

A TRANSMEDIA NARRATION OF CIRCE THROUGH MADELINE MILLER'S ADAPTATION OF THE ANCIENT GODDESS

Zohreh **Ramin**, University of Tehran, Iran, zramin@ut.ac.ir

Habibeh **Razavi**, Alborz Campus, University of Tehran, Iran, habibeh.razavi@ut.ac.ir

Original scientific paper

DOI: 10.31902/fl.45.2023.10

UDC: 821.111(73).09Miller M.

Abstract: Transmedia storytelling involves unfolding several narratives across differing platforms while each text makes a distinctive contribution to the creation of a unique grand narrative. According to Henry Jenkins, one of the ways in which contemporary writers are using transmedia literature is by recreating old stories in a new way. Madeline Miller has challenged the dominant male perspective by re-writing an ancient myth through the female point of view and renegotiating the female presence in literary history. Transmedia has allowed the writer to rewrite mythical history and participate in the recreation of literary history. Through transmedia, the readers are no longer passive observers, but rather active participants involved in the creation of the literary world that in Circe's case is an enhanced myth.

Keywords: Transmedia, mythology, re-telling, hyper media, Circe

"The best weapon against myth is to perhaps mythify in its turn and to produce *an artificial myth*: and this reconstituted myth will in fact be a mythology" (Barthes, 139).

Mythology is the background music to all writing; it seeps through all prose either consciously or unconsciously. Joseph Campbell talks about the pervasive mono myth in *Hero with a Thousand Faces* (1949), stating that "It would not be too much to say that myth is the secret opening through which the inexhaustible energies of the cosmos pour into the human cultural manifestation." Madeline Miller has taken an ancient myth, retranslated it, and reconfigured the story through the lens of transmedia, offering a new experience to the old tale. According to Henry Jenkins, "a transmedia story unfolds across multiple media platforms" (Jenkins, 95) yet making "a distinctive and valuable contribution to the whole" (Jenkins, 96) is what makes transmedia different from adaptation. This rendition is transmedia in that it is adding to the conversation and expanding the world of mythology while also connecting the stories to current situations. Mythology is not exclusive to text anymore, as the stories have

caught the attention of mass population. We have several media platforms at work, which are interacting with the audience and expanding the conversation. Transmedia storytelling does not focus on individual pieces but rather the grand narrative that all of the different pieces create. Each of these pieces is a standalone, which means without the other pieces, it still makes perfect sense; however when all of the pieces are placed side by side, it creates a very unique and enriched experience. “The concept of *transmedia storytelling* is defined as the practice of ‘coordinated storytelling across multiple media platforms’” (Pietschmann, Völkel, Ohler, 2260). In transmedia storytelling, different sources of media are used to engage the audience with the story and each media source carries a different component of the original source.

This type of storytelling is an experience where it is not only the original text that is influencing all other forms of media, but rather all forms become layers of a single work. Movie scenes end up influencing follow-up novels, or the backstory included in a game is included in the movie and so on. As Culler explains, “the notion of intertextuality names the paradox of linguistic and discursive systems: that utterances or texts are never moments of origin because they depend on the prior existence of codes and conventions, and it is the nature of codes to be always already in existence, to have lost origins” (1383). The communal aspect of online writing results in “a demystification of

the creative process, a growing recognition of the communal dimensions of expression, as writing takes on more aspects of traditional folklore practice” (Jenkins, 179). The internet has facilitated the access for younger generations to take part in fan communities and has intensified fan participation. The act of creation is no longer a privilege afforded to few, but rather it is a common right seized by all participants. Through looking at Madeline Miller’s rendition of *Circe* through Henry Jenkins’ theories of transmedia, we analyze her contribution to rewriting mythology and reclaiming the female narrative.

Ancient goddess in a new world:

Female writers are continuously rewriting and challenging the patriarchal format of the myths that are generally well accepted and embraced by the public. Some critics argue that the long history of misogyny that forms the base and walls of mythology are unbreakable by the feminist movement and efforts should be focused elsewhere, but the new developments in contemporary literature and their reception has fostered hope. Madeline Miller’s *Circe* was a New York bestseller, Kamila Shamsie’s *Home Fire*, a reworking of the Antigone myth, won the Women’s prize for literature.

Everything Under, Daisy Johnson’s take on the Oedipus myth, was shortlisted for the Booker Prize, and in 2005, Canongate launched the first volume of the *Canongate Myths*, which commissions renowned authors to retell ancient myths through a very contemporary, and thus anti-misogynistic, point

of view. Female retelling of the myths is creating a meta narrative where the writers are no longer accepting the context that has been forced upon them. They are instead now renegotiating their place within the literary world. As Liedeke Plate states, "the emancipatory potential of rewriting" (Plate, 4), refashioning a myth through a new lens, can provide the opportunity for recreation or even creation of artificial myth. Myths are placed in the land between truths and un-truths. They clearly represent the state of minds that were prevalent at the time and the dominant ideologies present among the people, yet logically, they are not holistically based on truth either. This makes the place of women even more precarious in mythology, considering how in most myths, there is some form of rape or abuse and these stories were created as moral lessons and not just for the sake of entertainment.

Ostriker characterizes myth thus:

Whenever a poet employs a figure or story previously accepted and defined by a culture, the poet is using myth, and the potential is always present that the use will be revisionist: that is, the figure or tale will be appropriated for altered ends, the old vessel filled with new wine, initially satisfying the thirst of the individual poet but ultimately making cultural change possible, like the gods and goddess of classical mythology, all such material has a double power. It exists or appears to exist objectively, in the public sphere, and consequently confers on the writer the sort of authority unavailable to someone who writes "merely" of the private self. Myth belongs to "high" culture and is handed "down" through the ages by religious, literary and educational authority. At the same time, myth is quintessentially intimate material, the stuff of dream life, forbidden desire, inexplicable motivation – everything in the psyche that to rational consciousness is unreal, crazed or abominable (Ostriker, 72).

As the writers can consider their role as myth-makers, Miller has the privilege to recreate her own version of myths and is fortunate enough to see the impact of her myths on simultaneous myths to come. As Susan Sellers states in her book *Myth and Fairy Tale in Contemporary Women's Fiction* (2001), "Myth-making as a primal or universal function of the human mind ... Both for society at large and for the individual, this story-generating function seems irreplaceable. The individual finds meaning in his life by making of his life a story set within a larger social and cosmic story" (29). The writer is already accessing the world of mythology when they are using older stories as a foundation to build their story upon: even the functionality of the new myths have not changed as they are both entertaining and contain a lesson to be learned. Though they might not be as didactic as they once were, they do nonetheless have a message for the reader. While Miller focuses on the sexist treatment of women in *Circe* "there always remains, around the final meaning, a halo of vir-

tualities where other possible meanings are floating: the meaning can almost always be *interpret-ed*" (Barthes & Sontag , 119). Reestablishing a story from a single medium into a Transmedia narra-tive involves adapting and translating the text into different modes of interpretation, thus further establishing the plot and the characters through the story world to afford new artistic affordances. According to Henry Jenkins, transmedia needs to be understood as a shift of how media and cul- ture are produced and consumed. Transmedia is not mere passive participation, but rather the readers are to become active hunters of content. The readers gather information and differentiate between reliable and unreliable pieces of content.

Madeline Miller has access to the many different forms of narration that revolve around Circe, but she has chosen to narrow down her narrative through hunting and gathering as Henry Jenkins claims. Literature is availing itself with transmedia to keep in line with the digital culture of the day and the needs of the new generation. Transmedia story worlds offer an infinite number of readings of a text, as readers engage with the text through different mediums and are granted a creative outlet with differing degrees of participation according to their interest. Each media provides a dif-ferent door into the story world where the reader may enter to engage with other visitors, whereas linear narratives only had one entry way for the reader to follow and engage with the text and es- tablish an interpretation. Boltin and Grusin claim that " Because there is no single, privileged point of view, the self becomes a series of 'other' points of view - the intersection of all possible points of view that can be taken in a given space" (232). As the narratives and differing forms of media overlap, the reader becomes the point of convergence of this story world. Therefore, the narration no longer circles the text, but instead it circles the reader. Each version of the story is shaped by the different forms of media and the forms of engagement that is attached to the text from the participants, ultimately contributing to the maintenance and relevancy of the story world.

Circe Rebirthed:

Miller is revitalizing the epic tradition through *Circe*. Representation of Circe is not a new concept. Miller is adding to a conversation that Milton, Spencer, Yates, and many more have had a say in. Circe has been a character that has caught the imagination of many poets, but most of these writ- ers have focused on one version of her dual personality. She is either a vengeful sorceress or a healer, a wanton seductress or a faithful mother. But Miller manages to dissolve this duality in her character and show her as a flawed, yet complete, character. Henry Jenkins theories of hunting and gathering to create a new narrative through the old pieces of narrative can be seen in this new de-piction. Miller has gathered the prevalent narratives and restitched the pieces into a new canvas.

Miller's Circe is neither devil nor saint, but rather a 'human' character who is shaped by her circumstances. There might not be justification for some of her actions, but there is empathy and understanding. Miller has managed to humanize this goddess, whereas most writers sought to demonize her. This version of the myth might seem unique, but as Mary Beard points out, "Ultimately the answer lies in the nature of the myths and the very idea of an orthodox version. Except for dull encyclopedias and stories told on grandmothers' knees, there was no such thing as a 'straight' version of Greek myth, even in antiquity. Every literary telling we have is already a reworking, a pre-quel, a sequel or a subversion" (2). Madeline Miller is adding to a thousand-year-old conversation but with reclaimed power. She subverts the old stories into a new narration, changing the flow of power and harnessing transmedia and adaptation techniques.

The myth of Circe seems to be in conflict with itself as her image has evolved through the ages. Myth's generation of meaning seems to depend on the time and context that it is placed upon, evolving as cultural values evolve. Homer's Circe might have seduced men into her island, but she was also a healer and a helper. She helped Odysseus and the men escape the wrath of Scylla and continue their journey back to Ithaca. Homer's original depiction "emphasizes the important role the enchantress plays, in Homer and Ovid in particular, as a figure for specifically rhetorical and poetic seductions... a persistent doubling of poet and temptress" (Gough, 72). Homer strikes a balance between both sides of her personality: a sorceress who turns men into pigs and the woman who helps heroes get back home.

However, other renditions of her character have not been so kind. Spencer's rendition of her in the *Faerie Queene* was of a 'prostitute,' a villainous temptress that had to be banished for the hero to save his virtue. Milton's rendition was not as harsh in *Paradise Lost*, but it is not a flattering image either. There have been many adaptations of this character through the times, but it has been through the dominant male gaze, forcing an identity upon her. Miller changes this narrative into a feminist retelling. This is a feminist narrative told by a woman, challenging the previous images.

Circe, the witch-goddess who was villainized and depicted as a bitter forlorn woman out to revenge mankind, has her own narrative. This time, the stories are framed from her point of view, and the audience experiences the events from an alternative perspective. Circe seems aware of the contradictory stories that are told about her and accepts these stories with a sense of humour and indifference: "Later, years later, I would hear a song made of our meeting. I was not surprised by the portrait of myself: the proud witch undone before the hero's sword, kneeling and begging for mercy. Humbling women seems to me a chief pastime of poets. As if there can be no story unless we crawl and weep." (Miller, 181)

In time, feminine retellings of mythology may help destabilize the masculine gaze of the patriarchal story tellers, such as Homer and Ovid, who make the foundation of literature. As Barthes rightly points out, “Storytelling is always a way of searching for one’s origin, speaking one’s conflict with the Law, entering the dialectic of tenderness and hatred” (Barthes & Turner, 47). Critical opinions vary on the effectiveness of the female retellings as long as they are following the same framework and language pressed on us by the patriarchal writers, but this research argues that multimedia representation of mythology through differing viewpoints is, in fact, helping with the acceptance of ‘otherness.’ As Barthes rightly draws into focus:

“Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for us more than a chapter in cultural history: it is an act of survival. Until we can understand the assumptions in which we are drenched we cannot know ourselves. A radical critique of literature, feminist in its impulse, would take the work first of all as a clue to how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us...We need to know the writing of the past, and know it differently than we have ever known it; not to pass on a tradition but to break its hold over us” (Rich, 18–19).

Madeline Miller liberates Circe from the forced personality caging her from the past and allows her the chance to self-represent. Henry Jenkins argues that by taking the power away from the text and allowing the readers to recreate the narrative, the interactive transmedia we are creating becomes superior to the original text. Miller reevaluates Circe’s history through transmedia as she chooses the pieces of narrative to mold a new story.

Myths are infamously misogynistic, packed with abuse, rape, and violence against women. However, female authors are counteracting the exclusion of women from literature and canon, accompanied with their exclusion from the public sphere, by rewriting history and inserting themselves back into the conversation. By rewriting the ancient myths, they are renegotiating their place within the texts. Historiographic metafiction, using Linda Hutcheon’s definition, “installs and blurs the line between fiction and history and there is simultaneous and overt assertion and crossing of boundaries in a way which is intensely self-conscious” (112). Novelists are revisioning the ancient myths from a new perspective, humanizing them, and bringing them out of marginalization. These meta-narratives in patriarchy are, in fact, helping with the dismantling of this system and allowing the ‘other’ voices to be heard. Miller, in her desire to reengage the patriarchal story telling of women, states that she wanted to give Circe a life of her own and to not have her as only a marginal character: “I wanted her to be the centre of the story. I wanted it to be an epic story about a woman’s life. And for her to have all the attention and all the adventures and the growth, the errors, the virtues, that heroes like Achilles and Odysseus have

in their stories" (Nicolau, 3). Hyper-media texts allow the audience to engage with a chain of media versions rather than being limited to individual versions of interpretations. The openness of hypermedia affords the readers flexibility since the creative element is ever-evolving and subject to change as the expectations of the audience change. There is no final work, but rather a "work in progress, insofar as it remains open and is constantly increasing" (Hellekson and Busse, 7). The hypertexts take into consideration the changing environmental conditions and react to the needs of the audience.

Elaine Showalter explains how the female writer does not have the necessary history to build upon as male writers would, so they have to "rediscover the past anew, forging again and again the consciousness of their sex" (12–13). Even the femininity that is showcased in mythology is femininity for men. Naturally, the question arises that by recreating mythology, are the female authors adding to the pervasive masculine narrative or are they recreating a new mythology? According to trans-media storytelling, as long as a story is embraced by readers and expanded upon, the text is not fixed. Each author that adds to the story, be it through fanfiction or a published piece of work, is adding to this conversation. Miller's *Circe* is thus not a resurrection, but rather a recreation of what the story needs to be for this generation. *Circe* has been expanded through stories, poetry, opera, movies, and even a television series, and each of these creations are a mirror of the dominant dialogue of the time they represent. Lévi-Strauss's assertion that "we define the myth as consisting of all its versions," hinting towards future versions (435) supports the theory that myth is not limited to the time it was created but it also encompasses all of its growing sects. Purkiss comments how "for feminists, the rewriting of myths denotes participation in the struggle to alter gender asymmetries agreed upon for centuries by myth's disseminators" (Larrington & Purkiss, 441). Female writers refuse to accept the mythologies as they were once represented. Instead, by changing the stories and inserting their narratives into the fold of the original stories, they are reviving the 'compost' we are planting on. Mythology encompasses so much of the foundation that stories are based upon, that until we manage to balance the asymmetry present in that ancient narrative, the stories coming out of this foundation will be lopsided.

According to Susan M. Gilbert and Sandra Gubar's *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination* "patriarchy and its texts subordinate and imprison women" (13), so therefore by taking control of the texts, we can exchange subordination to primary and vital. Miller's *Circe* is quite literally exiled by the patriarchy, specifically her patriarch, but she does not accept the constraints placed on her without finding ways around the limitations. She learns to rebuild her identity into something new, shatter the image of the meek unloved child and build a powerful woman in her

stead. Her dislodging of the invisible girl creates an opportunity for her to experiment with her new identity and a new source for her personal myth.

In most retellings of Circe, there is a tangible reduction of power for the female characters, evengoing so far as removing her from being the protagonist of her own story to playing second fiddle. Examples of this can be Ovid's rendition of her, and Spencer's refashioning of her into a side character. The lines of magic and medicine were often blurred throughout history, and working with herbs and drinks to heal the sick very closely resembled Circe's type of magic where she also uses herbs and drinks to transform men into animals and conduct magic. Circean attributes were often used to represent "bad" or "lost" women; characterizations such as sexual desire, independence, and self-awareness were considered as satanic traits and had to be "cured." The mythical female characters had a significant influence over the creation of female stereotypes as either being dangerous seductresses or evil doers if they happen to be powerful and independent, as Kimerly Stratton examines in *Naming the Witch: Magic, Ideology, and Stereotype in the Ancient World*. Circe, who has always been an outsider, transforms into a symbol of rebellion, a figure unwilling to submit to male authority, and challenges the status quo. Her punishment is banishment, but this exilement is a blessing in disguise. When she is rid of the suffocating pressures of society, she begins to flourish and hone her craft. She becomes one with nature and learns to extract power from the elements of nature. Circe is understood through nature the way her own kind refuses to understand her. She wills her thoughts into elements of nature, and nature creates her desires. There is perfect harmony between her thoughts and object of her desire, but she cannot communicate the simplest of her needs to her family: "I brought a withered flower back to life. I banished flies from my house, I made the cherries blossom out of season and turned the fire vivid green. If Aetes had been there, he would have choked on his beard to see such kitchen tricks" (Miller, 74).

There is a phase of transition that the character needs to go through to come into herself but ultimately, the island becomes a threshold of change. Not only does the island change its inhabitants but all who step upon it. Circe's *Pharmakon* was both poison and cure depending on the outcome she desired.

"Circe with one drink converted men into beasts, and with another remedy restored to them to their real shape and human form. By this the poets, first inventors of all philosophy, meant to convey to us that desire when it is used for luxury and vice, makes us more brutish than the beasts themselves, but if it is by divine help imbued with precepts of virtue, it renders to men their true form and delivers them from the bestial servitude of vice and lust" (Balet, 102).

Circe is defined as 'other,' as she does not belong with the gods nor does she belong with the mortals. Therefore, she is placed on an island to be isolated in order to highlight her strangeness. She is someone who is on the fringe of

society, and society punishes her for being different. They label her as a witch, a term used for non-conforming women and to underline her undesirability. In the previous literary traditions, powerful women were vilified in some manner to detract from their influence. Circe not only had the power to transform men but also immortal creatures. She transformed a sea nymph into a terrible monster and a man into a god. This made her the most fearsome for the gods who took glory in their unchangeability.

Circe through different eras:

The myth of Circe is to be found in numerous classical sources, including Homer's *The Odyssey* and Ovid's *Metamorphoses* to name a few. Homer's Circe is depicted as a powerful and wise goddess who is not only in touch with nature but can also control it. She uses herbs and magic to transform Odysseus's men into pigs, but she also shows his way home when he decided to leave her island. Through the centuries, as different religious and social points of view begin to affect the original text, Circe changes from a well-balanced character into a new vengeful, jealous, and unbalanced character. Close reading of any text can transform it into a new text, and the alternative texts that were created from the same character are a testimonial to that.

Ovid's version of Circe is a misogynistic one, turning a powerful goddess into a sexually insatiable, cunning sorceress. This new version of Circe is selfish and only seems to use her magic when she wants to take revenge on those who have angered her. In Ovid's depiction of Circe and the other gods, gender and magic go hand in hand. However, the male characters are far more powerful and carry more magic than the female characters. The male characters are also more stable, whereas the female characters are linked to change. Their identities are not stable because they are dependent on the men in their lives. Circe, for example, is defined by her relationships to men: her father, Glaucos; her brothers, Odysseus; and finally her son and husband. Each recreation adds to the world of Circe a new depth and differing perspectives, which bring with themselves new justifications and renunciations. Miller's use of intertextuality and reworking of this ancient text allows her to escape the heavy burden of the patriarchal damnation and affords her a rebirth while still keeping her main characteristics intact.

Circe's gift is transformation. She transforms others among her own transformation. Her magic "can be used benevolently or malevolently," but her transformations also induce "some kind of moral reform" (Yates, 202). Circe's potions bring out the true nature of the man who drinks it. For men who rape and abuse her, she transforms them into swine and as these animals are within their nature, she feels no remorse for her actions. She reflects on her actions as repercussions to certain deeds and has no remorse for her choice in her transfigurations because the intended parties have 'earned' their new roles.

“After I changed a crew, I would watch them scrabbling and cry-ing in the sty, falling over each other, stupid with their horror. They hated it all, their newly voluptuous flesh, their delicate split trotters, their swollen bellies dragging in the earth’s muck. It was a humiliation, a debasement” (Miller, 172). She is branded as wicked for turning men into pigs, but through Miller’s feminist narrative, the reader has the opportunity to fill in the gaps left by the ancient authors. This alternative version of the text affords the opportunity for the author to challenge the stereotypes of gender and the expectations set for each gender through her storytelling. By adding background and depth to a sideline character, she shifts the spotlight from the male characters onto the female protagonist. Miller is focused on dismantling the systematic patriarchal story and eliminating the hero worship from both sexes. Both sexes are depicted on equal ground, and Miller does not bend to social expectations. One example of this is when Penelope and Circe meet each other on Circe’s island. Miller does not lower either woman to sensationalism nor drama, as would be expected. The wife and the mistress meet, and as the dominant patriarchal narrative would demand, hatred and strong emotions should ensue. Instead, both women carry on with dignity and find common ground to stand on. Penelope and Circe share similarities in that both are living a pseudo-life by waiting for life to happen rather than partaking in life. Both are fighting unwanted attention from lecherous men and both are raising their sons as single mothers. Although they meet on unfriendly terms and as rivals, they soon realize they are the same person and eventually go so far as to change places. Penelope becomes the witch of Aiaia, and Circe sets off to explore the world as a mortal and a healer. They have been wronged by men most of their lives, but they thrive when they accept and lean into their powers. They both have Odysseus in common and have born him a son, but contrary to older versions of Circe’s story, Odysseus is not some prize to be won by the women. The female characters are pushed to the side for the male character to shine as Macmillan argues:

The same can be argued for the *Odyssey*, where the female characters, including the goddesses Circe and Calypso, appear to act primarily as structural elements, enabling or hindering Odysseus on his journey home to Ithaca. In the *Odyssey*, Circe certainly hinders Odysseus’ journey in one sense, as she turns his men into swine and becomes his lover and hostess on Aiaia for a year. However, she also acts as an important enabler; in contrast to Calypso, who wants to keep Odysseus with her for ever, Circe makes no protest when Odysseus eventually decides to leave. (Macmillan, 32)

The female characters are entertainment of little value, they can easily be replaced or forgotten, and if they follow the rules of the patriarchy, they will be rewarded with marriage. According to Campbell, the journey of the male hero

and female hero differ in this respect: the male hero enters into marriage as a prize, which he is the master of, whereas the female hero is to hand over her power and be subdued. Whether or not she wants to be conquered is of little relevance, as, "When the adventurer, in this context, is not a youth but a maid, she is the one who, by her qualities, her beauty, or her yearning, is fit to become the consort of an immortal. Then the heavenly husband descends to her and conducts her to his bed— whether she will or no. And if she has shunned him, the scales fall from her eyes; if she has sought him, her desire finds its peace" (Campbell, 109-11). Miller challenges this narrative, as the female characters take centre stage as the most powerful goddess, mother, and individual. Circe is battling Athena, the most powerful goddess in the world. She fights monsters and battles demons while the men are shown as frivolous and lustful. Marriage is not a prize to be won, but rather a deterrent in these characters' lives.

The transmedia retelling of Circe's story is challenging the dominant narrative by allowing the writer to rewrite the story from a feminist point of view. Henry Jenkins argues that fan participation in rewriting texts enhances the quality of literature for all involved, and Miller has managed to prove this theory by rewriting Circe's story. By allowing a side character to have an individual voice and affording her the chance to narrate her story from her point of view, Miller affords her the power that has been snatched away by the male authors. Miller challenges all of the stereotypical labels placed upon this character by creating a strong, resilient woman who is determined to persevere no matter what the patriarchal society throws at her. By interjecting these powerful women into ancient myths, the writers are helping reshape literature and grant permission for the younger writers to follow in their footsteps. Even history is not set in stone, and these authors are proving that.

REFERENCES

- Bale, J. (1849). "The Image of Both Churches." in *Select Works of John Bale*. Cambridge University Press, 17-18.
- Barthes, R. (2013). *Mythologies*. New York, NY: Hill and Wang.
- Barthes, R., & Sontag, S. (2015). *A Barthes reader*. New York: Hill and Wang a division of Farrar, Straus & Giroux.
- Beard, Mary. Review: Helen of Troy | Weight | The Penelopiad | Songs on Bronze. (2005, October 28). Retrieved December 04, 2020, from <https://www.theguardian.com/books/2005/oct/29/highereducation.classics>
- Bolter, Jay David, and Richard Grusin. 1998. Immediacy, Hypermediacy, and Remediation. In *Remediation: Understanding New Media*. Cambridge: The MIT Press.
- Campbell, J. (2017). *The hero with a thousand faces*. Mumbai, India: Yogi Impressions.
- Cooper, G. (2011). *Homer's odyssey*. Rearsby: W F Howes.
- Culler, J. (1976). Presupposition and Intertextuality. *The John Hopkins University Press*, 95(6), comparative literature, 1380-1396.

- Gilbert, S. M., & Gubar, S. (1979). *The madwoman in the attic: The woman writer and the nine-teenth-century imagination*. New Haven: Yale University Press.
- Gough, M. J. (1996). *Daughters of Circe: Effeminacy and poetic efficacy in Renaissance epic and theatre*. Ann Arbor, MI: University Microfilms International.
- Hutcheon, L. (2010). *A poetics of postmodernism: History, theory, fiction*. New York: Routledge.
- Jenkins, H. (2016). *Convergence culture: Where old and new media collide*. New York: New York University Press.
- Larrington, C., & Purkiss, D. (1992). *The feminist companion to mythology*. London: Pandora.
- Lévi-Strauss, C. (1955). *The Structural study of myth*. Philadelphia, PA: American folklore Society.
- Loewenstein, D. (1993). *Paradise lost: Milton*. Cambridge: Cambridge university.
- Macmillan, C. (2020). The Witch(es) Of Aiaia: Gender, Immortality and the Chronotope in Madeline Miller's *Circe*. *Sceindo*.
- Miller, M. (2019). *Circe*. London: Bloomsbury Publishing.
- Nicolaou, E. (n.d.). How This Author Is Rewriting "The Odyssey" To Place A Woman Front & Center. Retrieved December 04, 2020, from <https://www.refinery29.com/en-us/2018/04/195530/madeline-miller-circe-author-interview-women-mythology>
- Ostriker, A. (1982). "The Thieves of Language: Women Poets and Revisionist Mythmaking." *Signs*, 8(1), 68-90.
- Ovid, O. (2016). Ovid. Place of publication not identified: Forgotten Books.
- Pietschmann, D., Volken, S., & Ohler, P. (2014). Limitations of Transmedia Storytelling for Children: A Cognitive Developmental Analysis. *International Journal of Communication*.
- Plate, L. (2010). Transforming Memories in Contemporary Women's Rewriting. *Palgrave Macmillan*. Review: Helen of Troy | Weight | The Penelopiad | Songs on Bronze. (2005, October 28). Retrieved December 04, 2020, from <https://www.theguardian.com/books/2005/oct/29/highereducation.classics>
- Rich, A. (1972). *When we dead awaken: Writing as re-vision* (Vol. 34). College English.
- Sellers, S. (2006). *Myth and fairy tale in contemporary women's fiction*. Basingstoke: Palgrave.
- Showalter, E. (1999). *A literature of their own: British women novelists from Brontë to Lessing*. Princeton, NJ: Princeton University Press.
- Warton, T. (2001). *Spensers Faerie Queene*. London: Routledge.
- Yates, F. (2015). *Giordano bruno and the hermetic tradition*. Place of publication not identified: Routledge.

TRANSMEDIJSKA NARACIJA KIRKE U ADAPTACIJI ANTIČKE BOGINJE MADELIN MILER

Transmedijsko pripovijedanje uključuje razvijanje različitih narativa na različitim platformama, pri čemu svaki tekst daje svoj poseban doprinos stvaranju jedinstvene velike naracije. Prema Henriju Dženkinsu, jedan od načina na koji savremeni pisci koriste transmedijsku književnost jest preoblikovanje starih priča na nov način. Madelin Miler izazvala je dominantnu mušku perspektivu ponovnim pisanjem drevnog mita iz ženske

perspektive i pregovaranjem o prisutnosti žena u književnoj istoriji. Transmedija joj je omogućila ponovno pisanje mitološke povijesti i sudjelovanje u stvaranju književne istorije. Kroz transmediju, čitaoci više nijesu pasivni promatrači, već aktivni sudionici u stvaranju književnog svijeta koji je u slučaju Kirke obogaćen mit.

Ključne riječi: transmedija, mitologija, ponovno pripovijedanje, hipermedija, Kirka.