental: seduced by Zeus or Proitos, locked up in chamber, sent to sea to drown

Medusa

Physical: mortal, one of three sisters (Stheno, Euryale, Medusa), Gorgon, attractive, beheaded

Behavioral: killed while asleep, claimed to rival Athena in beauty, turns all who behold her to stone,

Mental: -

Andromeda

Physical: Ethiopian princess, Cepheus' daughter, beauty, pregnant, mother

Behavioral: accompanies Perseus to Argos

Mental: exposed as prey for sea monster, prize for being saved is marriage (p.66-8)

Ovid - Characterizations by...

Narrator:

Danae

Physical: pregnant, conceived Perseus by Jupiter in form of golden shower

Behavioral:

Mental: imprisoned in tower,

Medusa

Physical: beheaded (2x), snaky-haired monster (6x), horrid, Gorgon (2x), Phorcys' daughter, beauty (2x), lovely hair, horrible weapon, princess

Behavioral: sight changes people to stone (2x), deep slumber,

Mental: robbed of her virginity in the temple of Minerva,

Andromeda

Physical: princess, like marble statue, rare beauty

Behavioral: cry (2x), silent, modest (2x),

Mental: innocent, penalty for mother's behavior, chained to rock, afraid, prize (4x)

Retelling

Danae

Physical:

Narrator (D): pregnant (12x), starved/dehydrated (4x), wife (2x), slender arms, coiled hair, long skirts, eighteen, daughter of Acrisios, mother, past 35, veiled

Narrator (M): -

Narrator (A): veiled/scarf (3x), pregnant (2x), pale face, beautiful, dark hair, frail, dull-eyed

Others (D): Danae (12x), mother (5x), mistress (4x), pregnant (3x), mother to Acrisios' death (3x), god's lover (2x), princess (2x), Lady Danae, niece, widow, fair hands

Others (M): -

Others (A): fine woman, wife, mother, pregnant

Self (D): Danae (2x), daughter of Acrisios (2x), Zeus' lover, wife, pregnant, unwed

Self (M): -

Self (A): Danae

Behavioral:

Narrator (D): silent (29x), smile [freely] (22x), cry (18x), empathizing (16x), repression of trauma (11x), protective (10x), reflective (9x), cautious (8x), enduring (7x), self-lie (7x), smile [as performance] (7x), eager (2x), reluctance, curious (5x), putting on a pretense (4x), lie (4x), standfast (4x), uncomfortable (3x), brave (3x), foolish (3x), regret (2x), adaptable (2x), existential crisis (2x), dignified (2x), helpless (2x), surprise (2x), chaste (2x), laugh (2x), apologetic, overprotective, frightened, powerless, dutiful, gracious, spiteful, pitiful, attentive

Narrator (M): -

Narrator (A): smile, fearful (4x), wary, screams, anguished, silent (2x), cry (3x), pitiful

Others (D): overprotective (4x), playing the lyre (2x), good worker (2x), chaste (2x), suffered, dignified, enduring, secretive,

Others (M): -

Others (A): great example, well and happy (2x), weeping

Self (D): speaking freely (18x), inquisitive (15x), protective (9x), encouraging (7x), restraint (2x), apologetic (2x), empathizing (2), fearless, no appetite, lying, kind, reflecting on cultural differences, taking responsibility

Self (M): -

Self (A): active (2x), motherly (2x), faithful, speaking freely,

Mental:

Emotional:

Narrator (D): fear (43x), hopeful (15x), desperate (13x), grateful (12x), hopeless (10x), anger (9x), worry (8x), pain (7x), horror/terror (7x), bitter (7x), relief (6x), guilty (6x), lonely (5x), infatuation (5x), love (5x), relationship with others (5x), unease (5x), comforted (5x), excited (4x), longing (3x), embarrassed (3x), panic (3x), yearning (romantic) (2x), grief (2x), shame (2x), envy (2x), glad (2x), shy (2x), heartbreak (2x), annoyance (2x), self-doubt (2x), dread (2x), joy, disappointed, self-pity, sad, confused, exhausted, home-bound, not alone, sickened, homesick, revulsion, devastation, hate,

Narrator (M): -

Narrator (A): horror (2x), full of love, brokenhearted

Others (D): supported (3x), lonely (2x), fear (2x), wronged

Others (M): -

Others (A): safe

Self (D): grateful (4x), hopeful (3x), love (2x), worried, afraid, anger, hate

Self (M): -

Self (A): scared

Cognitive:

Narrator (D): expressing wants/beliefs (34x), motherhood (20x), regarding finances (6x), reflecting on gender differences (5x), sheltered (3x), no knowledge of practical skills (2x), privileged (2x), opinions on men, outsider, tainted,

Narrator (M): -

Narrator (A): -

Others (D): polluted (2x), betrayal (2x), committed crime, innocent, believed dead

Others (M): -

Others (A): -

Self (D): expressing wants/beliefs (29x), motherhood (12x), family oriented (4x), regarding finances (2x), duty of women (dead rituals)

Self (M): -

Self (A): expressing wants

Volitional:

Narrator (D): active (43x), dependent (12x), imprisoned (8x), patronized (7x), no choice given (4x), abandoned (3x), speaking freely,

Narrator (M): -

Narrator (A): -

Others (D): patronized (8x), abandoned (5x), imprisoned (3x), asked for wants (2x), reference for Perseus relations, restricted,

Others (M): -

Others (A): asked opinion, patronized

Self (D): active (37x), restricted (3x), dependent (3x), abandoned (2x), able to work

Self (M): -

Self (A): -

Medusa

Physical:

Narrator (D): band of gold (2x), honey-covered (2x), trophy, foul, frightening, cropped hair, tattooed, awful head

Narrator (M): Gorgon (8x), scars (5x), mistreated (5x), serpent crown (3x), cropped black hair (3x), guardian/priestess/leader (3x), huntress (3x), orphan (2x), victim of SA, Libyan, over 20, woman, lovely,

Narrator (A): -

Others (D): legendary Gorgon, village girl, northern tribe, tattooed, rotten head

Others (M): Medusa (3x), sister, guardian, women, priestess, queen, crowned, Gorgon, exiles,

Others (A): Gorgon (3x), fearsome beast, lopped off head, half woman-half beast, poor village girl, Gorgon's head, barbarous woman

Self (D): -

Self (M): Gorgon (7x), Medusa (2x), women, wife, not exiles, family (2x),

Self (A): -

Behavioral:

Narrator (D): -

Narrator (M): smile (9x), protective (7x), silent (7x), empathy with other women (5x), curious (5x), laugh (5x), cry (5x), self-lie (4x), foolish (4x), pleased (4x), discussing men (4x), helpless (3x), surprise (3x), amused (3x), enjoyment (2x), patient (2x), attentive (2x), soothing, spiritual, baffled, wary, pity, pragmatic, supportive, caring, putting on a pretense, responsible, starved, repression, reflective

Narrator (A): -

Others (D): -

Others (M): careless (2x), fearsome (2x), terrible, turn men to stone,

Others (A): turn men to stone, dreaded

Self (D): -

Self (M): inquisitive (16x), reassuring (6x), caring (3x), pragmatic (2x), empathy (2x), protective (2x), defensive (2x),

Self (A): -

Mental:

Emotional:

Narrator (D): -

Narrator (M): infatuated (7x), relationship with others (7x), anger (5x), relief (4x), sad (4x), pain (3x), fear (3x), misunderstood (3x), pride (2x), envy (2x), intrigued (2x), disappointed (2x), hope (2x), worried (2x), unease (2x), troubled, embarrassed, terror, thankful, confused, shamed (2x), happy, comforted

Narrator (A): -

Others (D): cared for

Others (M): -

Others (A): -

Self (D): -

Self (M): fellowship/sisterhood (6x), safe

Self (A): -

Cognitive:

Narrator (D): -

Narrator (M): remembering the past (13x), expressing wants (11x), reflecting on gender (6x), knowledgeable (4x), honored, different to others, working, finances, abandoned, free,

Narrator (A): -

Others (D): powerful

Others (M): knowledgeable (2x), respected, polluter

Others (A): -

Self (D): -

Self (M): expressing wants/beliefs/etc. (18x), knowledgeable (9x), work, free, respected,

Self (A): -

Volitional:

Narrator (D): -

Narrator (M): active (12x), dependent (2x),

Narrator (A): -

Others (D): -

Others (M): patronized (2x), no choice,

Others (A): -

Self (D): -
Self (M): active (15x), speaking freely (10x), discussing gender, talking about oppression
Self (A): -

Andromeda

Physical:

Narrator (D): the girl Andromeda (10x), large, dark eyes (8x), tattooed (3x), uncovered hair (2x), dark skin (2x), woman from across the sea, young,

Narrator (M): -

Narrator (A): naked (7x), braids (6x), raped/violated (5x), slitted dress (4x), born at the Oasis (2x), bound (2x), siblings, daughter of Kassiopeia, tattoos (4x), bride, woman, long, woolen robe, Egyptian descent, imprisoned

Others (D): Perseus' wife (2x), wife (2x), lovely, lady Andromeda,

Others (M): -

Others (A): Andromeda (5x), wife (5x), rescued (4x), bride (4x), princess (3x), true beauty (3x), beautiful hair, the youngest, in her prime, treasure, girl, daughter of Kepheus, colorful, barbarous, married,

Self (D): tattooed (2x), pregnant (2x), daughter of a great man, found on rocks, wife,

Self (M): -

Self (A): sacrifice (3x), Andromeda (2x), wife (2x), not a princess (2x), raped, abducted, beauty,

Behavioral:

Narrator (D): silent (7x), smile (4x), cry (3x), strong (3x), stranger (2x), surprised (2x), still, aloof, putting on a pretense, pitying, sincere, doubtful, cautious, confident, unique, polite, tremble, reassuring, authoritarian, fearless, courageous,

Narrator (M): -

Narrator (A): silent (11x), smile (10x), empathy towards women (7x), self-doubt (6x), self-assurance (6x), performative smile (6x), attentive (6x), surprised (5x), repression (5x), empathy (4x), putting on pretense (4x), foolish (4x), nervous (3x), regret (3x), fearless (3x), patient (3x), demure (2x), impatient (2x), still (2x), satisfied (2x), confident (2x), hardened gaze (2x), strong-willed (2x), enduring (2x), manic laughter (2x), decisive, pleased, impulsive, singing, cautious, curious, brave, suicidal, irked, caring,

Others (D): silent by choice

Others (M): -

Others (A): charming (2x), foolish, loyal, brave, unusual, speaks well enough, clueless

Self (D): empathy for other women (7x), inquisitive (3x), silent by choice (2x),

Self (M): -

Self (A): inquisitive (13x), manipulating (3x), protective (3x), empathy (3x), reassuring herself (3x), reassuring others (3x), endure, curious,

Mental:

Emotional:

Narrator (D): pain (4x), bitter (2x), anger, hopeful, concerned, sorrowful

Narrator (M): -

Narrator (A): fear (19x), glad (7x), hate/despise (7x), sad (6x), relief (6x), unease (6x), anxious (5x), pain (5x), repulsed (5x), desperate (4x), horror/terror (4x), anger (4x), helpless (4x), sick (3x), dread (3x), powerless (3x), disgust (3x), embarrassed (3x), homesick (3x), worry (2x), comforted (2x), shame (2x), pride (2x), despair (2x), confused (2), vulnerable, alone, grateful, bitter, hopeless, panic, isolated, guilt, hollow,

Others (D): afraid

Others (M): -

Others (A): -

Self (D): afraid

Self (M): -

Self (A): shame, worry, desperate, anger,

Cognitive:

Narrator (D): intelligent,

Narrator (M): -

Narrator (A): expressing wants (32x), reflecting on gender (4x), not understood [language barrier] (4x), knowledgeable (3x), clever (2x), not a woman yet, honored, skillful [cooking], finances, remembering

Others (D): survivor (2x), like Danae (2x), not wretched

Others (M): -

Others (A): skills (weave, cook, etc.), disgrace, good match,

Self (D): expressing wants (9x), reflecting on cultural differences (3x), wretched

Self (M): -

Self (A): expressing wants (20x), knowledgeable

Volitional:

Narrator (D): active (10x),

Narrator (M): -

Narrator (A): active (41x), no choice (3x), speak freely

Others (D): -

Others (M): -

Others (A): giving space to speak

Self (D): active (15x)

Self (M): -

Self (A): active (16x), speaking freely (14x), no choice

Itemization:

Physical: **bold**

Behavioral: *italic*

Emotional: double-underlined

Cognitive: single-underlined

Volitional: | marked on left side

Danae

Narrated by Danae

Narrator	p.3
slender arms	p.3
coiled hair	p.3, 4, 10 (2x), 11, 16 (3x), 20 (2x), 23, 26, 69, 86, 90, 240, 244, 245, 251
<i>smile (freely)</i>	p.4
long skirts	p.4, 29
<i>eager</i>	p.5
eighteen	p.5, 25, 259
<u>sheltered</u>	p.5 (2x), 10, 15, 18, 30, 75, 79, 82, 86, 89, 230, 235, 236, 244, 247 (2x), 254, 255, 256 (3x), 259, 261, 262, 263, 265, 266, 269, 270, 271, 276, 279, 281
<u>expressing wants/ beliefs</u>	p.5, 9, 21, 29, 36, 54, 68, 79
<i>cautious</i>	p.5, 25, 32, 40, 43, 47, 50, 65, 89
<u>restricted</u>	p.5
<i>reluctance</i>	p.6, 53, 62, 72, 83
<i>curious</i>	p.6
daughter of Akrisios	p.6, 9, 18, 75, 82, 246, 255
<i>smile (as performance)</i>	p.6, 8, 70 (2x), 72, 242, 250, 251, 253, 254 (2x), 266, 273, 280
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Medusa

Medusa	Characterization by...					
Narrated by Danae	Narrator	Other Characters	By self (thoughts and comments)			
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	foul p.279	village girl p.279				
	frightening p.279	northern tribe p.279				
	honey-covered p.279 (2x)	tattooed p.279				
	bloated p.279	<u>cared for</u> p.279				
	cropped hair p.279	<u>powerful</u> p.279				
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	awful head p.280					

Narrated by Medusa	Narrator	Other Characters				
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<i>lonely</i>	p.128		
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By self (thoughts and comments)

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Narrated by Andromeda	Narrator	Other Characters	By self (thoughts and comments)
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		<i>turn men to stone</i>	p.187
		lopped off head	p.187
		half woman, half be	p.188
		poor village girl	p.188
		<i>dreaded</i>	p.216
		Gorgon's head	p.217
		barbarous woman	p.217

Andromeda

Narrated by Danae

Narrator	Other Characters	By self (thoughts and comments)
strange	Perseus' wife	tattooed
uncovered hair	Lovely	reflecting culture differences
dark skin	lady Andromeda	daughter of a great man
tattooed	survivor	expressing wants, beliefs attitudes
unique	like Danae	found on rock
the girl Andromeda	afraid	empathy for other women
silent	silent by choice	silent by choice
active	not wretched	abducted
polite	twittering bird	active (thinking, saying and doing things t
surprised	wife	afraid
woman from across the sea		wretched
large, dark eyes		wife
intelligent		p.257
still		inquisitive
smile		pregnant
aloof		
putting on a facade		
bitter		
plying		
pain		
angry		
sincere		
doubtful		
young		
hopeful		
cautious		
strong		
confident		
tremble		
reassuring		
authority		
fearless		
courage		
concerned		
cry		
sorrowful		

Narrator	p.141, 146, 169, 200
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<u>siblings</u>	p.143 (2x), 146, 184, 207, 215
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<u>decisive</u>	p.144, 146, 208
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<u>pleased</u>	p.151, 162, 206, 212, 223
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<u>cautious</u>	p.190, 195
<u>satisfaction</u>	p.190
<u>speaking freely</u>	p.191, 192
<u>laugh (manic)</u>	p.192
<u>bitter</u>	p.194
imprisoned	p.197
<u>curious</u>	p.195
<u>hopeless</u>	p.195, 209
<u>brave</u>	p.196
<u>clever</u>	p.196
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