

COMPARATIVE ANALYSIS OF ANCIENT MYTH RETELLINGS IN THE WORKS OF MADELINE MILLER AND PAT BARKER

ANNA CHOMARYAN* 
Russian-Armenian University

The article presents a comparative analysis of twenty-first-century feminist retellings of ancient myth based on *Circe* by Madeline Miller and *The Silence of the Girls* by Pat Barker. Particular attention is devoted to narrative structure, the shift of focalization in accordance with the cultural context and the type of narration, as well as to the deconstruction of traditional heroic discourse. The study examines the ways in which contemporary authors reinterpret mythological material from an alternative perspective, shifting the semantic focus from heroic epic to psychological experience, particularly traumatic experience and its consequences. The analysis also identifies two distinct models of contemporary female mythopoeics that reflect different modes of interaction with mythological structures and narrative authority.

Key words: *ancient myth, feminist prose, new female mythopoeics, comparative analysis, narrative voice, focalization, heroism, power and violence, Madeline Miller, Pat Barker*

Introduction

Ancient myth in contemporary literature functions not as a closed and immutable system, but as a space of interpretation in which established narrative models and distributions of subjectivity are reconsidered. In the classical tradition, embodied particularly in the Homeric epics, the narrative center is concentrated on heroic action, while female characters remain peripheral and are deprived of their own perspective. Their significance is determined not by inner experience, but by their function within the structure of heroic narrative.

In subsequent eras, ancient myth was repeatedly reinterpreted, which testifies to its structural flexibility and its capacity to adapt to new cultural conditions. Already in ancient and Roman literature, particularly in *Heroides* by Ovid, there emerges a tendency toward the displacement of the narrative center onto the female voice, making it possible to present mythological events from the perspective of subjective experience: “Whoever was slain in the Achaean camp beneath Troy, the loving heart within my breast grew

* Anna Chomaryan – PhD Student at Russian-Armenian (Slavonic) University Chair of Russian and World Literature and Culture

Աննա Չոմարյան – Հայ-ռուսական (Սլավոնական) համալսարանի ռուս և համաշխարհային գրականության ու մշակույթի ամբիոնի հայցորդ

Анна Чомарян – Соискатель кафедры русской и мировой литературы и культуры Российско-Армянского (Славянского) университета

E-mail: anna.chomaryan@student.rau.am ORCID: <https://orcid.org/0009-0007-3856-2868>



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cold as ice”¹. Later, this tendency develops further in the literature of the modern and contemporary periods, where myth becomes not only a source of plots, but also an instrument for reflecting upon contemporary social and cultural problems. Thus, mythological narrative ceases to be perceived as a fixed structure and begins to function as a space of interpretation.

The theoretical interpretation of this characteristic of myth has been further developed in the works of scholars of mythological thought and reception theory. As Eleazar Meletinsky observes, myth represents a “closed symbolic system» possessing an internal flexibility that allows for the reinterpretation of its elements within new historical and cultural contexts”². Similarly, reception theory regards the ancient text not as a completed artistic formation, but as a structure whose meaning is shaped through subsequent interpretations. This principle is of fundamental importance for the analysis of contemporary retellings, since it makes it possible to regard them not as secondary texts in relation to the ancient source, but as independent forms of artistic expression that enter into dialogue with tradition.

The very concept of retelling in contemporary humanities lacks a single universally accepted definition and is interpreted differently by various scholars. Within the framework of the present study, it appears appropriate to rely on the definition proposed by M. R. Nenarokova, who notes that “retelling describes those methods of borrowing and reworking plots that have been known in European culture since antiquity. Thus, for example, Virgil initiated the tradition of composing eclogues in Latin, while his followers, who also created works within this genre, made as protagonists in their own eclogues those characters who had occupied secondary positions in Virgil’s works”³. The displacement of attention toward figures that previously occupied peripheral positions makes it possible to reveal latent aspects of the source text and to propose alternative interpretations of events. According to scholars of the genre, one of the principal reasons for the emergence of such retellings is the necessity of discussing and articulating acute social problems that are present in classical myth, yet are not represented there as problematic phenomena.

Contemporary retellings of ancient myths demonstrate a shift in this model: they relocate the focus of narration to previously marginalized voices and thereby reveal latent aspects of the source text. In this context, the concept of retelling acquires particular importance as a form of artistic dialogue with tradition that involves the reinterpretation of plots and the transformation of narrative perspective. Such an approach makes it possible to regard contemporary interpretations not as secondary texts, but as independent statements that generate new meanings.

Particularly representative in this regard are the works of Madeline Miller, Pat Barker, Natalie Haynes, and Jennifer Saint, in which ancient myth is reinterpreted through the prism of female experience. These texts demonstrate a variety of narrative strategies, ranging from the confessional voice to collective focalization, and from the psychological reinterpretation of mythological characters to the deconstruction of heroic discourse. As a result, a new model of mythopoetics emerges, one in which subjective experience – previously marginalized within epic narrative – becomes central.

¹ **Овидий**. (1973). Героиды // Публий Овидий Назон. Элегии и малые поэмы / пер. с лат. С. А. Ошерова; сост. и предисл. М. Л. Гаспарова; коммент. и ред. переводов М. Л. Гаспарова и С. А. Ошерова. М.: Художественная литература. Письмо I. Пенелопа – Улисс, строки 22-23. – 527 с.

² **Мелетинский, Е. М.** (2000). Поэтика мифа. 3-е изд., М.: Восточная литература РАН, с. 171. – 407 с.

³ **Ненарокова, М. Р.** (2024). Ретеллинг: новый жанр или недостаточно осмысленное «старое»? // Известия РАН. Серия литературы и языка, Т. 83, № 3, с. 55. – С. 51-62.

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Despite the active development of feminist retellings, scholarly literature still lacks a systematic description of their narrative strategies and an internal typology of the phenomenon, which determines the relevance of the present study.

The aim of this study is to identify the distinctive features of narrative strategies in contemporary feminist retellings and to determine the principal models of new female mythopoetics through the analysis of *The Silence of the Girls* by Pat Barker and *Circe* by Madeline Miller.

To achieve this aim, the following objectives are to be addressed to examine theoretical approaches to the study of myth and retelling; to identify the characteristic features of feminist retelling; to analyze narrative strategies in the selected works; to determine the typology of new female mythopoetics.

The object of the research is contemporary English-language feminist retellings of ancient myths represented by the novels *The Silence of the Girls* and *Circe*.

The subject of the research is the narrative strategies that shape new female mythopoetics.

The relevance of the present study is determined by the necessity of a comprehensive examination of feminist retelling as an independent direction in contemporary literature, as well as by the need to identify its internal strategies and semantic emphases.

The methodological framework of the study is based on several complementary approaches, the selection of which is determined by the specificity of the analyzed material and the objectives of the research. The method of comparative analysis makes it possible to identify similarities and differences in the authors' strategies of myth reinterpretation, as well as to determine common tendencies in the formation of new female mythopoetics. Narrative and interpretative analysis provides an examination of the texts at the level of narrative organization and semantic emphasis, allowing for the identification of the ways female experience is represented and the mechanisms through which mythological material is transformed. The method of analogy is aimed at establishing parallels between classical mythological plots and their contemporary interpretations, thereby contributing to a more precise understanding of the nature of their reinterpretation. The hypothetico-deductive method (the method of modeling) is employed to formulate and test the assumption that stable models of female mythopoetics exist, followed by their verification through the analysis of the selected literary works.

Theoretical Foundations for the Analysis of Feminist Retellings of Ancient Myth

Ancient mythology in twenty-first-century literature retains its status as a productive cultural code capable of generating new artistic meanings. The primary role of myth in literature as a fundamental plot-forming element, viewed through the prism of modernity, inevitably attracts the questions and concerns that are relevant to a particular era and historical period.

A particular significance of myth is connected with its archetypal nature. According to the definition proposed by Carl Gustav Jung, myths express universal psychic structures and reveal the content of the collective unconscious, forming stable models of the perception of reality and human experience⁴. It is precisely this archetypal foundation that ensures the longevity of myth and makes it especially productive material for contemporary literature, including feminist retellings aimed at reinterpreting traditional narrative models.

⁴ Юнг, К. Г. (2020). Архетипы и коллективное бессознательное. М.: АСТ, с. 17. – 224 с.

The phenomenon of the emergence of feminist literature based on ancient Greek and Roman myth refers to the role of myth in the formation of archetypes and to the mechanisms through which these archetypes influence narrative structure⁵.

It is therefore natural that contemporary women's prose is characterized by a reinterpretation of both classical plot models and the heroic epic tradition as a whole in favor of the development of female subjectivity and the incorporation into legendary narratives of motifs of personal growth and survival within the static world of heroes, a world that tolerates neither modification nor change.

A significant number of twenty-first-century writers turn to ancient material as the basis for literary experimentation. Among the most representative examples are *The Penelopiad* by Margaret Atwood, *Percy Jackson & the Olympians* by Rick Riordan, *The Red-Haired Woman* by Orhan Pamuk, as well as *A Thousand Ships* and *Stone Blind* by Natalie Haynes, *Clytemnestra* by Costanza Casati, *The Firebrand* by Marion Zimmer Bradley, and *The Songs of the Kings* by Barry Unsworth. In these texts, the ancient plot preserves its recognizable structure; however, its system of values undergoes a radical reinterpretation. The actions of the hero are viewed not as an unquestionable manifestation of greatness, but through their consequences for others, above all for those deprived of the ability to influence events. Thus, the epic model founded upon the glorification of strength and victory reveals its internal dependence on violence and subjugation.

The contemporary wave of mythological retellings reflects an “expansion of interest among women writers in adapting and retelling classical mythology” and demonstrates the connection between these interpretations and current cultural and gender-related issues. As E. Judge notes, “Feminist adaptations of Greek myth are acts of re-vision, revisiting portrayals of women from myth and revising them with fresh perspectives”⁶. Contemporary authors therefore do not merely turn to ancient plots, but enter into a dialogue with them, transforming narrative perspective and reassessing the significance of mythological characters.

Retellings, or subsequent authorial interpretations, become possible due to the very nature of the mythological system itself: “the character of the reflection of reality in myths is determined by the fact that every mythology represents a certain closed symbolic system in which the interdependence of signifiers strongly influences the relationship between image and denotation”⁷. Thus, the significance of a character is determined not by individual traits, but by their function within the overall narrative structure. This is precisely why, in the Homeric epics, Briseis exists primarily as γέραξ – an honorary prize symbolizing the martial honor of Achilles, whereas Circe functions as an episodic obstacle on the hero's journey.

At the same time, as Eleazar Meletinsky emphasizes, mythological thinking possesses an internal flexibility that allows for the transformation of symbolic configurations. This principle explains the possibility of the contemporary reinterpretation of ancient plots. Briseis acquires key significance in Book I of *Iliad*. Agamemnon, compelled to return his captive Chryseis to her father in order to stop the plague sent by the god Apollo, demands compensation. He takes Briseis away from Achilles in order to preserve his status as supreme leader⁸. This episode has decisive consequences: Achilles perceives the loss of

⁵ Judge S. (2022). *Contemporary Feminist Adaptations of Greek Myth*: PhD thesis. Department of English Literature, School of Critical Studies, College of Arts, University of Glasgow, p. 12. – 262 p. [Electronic resource]. Available at: <https://www.researchgate.net/publication/370510616> (Accessed: 20.04.2025).

⁶ Ibid., p. 18.

⁷ Мелетинский, Е. М. (2000). *Поэтика мифа*. 3-е изд., репр. М.: Восточная литература РАН, с. 171. – 407 с.

⁸ См.: Гомер. (1967). *Илиада. Одиссея*. М.: Художественная литература. – 768 с.

Briseis as an insult to his honor and a sign of disrespect. In response, he refuses to participate in the fighting. Thus, Briseis becomes the cause of the conflict that determines the course of a significant part of the poem. In this context, Briseis functions as a symbol of recognition, and her loss signifies the diminishment of the hero's dignity.

In contrast, Pat Barker constructs the psychological dimension of the novel not through the depiction of heroic actions, but through the representation of an experience deprived of the possibility of being articulated within traditional epic discourse. From the perspective of analytical psychology, the experience of Briseis may be interpreted as a state of radical rupture with former identity. As Carl Gustav Jung observes, severe psychological trauma leads to the "loss of the former integrity of the personality"⁹ and to the formation of a new relationship between the subject and the self. The loss of family, social status, and even one's own name in its former meaning results in the destruction of a stable sense of identity.

A special role is played by the mechanism of psychological alienation, which manifests itself in the altered perception of one's own body. Briseis describes herself not as an active participant, but as an observer of her own life. Her memories of the past emphasize the depth of her inner rupture. "...But perhaps there can be no genuine affection between masters and slaves, only different degrees of cruelty? I looked at Ismene and thought: 'Yes, you are right. Now it is my turn'"¹⁰. The awareness of her own vulnerability leads the heroine to reevaluate her former experience and destroys the notion of the stability of social hierarchy. Her identity is no longer determined by her previous status; however, the memory of it continues to exist as an inner support.

The complexity of the relationship between Achilles and Briseis in the novel is determined прежде всего by the fact that it emerges within a situation of extreme inequality. Their connection is not formed as the result of mutual choice, but is imposed upon Briseis as part of her new status as a captive. This from the outset deprives the relationship of trust and security – the key conditions necessary for the formation of emotional attachment. Instead, their interaction is built upon a constant internal conflict between fear, hatred, forced adaptation, and gradual psychological habituation.

The episode in which Achilles perceives Briseis as resembling his mother through the scent of the sea that emanates from her reveals the vulnerability of his inner state and disrupts the conventional perception of Achilles as a complete and self-sufficient heroic figure. Achilles, regarded by those around him as the embodiment of strength, here displays traits of psychological defenselessness. The smell of the sea associated with Briseis unconsciously evokes for him the image of his mother Thetis, the sea goddess. This association points to a need for safety and emotional shelter that is absent from his present existence. Under conditions of constant warfare and the anticipation of his own death, his psyche momentarily returns to the earliest experience of attachment.

A special role within this system is played by the motif of silence. Here, silence functions not as a sign of passivity, but as a form of structural resistance to masculine dominance over the feminine. It is precisely through pauses, omission, and internal monologue that an alternative narrative is constructed, one opposed to the epic mode of narration¹¹.

It is characteristic that in the final chapters of the novel there is a partial shift toward third-person narration, which makes it possible to introduce a limited male perspective and

⁹ Юнг, К. Г. (2020). Архетипы и коллективное бессознательное. М.: АСТ. с. 157. – 224 с.

¹⁰ Barker P. (2018). The Silence of the Girls. London: Hamish Hamilton, p. 1. – 325 p.

¹¹ Гончар-Ханджян, Н., Сафарян, М. (2024). Нарративная субверсия и деконструкция мифа в романе Мадлен Миллер «Песнь Ахилла» // Foreign Languages in Higher Education. Vol. 28, № 2 (37), p. 234. – С. 230-249.

thereby emphasize the fundamental irreducibility of female and male perceptions of war. Such narrative multilayeredness intensifies the effect of ethical reflection and prevents the unambiguous heroization of the characters, including the figure of Achilles. “Until that day, he had been a weak, spineless, and uncouth boy”¹². These words of Briseis about King Mynes reflect the perspective of a woman who could not be deceived by his glory, since she had known him precisely in this way.

In *Circe* by Madeline Miller, a radical shift of focalization in comparison with the Homeric epic likewise takes place. As researchers observe, “contrary to Homer’s *Odyssey*, which is written from the male point of view, *Circe* has a female narrator-focalizer, as Miller has given that control to *Circe* to put forth her perspective”¹³. Unlike the traditional epic model, in which *Circe* functions merely as an episode in the hero’s journey, the novel grants her narrative agency and transforms her into the central consciousness through which events are interpreted.

In *Odyssey*, the figure of *Circe* is introduced as that of a dangerous sorceress possessing power over the bodies of the hero and his companions. Upon arriving on the island of *Aeaea*, the companions of *Odysseus* become victims of her magic: “she mixed them a potion in the wine ... and then struck them with her wand and penned them in the pigsties”¹⁴. Here, *Circe* functions as an obstacle in the hero’s journey, testing his ability to resist an alien and hostile force. Her role is determined by the structure of epic narrative: she possesses no independent storyline of her own, but exists within the framework of *Odysseus*’ story and serves the development of his heroic path. Even after *Circe* becomes an ally of the hero and helps him continue his journey, her role remains instrumental. The narrative does not register her personal experience, and her image is constructed exclusively through the perception of the hero and the narrator. Thus, within the epic tradition, *Circe* functions as an object of narration rather than its subject.

It is precisely this narrative marginality that becomes the starting point for Madeline Miller’s retelling. *Circe* ceases to be the object of another’s story and becomes the subject of her own narrative. In the opening chapters of the novel, *Circe* is deliberately constructed in accordance with traditional gender stereotypes: “‘A girl,’ my mother said to him, wrinkling her nose ... Men and gods paid dearly for the chance to breed from their blood, and my father’s treasury was said to rival that of the king of the gods himself”¹⁵. This allows the author subsequently to subject these models to consistent deconstruction¹⁶.

It is characteristic that *Circe*’s sense of self is formed not through inner confidence, but through the internalization of the judgments imposed by others: “My mother had been simpler: like savage bags of rotten flesh”¹⁷. This formulation not only expresses contempt, but also assigns *Circe* the status of an inherently deficient being.

A special role is played by *Circe*’s experience of her own otherness, which gradually comes to be recognized by her as a fundamental fact of her existence. “Is that what they

¹² **Barker P.** (2018). *The Silence of the Girls*. London: Hamish Hamilton, p. 2. – 325 p.

¹³ **Sarwar R., Fatima S.** (2022). Madeline Miller’s *Circe*: A Feminist Stylistic Approach [Electronic resource] // *Pakistan Journal of Humanities*. Vol. 3. No. 2, p. 354. URL: <https://www.researchgate.net/publication/366540149>. – P. 337-359.

¹⁴ **Гомер.** (1967). *Илиада. Одиссея*. М.: Художественная литература, с. 52. – 768 с.

¹⁵ **Miller M.** (2018). *Circe: a Novel*. First edition, Little, Brown and Company, p. 11. – 393 p.

¹⁶ **See: Sarwar R., Fatima S.** (2022). Madeline Miller’s *Circe*: A Feminist Stylistic Approach // *Perennial Journal of History*. Vol. III, No. II. – P. 337-359. [Electronic resource]. Available at: <https://www.researchgate.net/publication/366540149> (Accessed: 08.05.2026).

¹⁷ **Miller M.** (2018). *Circe: a Novel*. First edition, Little, Brown and Company, p. 11. – 393 p.

said? You are no gull. You sound like a mortal”¹⁸. Particularly significant is her inner assertion: “The thought was this: that all my life had been murk and depths, but I was not a part of that dark water. I was a creature within it”¹⁹. This phrase marks a moment of psychological differentiation between the environment and the subject. The heroine begins to perceive herself not as part of a hostile system, but as an autonomous being existing within it. From a Jungian perspective, this corresponds to the first stage in the formation of the Self, when the individual ceases to identify completely with imposed social roles.

Circe’s passivity manifests itself not only at the level of social position, but also in the spheres of speech and action: the heroine proves incapable of open resistance, unable to defend herself verbally, and deprived of the right to public expression. Particularly revealing in this context is the scene of exile, in which Circe loses her voice and becomes physically incapable of opposing paternal authority: “A thousand eyes pinned me. I wanted to cry out, to plead, but my breath would not catch. My voice, ever thin, was gone”²⁰.

Madeline Miller radically reinterprets the relationship between female sexuality and violence, presenting the magical transformation of men into swine not as an act of cruelty, but as a response to sexual aggression previously normalized by myth. As researchers observe, “She prefers to transform men specifically into pigs... she wants them to get deprived of the hands with which they assault women”²¹.

Circe’s focalization in Circe originates from a position of potential and subsequently realized power. Although Circe is likewise deprived of a voice at the beginning of the novel, her perspective does not remain fixed within the position of a victim. Gradually, it acquires the capacity for action, including magical intervention, transformation, and the redefinition of her own destiny. The magical transformation of men, the mastery of the pharmakon, and the transformation of a mortal into a god – all these acts emerge from Circe’s subjective perspective and are directed toward the alteration of reality itself. In both novels, ancient myth is interpreted as an open discursive system capable of reinterpretation and polemic; however, the modes of engaging with myth differ fundamentally and shape two distinct vectors in the development of new female mythopoetics.

The fundamental difference between the novels of Pat Barker and Madeline Miller manifests itself primarily in the nature of the heroine’s interaction with mythological reality. In both cases, the narrative is centered upon a character previously deprived of subjectivity; however, their positions in relation to myth prove to be fundamentally opposed. Briseis exists within an already established structure that determines her position independently of her own will, whereas Circe gradually constructs her own stance toward the system of which she is a part. In Pat Barker’s novel, the inner life of Briseis develops in parallel to external events, yet does not influence their course. Her capacity for observation becomes a means of preserving psychological integrity under conditions in which control over her own fate has been lost. It is characteristic that even in scenes where she mentally reconstructs the destroyed past, this imagined restoration remains an exclusively internal act. Thus, the heroine’s consciousness functions as a space of interpretation, but not as a source of change.

¹⁸ Ibid., p. 82.

¹⁹ Ibid., p. 25.

²⁰ Ibid., p. 67.

²¹ **Sarwar R., Fatima S.** (2022). Madeline Miller’s Circe: A Feminist Stylistic Approach [Electronic resource] // Pakistan Journal of Humanities. Vol. 3. No. 2, p. 356. – P. 337-359. URL: <https://www.researchgate.net/publication/366540149>.

In Madeline Miller's novel, Circe's inner evolution leads to fundamentally different consequences. The awareness of her own otherness becomes the starting point for the heroine's gradual growth within a reality that rejects her. Her ability to influence the surrounding world does not emerge instantaneously, but is formed through the process of reinterpreting her own position.

The comparison of these models also makes it possible to identify structural differences between the novels. In *The Silence of the Girls*, psychological depth is constructed through the experience of loss and alienation. The heroine preserves the capacity for self-reflection; however, her perception of the world is determined by the necessity of adapting to a situation in which every action produces consequences beyond her control. Even the moments in which she perceives Achilles' vulnerability do not alter the nature of their relationship. Psychological insight here possesses no transformative power and remains solely a form of inner experience.

The difference between the two works is also manifested in the way the category of power is interpreted. In Pat Barker's novel, power remains external to the heroine. She observes its manifestations and records its consequences, yet never appropriates it for herself. Achilles' vulnerability remains episodic and does not undermine his position within the hierarchy of the military world.

In Madeline Miller's novel, power acquires a different meaning. Circe does not inherit a ready-made model of authority, but constructs her own. Her actions are directed not toward the assertion of superiority, but toward the establishment of boundaries within which she can exist independently of another's will. In this way, power loses the character of external coercion and becomes an expression of inner autonomy.

Finally, a fundamental distinction emerges in the nature of narrative perspective. In *The Silence of the Girls*, the narrative retains its connection to the epic chronotope, and even the presence of a female narrator does not completely dismantle it. The story of Achilles continues to determine the overall course of events, while the voice of Briseis exists alongside that story without replacing it.

In *Circe*, a complete reconstruction of the narrative center takes place. The story is no longer organized around a male hero. Male characters become part of the heroine's biography rather than the reverse. This shift makes it possible to present myth not as a closed and completed system, but as a space open to new interpretations.

A unifying element in both novels is the attention paid to the psychological vulnerability of male characters. In each work, the heroines witness moments in which the heroic figure loses its apparent solidity. Briseis observes Achilles' fear and emotional dependency, while Circe perceives the limitations of her father and his inability to imagine a reality beyond his own self-perception: "But he liked the way the obsidian reflected his light, the way its slick surfaces caught fire as he passed. Of course, he did not consider how black it would be when he was gone. My father has never been able to imagine the world without himself in it"²². These observations not only deepen the psychological characterization of the male figures, but also transform the position of the heroine herself, enabling her to move beyond the role of a passive object.

Conclusion

As a result of the conducted analysis, it has been established that contemporary feminist interpretations of ancient myth are not limited to a change in narrative perspective, but affect the very principle of the organization of mythological reality itself. In the novels of

²² Miller M. (2018). *Circe: a Novel*. First edition, Little, Brown and Company, p. 12. – 393 p.

Madeline Miller and Pat Barker, ancient myth ceases to be a story told about a woman and becomes a story told by the woman herself. This shift is fundamentally significant, since it makes it possible to reveal that which remained outside the field of vision in epic narrative.

The comparison of the novels by Pat Barker and Madeline Miller makes it possible to identify two distinct modes of interaction with mythological material. In the first case, myth functions as a closed system within which the heroine is compelled to exist, interpreting events without possessing the ability to alter the established structure. In the second case, myth becomes a space for the formation of a new position, within which the character gradually acquires the capacity to influence her own fate and determine her relationship to the surrounding world. At the same time, both works demonstrate a common tendency toward the displacement of semantic emphasis from external action to inner experience.

The comparison of these images makes it possible to identify an important difference in the modes of myth reinterpretation. In Pat Barker's novel, the heroine is unable to change her circumstances, yet her ability to speak and remember becomes a means of preserving her sense of self. In Madeline Miller's novel, the heroine not only becomes aware of her position, but also gradually begins to influence her own fate. Thus, whereas in the first case the central focus is placed on experience and testimony, in the second it is placed on awareness and action. Thus, *Circe* and *The Silence of the Girls* represent two complementary directions in the development of contemporary female mythopoeitics. Taken together, these models demonstrate that ancient myth continues to function as a productive form of artistic thought and makes it possible to perceive that myth contains not one, but several possible versions of events. This confirms that the meaning of myth is determined not only by the plot itself, but also by the identity of the one who tells it.

ԱՆՆԱ ՉՈՄԱՐՅԱՆ – Անտիկ միֆի ռեթելինգների գուգադրումը Մադլեն Միլլերի և Փեթ Բարքերի ստեղծագործություններում – Հոդվածում ներկայացվում է անտիկ առասպելների 21-րդ դարի ֆեմինիստական վերապատումների համեմատական վերլուծություն Մադլեն Միլլերի «Կիրկե» և Փեթ Բարքերի «Աղջիկների լռությունը» վեպերի հիման վրա: Առանձնահատուկ ուշադրություն է դարձվում նարատիվի կառուցվածքին, մշակութային համատեքստին և պատումի տեսակին համապատասխան կիզակետավորման (ֆոկալիզացիայի) տեղաշարժին, ինչպես նաև ավանդական հերոսական դիսկուրսի ապակառուցմանը: Հետազոտությունը քննում է այն ուղիները, որոնցով ժամանակակից հեղինակները վերաիմաստավորում են առասպելաբանական նյութն այլընտրանքային դիտանկյունից իմաստային շեշտադրումը հերոսական էպոսից տեղափոխելով դեպի հոգեբանական փորձառություն, մասնավորապես՝ տրավմատիկ փորձը և դրա հետևանքները: Վերլուծությունը նաև վերհանում է ժամանակակից կնոջական միֆապոետիկայի երկու տարբեր մոդելներ, որոնք արտացոլում են առասպելաբանական կառույցների և պատումային հեղինակության հետ փոխազդեցության տարբեր եղանակներ:

Բանալի բառեր – անտիկ առասպել, ֆեմինիստական արձակ, կնոջական նոր միֆոպոետիկա, համեմատական վերլուծություն, պատումային ձայն, ֆոկալիզացիա, հերոսականություն, իշխանություն և բռնություն, Մադլեն Միլլեր, Փեթ Բարքեր

АННА ЧОМАРЯН – Сопоставление ретеллингов античного мифа у Мадлен Миллер и Пат Баркер. – В статье проводится сопоставительный анализ феминистских ретеллингов античного мифа XXI века на материале романов Мадлен Миллер «Цирцея» и Пат Баркер «Безмолвие девушек». Особое внимание уделяется нарративной структуре, смене фокализации в соответствии

с культурным контекстом и типом повествования, а также деконструкции традиционного героического дискурса. В исследовании рассматриваются способы, с помощью которых современные авторы переосмысливают мифологический материал с альтернативной точки зрения, смещая смысловой акцент с героического эпоса на психологический опыт, в особенности на травматический опыт и его последствия. Анализ также выявляет две различные модели современной женской мифопоэтики, отражающие разные способы взаимодействия с мифологическими структурами и повествовательной властью.

Ключевые слова: античный миф, феминистская проза, новая женская мифопоэтика, сопоставительный анализ, повествовательный голос, фокализация, героизм, власть и насилие, Мадлен Миллер, Пэт Баркер

Ethics Statement

The author confirms that all ethical requirements regarding the research have been met.

Conflict of Interest Statement

The author confirms that there is no conflict of interest.

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