



Rewriting of the Epic as an Agent of Social Change with Special Reference to Amanda Elyot's 'The Memoirs of Helen of Troy'

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Abstract

The purpose of this paper is to present an epic as an agent of social change in feminist analysis and women's age as a work in classics has revitalized disquisition on the women of age, both in learning further about their ideas and doctrines which may have been overlooked until now, and in reconsidering the places that have been traditionally assumed of women in classical literature. Amanda Elyot is a pen name of Leslie Carroll, author of several novels of contemporary women's fabrication. An Ivy League graduate and professional actress, she presently resides in New York City. In ancient Greece, the portrayal of women in mythology as deceitful, manipulative, and the downfall of men corresponded with oppressive remedy and compelled seclusion, which reflected Greek patriarchal society. Through a dialogue of 3 case studies, the myths of Pandora, Aphrodite, and Helen of Troy, this paper argues that the depiction of women in Greek mythology. Gossips began whisper about Princess Helen from the moment of her birth. A son of the royal house of Sparta, she was not truly the progeny of King Tyndareus, they murmured, but of Zeus, king of the gods. Her ma, Queen Leda, a important goddess, was ingrained an adulterous, with woeful consequences. To complicate matters, as Helen grew to maturity her beauty was so stirring that it overshadowed indeed that of her jealous family, Clytemnestra, making her indeed further of an pariah within her own family. So it came as commodity of a relief to her when she was kidnapped by Theseus, king of Athens, in a scheme to replenish his area's coffers. It focuses especially on her supreme beauty and its consequences, which make Helen central to multitudinous aspects of Greek culture. As the most beautiful woman in the world, who causes the topmost war of all time, she embodies the natural ambiguity of the womanish. As the ultimate object of desire, who pursues conjurations of her own, she models the position of women as objects with agency. As the iconic errant woman, who must be reacquired, she's the foundation of Greek masculinity, in so far as this is rested in the control of women. As a woman who ran off with anon-Greek or" heathen,"she's a vehicle for defining Greek identity. As the cause of the Trojan War, she also causes its commemoration in song and story, making her a kind of Muse. Accordingly, authors in every period and order use Helen and her story to conflict not only with women, beauty, and the fabulous history, but with questions of Greek identity, womanish subjectivity, mortal agency, and the power of discourse. The book begins with two chapters establishing the cultural frame for these enterprises, the first on Greek gender testament and stations towards beauty as elevated in the "beautiful wrong" Pandora, the alternate on the myth and cult of Helen.

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Introduction

Leslie Carroll is an actress and author. After a friend suggested that she try her hand at writing love stories, the actress took a day job at the trade publication Back Stage to gain jotting experience. Shortly later, Carroll drafted her first novel, Miss Match, the story of

Kathryn Lamb, a drama schoolteacher who enrolls with a courting agency in the expedients of meeting Mr. Right, only to meet a series of Mr. Wrongs. Carroll's alternate novel, Reality Check, details the story of Liz Pemberley as she finds true love in the most unanticipated of places — a televised reality

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show. A Publishers Weekly contributor wrote that the "sheer number of concurrence will beget numerous to cringe "but concluded that the book was" cheery" and would" strike a passion with compendiums."In her new Play Dates, Carroll tells the story of Claire Marsh, a twenty-six- time-old Manhattanite whose fat, forty- commodity hubby has left her for another woman. Marsh, who married her hubby at the age of eighteen, has no way had a job and has to learn how to support both herself and her child without the benefits she has been used to. Beth Leistensnider, writing for Booklist, called the book" engaging" and wrote that "Carroll's mockery of the snobbishness that pervades some civic parenthood circles is spot-on."

Carroll has also written literal loves under the alias Amanda Elyot. In The Biographies of Helen of Troy, Helen has reached middle age and is writing her autobiography to tell her side of the story concerning her notoriety. Beautiful from youth, Helen is the object of jealousy, and she leaves her hubby for another, soon learning that beauty may not be commodity that everyone should want. In the end, Helen presents her own view of the Trojan War and its fate. Sara Johnson, writing in Booklist, called the book an" absorbing novel about the prices and troubles of following one's heart."A Publishers Weekly contributor also noted that "the story is absorbing." Writing in the Library Journal, Mary Kay Bird-Guilliams reflected that the author" keeps the action moving with lots of instigative drama."

In ancient Greece, the portrayal of women in mythology as deceitful, manipulative, and the downfall of men corresponded with oppressive remedy and compelled seclusion, which reflected Greek patriarchal society. Through a dialogue of 3 case studies, the myths of Pandora, Aphrodite, and Helen of Troy, this paper argues that the depiction of women in Greek mythology perpetuated their remedy in society as elite men used those legends as commands detailing the right manner to cope with their woman counterparts. Women had been regarded with the aid of using men as examples of what could show up if an elite female became given even only a modicum of independence. Because of those lessons, academic texts inclusive of Xenophon's

Oeconomicus drew upon the morals of the tales whilst coaching their target market the significance of maintaining elite women completely within the home sphere. This compelled gendered segregation became supposed to reflect an idealized model of elite society. The exam of the mythic way of life in historical Greece, in addition to the manner myths prompted education, results in a powerful evaluation of the style of tutorial literature. Texts that had been regularly used as instructional tools, like Oeconomicus or Homer's epic poetry, supply topics of patriarchy and male domination which might be difficult to miss: men had been in charge; women had been continually subordinate to their male counterparts.

The Greek patriarchy changed into evidenced now no longer most effective in mythology and philosophical literature, together with that of Xenophon, however endured with inside the workings of the relaxation of society. Greek playwrights regularly had lady characters of their tales; however, those characters have been in no way performed via way of means of lady actors, as this will have necessitated a female exiting seclusion and taking the stage. Rather, a male actor donned a lady dress, exposing "one of the maximum marked functions of Greek theatrical mimesis, specifically that guys are the most effective actors in civic theatre; that allows you to constitute girls on stage, guys sought to continually placed on a female dress and mask." Since those performs have been finished for a predominantly male target market and all actors have been male, each the target market and the performers contributed to the inflexible patriarchy that changed into present. Seclusion of girls changed into additionally a signal of excessive status in a community, "indulged in via way of means of people whomay want to have enough money it, and emulated via way of means of others striving for respectability." If maintaining girls in isolation changed into a marker of status, it's far clear to peer how everybody needing to advantage social electricity and respectability could try and do the same. Using this understanding, it appears as though respectability equated to a male's upholding of the patriarchy, or the dominance that men anticipated and exercised, which correctly secluded women



and saved them in a male's grasp.

This exploration paper aims at assaying Helen using ultramodern feminist perspectives, her myth becomes deeper, the themes come richer, and a wealth of new perspectives and conclusions open up, and that this same process promises equal price in operation to any woman of age who may remain confined in classical literature. In this lush, compelling novel of passion and loss, *Helen of Troy*, a true survivor, tells the verity about her life, her suckers, and the Trojan War. This is the bio that she has written — her fabulous beauty still undimmed by age. History's Greatest Beauty Tells the Story of Her Life. Gossipers began bruited about Princess Helen from the moment of her birth. A son of the royal house of Sparta, she wasn't the get of King Tyndareus, they muttered, but of Zeus, king of the gods. Her mama, Queen Leda, a important goddess, was ingrained an extracurricular, with woeful consequences. As Helen grew to majority her beauty was so stirring it overshadowed that of every woman in Sparta. When she was abducted by Theseus, king of Athens, in a scheme to replenish his area's resources, she was relieved to get down from the place where she had been so unhappy. Helen fell in love with the important aged Theseus, and to his surprise, he returned the passions. But soon Helen was forced to return to Sparta.

Reputedly the most beautiful woman who has ever lived, Helen of Troy is less well known for her fugitive, ghost-suchlike dimension. Homer wrote that the topmost war of Western classical age started because of Helen's infidelity followed by her elopement to Troy. Other ancient pens and chroniclers, among them Aeschylus, Stesichorus, Hesiod, Pausanias, Aristophanes, Euripides and Gorgias of Leontini, challenged the Proud interpretation, in colorful ways and tried to exculpate Helen either by fastening on her phantom/ ghost/ as the general object of man's desire and desipement or by casting mistrustfulness on the mechanisms of the condemning process. This paper argues that the Elizabethans Christopher Marlowe and William Shakespeare espoused and acclimated theanti-Homer interpretation of the definition of Helen.

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from the moment of her birth. A son of the royal house of Sparta, she wasn't truly the get of King Tyndareus, they muttered, but of Zeus, king of the gods. Her mama, Queen Leda, a important goddess, was ingrained an adulteress, with woeful consequences. To complicate matters, as Helen grew to majority her beauty was so stirring that it overshadowed indeed that of her jealous family, Clytemnestra, making her indeed further of an castaway within her own family. So it came as commodity of a relief to her when she was abducted by Theseus, king of Athens, in a scheme to replenish his area's resources.

But Helen fell in love with the important aged Theseus, and to his surprise, he plant himself enamored of her as well. On her forced return to Sparta, Helen was hastily married off to the tepid Menelaus for the sake of an profitable political alliance. Yet indeed after times of marriage, the spirited, passionate Helen noway came the amenable woman King Menelaus asked, and when she fell in love with another man — Paris Alexandros, the extravagant son of King Priam of Troy — Helen unwittingly set the stage for the ultimate conflict a war that would destroy nearly all she held dear.

Helen allowed I was different when I was a veritably small girl when the golden ringlets, which slightly reached my shoulders at the time, began to turn the color of smoothed vermeil. Your grandmother Leda, whom you noway knew, told me that I was a child of Zeus. Since I allowed my father's name was Tyndareus, her words upset me. Seeing my pink cheeks marred by gashes of confusion, my mama handed me a glass of polished citation and asked me to study my reflection.

I looked in the glass and also looked again. For several twinkles I remember awaiting the glass to show me my father's face, but Tyndareus was olive completed where I was not, his nose like the beak of a falcon where my own was straight and fine- gutted, and his cheekbones were concave and slack where, indeed also, beneath a child's rosy plumpness, mine were high and prominent.

[Helen] says that the Trojans endure hardship for the sake of dishonoured me' in Richmond Lattimore's translation, but I would prefer to



render heinek' emeiokunos as 'for the sake of me bitch that I am.' When Helen calls herself a 'bitch', which she does twice in this speech, far from being merely self-deprecating, she once more transforms and interrogated the assumptions underlying war narrative.

Assaying this from the perspective of woman like identification reveals a truly intriguing notice from Helen. She repeats first the sentiment of the manly characters when she says "for the sake of me," simply repeating the fact that she's the cause of the war, but also calls herself a whine, a veiled notice of the essential problem in the manly telling of war stories involving women, what O'Gorman calls the "antithetical elevation of women to the status of spangling prizes, and debasement of women as the cause of all suffering." The simple addition of the word, "whine," a word specifically representing Helen as extracurricular since the term is also used multitudinous times in the Odyssey to relate to extracurricular women, in a environment where Helen reviews herself as the cause of the Trojan War, raises questions about boundaries between sexual exertion and warfare.

This small change from a feminist perspective adds depth to the story of Helen, a change in how we view her own perception of her part in warfare and maybe indeed Homer's meaning in his description of Helen as it pertains to her as the cause and prize of the Trojan War. This new perspective also gives Helen some kind of particular response against the other manly perspectives in the Iliad, which describe her more traditionally.

Another womanlike perspective about Helen comes from Bettany Hughes, a ultramodern expert on Helen. She describes in great detail how virility converted our knowledge of history, saying "Helen has come just another nail in the pall of womankind. Christianity carried on where the classical Greeks – particularly the Athenians – had left off, demolishing women and their sexual power ... Womanish physical beauty was coming to be allowed of as a mark of evil rather than of inner strength and spiritual merit."

This traditional view emphasizes the contradiction of Helen, beauty and death, cause

and prize, tasteful bane. And although these perspectives may be kindly reckoned for in Homer's own telling, the reading of Helen through a womanlike identification illuminates another meaning, or set of meanings, in Homer's words, and in Helen's words. It allows for a deeper look into Helen's own passions about herself, rather than just descriptions of others' passions about her, and redefines her. And the character of Helen of Troy, although generally associated only with the Trojan War, is described in other textbooks, in other surrounds, outside of war only, and womanlike identification with her in these textbooks is surely as illuminating.

Analyzing this from the perspective of feminine identification reveals a truly interesting critique from Helen. She repeats first the sentiment of the male characters when she says "for the sake of me," simply repeating the fact that she is the cause of the war, but then calls herself a bitch, a veiled critique of the inherent problem in the male telling of war stories involving women, what O'Gorman calls the "contradictory elevation of women to the status of glittering prizes, and debasement of women as the cause of all suffering." The simple inclusion of the word, "bitch," a word specifically referencing Helen as adulterous since the term is also used numerous times in the Odyssey to refer to adulterous women, in a context where Helen critiques herself as the cause of the Trojan War, raises questions about boundaries between sexual activity and warfare.

This small change from a feminist perspective adds depth to the story of Helen, a change in how we view her own perception of her role in warfare and perhaps even Homer's meaning in his description of Helen as it pertains to her as the cause and prize of the Trojan War. This new perspective also gives Helen some sort of personal response against the other male perspectives in the Iliad, which describe her more traditionally.

Another feminine perspective about Helen comes from Bettany Hughes, a modern expert on Helen. She describes in great detail how masculinity transformed our knowledge of history, saying "Helen has become just another nail in the coffin of womankind.



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This traditional view emphasizes the dichotomy of Helen, beauty and death, cause and prize, delectable poison. And although these perspectives may be somewhat accounted for in Homer's own telling, the reading of Helen through a feminine identification illuminates another meaning, or set of meanings, in Homer's words, and in Helen's words. It allows for a deeper look into Helen's own feelings about herself, rather than just descriptions of others' feelings about her, and redefines her. And the character of Helen of Troy, although commonly associated only with the Trojan War, is described in other texts, in other contexts, outside of war only, and feminine identification with her in these texts is surely as illuminating.

Helen of Troy may be the most iconic classical fabulous lady, clearly insofar as classical war is concerned. A reevaluation of her character is consummate for the history of women in war as an entire content, and numerous other motifs as well, but classic myth contains multitudes of womanish characters, all of which can be "written back into history" and readdressed through the preface of the womanlike identification and perspective. But writing women back into history is only the morning, as Cixous says; it's now time that woman writes herself, writes her own story, and doesn't need unborn generations to retrospectively reinclude her. Helen of Troy can be an extensively different character and play an extensively different part when reevaluated through the feminist perspective, written from womanlike identification. Further than that, the entire story girding her changes, whether it be the interpretation of the Iliad or the play of Euripides. We need to now ask, still, what of the other Trojan women? What of every other womanish classical character? Our understanding of tradition and history hinges on including and understanding the feminist perspective.

Conclusion

Cultural portrayal of women in historic Greek mythology is each an illustration of and a power at the remedy or region of Greek girls inside society. Men have been in charge; women, even the ones of a similar status, have been by no means visible as identical to their male counterparts. In part, this truth became because of the instructions imparted through educational literature. Xenophon's Oeconomicus strongly implies, if now no longer blatantly states, a preference to seclude elite girls for the gain of the male participants within the Greek household, necessitating impersonal remedy a good way to mildew a spouse to awesome and genuine specifications. Hesiod's letter to Perses in Works and Days is not anything if now no longer an try and teach assets proudly owning Greeks on agricultural techniques. Though, at its heart, it did no longer appear as though the remedy of elite women and education within the agricultural arts are in any manner connected, the truth that Hesiod wrote his treatise on farming as precise commands supposed to be accompanied suggests how he additionally predicted his warnings approximately women to be heeded. Hesiod's description of Pandora because the downfall of all mankind became supposed as a caution to guys approximately the perils of permitting women out of seclusion.

There isn't any doubt that historic Greek educational texts have been supposed to hold elite men in fee. In truth, within the texts tested above, now no longer as soon as do the women mentioned have their personal voices. All the texts have been written approximately men and best had male characters in them. Ischomachus, whilst bringing up his spouse, states how she learned "to look and pay attention and talk as low as possible." In neither Theogony nor Works and Days did Pandora ever reply to the allegations and blame towards her; her guilt became simply standard via way of means of the male readers, supposed as a caution towards permitting women strength or independence. The diploma of male manipulate over the lady population, mainly among the elites, became astounding. Ancient Greek elite girls have been an essential evil, packed with unwanted traits necessitating their whole and utter domination.



Oeconomicus, in addition to the instructional components of Hesiod's and Homer's epic poetry, have been used to strictly put into effect the seclusion of elite women in Classical Greece, as opposed to well known their contribution to society withinside the shape of progeny and looking after the household. Instructional literature drew upon the bad traits of women in mythology like Pandora, Aphrodite, and Helen of Troy. By doing so, Greek noblemen noticed how a woman's independence may want to result in disaster. Since Xenophon, Hesiod, and Homer have been used withinside the elevating of elite male youths, the fictitious bills of Greek mythology have been dealt with as truth, consequently perpetuating elite Greek women's remedy in society because the bane of men's existence. Women in mythology have been normally portrayed as devious, manipulative, dangerous to guys, and deceitful. Their moves withinside the testimonies culminated in recognition of historic Greek male fears: Specifically those women could emerge as promiscuous, disloyal, and uncontrollable. In order to hold this from happening, historic Greek men exercised the exercise of seclusion, forcibly setting apart women from men and barring them from authoritative positions out of doors of the household, for this became idea to be a approach to fight girls's innate trickery and hold men firmly in manipulate. At no time in Classical Greece do women's voices resonate as substantially as the ones of men, imposing the concept that, regardless of female portrayal in mythology, it is men who are ultimately in charge of society.

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