



---

**FICTIONAL REPRESENTATION OF WOMEN SYMBOLIZING  
CONTEMPORARY VALUES IN SPECIAL REFERENCE TO  
NATALIE HAYNES “PANDORA’S JAR”**

---

**G. Durgavyshnavi<sup>1</sup>, Dr.A.Vijayanand<sup>2</sup>**

**<sup>1</sup>Research Scholar, Department of English, Kalinga University, Raipur  
Lecturer, Dept. of English, CH.S.D.St.Theresa’s College for Women (A), ELURU**

**<sup>2</sup> Professor, Department of English, Kalinga University, Raipur**

---

**Abstract**

The present paper focuses on Fictional Representation of women symbolizing contemporary values in special reference to Natalie Haynes “Pandora’s Jar”. In Pandora's Jar: Ladies in the Greek Fantasies, Natalie Haynes, classicist, author, and telecaster, tries to reevaluate a portion of the persevering through impression of ladies from Greek fantasy. Haynes places ladies whose accounts have generally been kept to a great extent in the shadows, up front stage with her top to bottom investigation and reassessment of their heritages. In this book Haynes presents an open and provocative assortment of expositions, blending grant and a gnawing mind borne from her experience as a professional comic. Natalie Haynes picks ten ladies in Greek fantasies whose accounts have been told and retold, in artworks, containers, films, dramas, musicals. She saw that significant ladies characters in the first adaptations became nonexistent or pale shadows of themselves as time elapsed and with each retelling. The stores as told in the movies are the rendition that the vast majority see, recollect and accept. In this captivating book she retells the narrative of these ten Greek legendary ladies, dives into old texts and closer views them.

**Key Words:** Greek Mythology, Feminism, professional, Stories, Contemporary Values

---

**Introduction**

Natalie Haynes is an essayist and telecaster. She is the creator of *The Golden Rage*, *The Offspring of Jocasta*, and *1,000 Boats*, which was shortlisted for the Ladies' Award for Fiction in 2020. Her true to life book about ladies in Greek Fantasy, *Pandora's Container*, was a New York Times Smash hit in 2022. She has composed and performed eight series of her BBC Radio 4 show, *Natalie Haynes Goes to bat for the Works of art*. In 2015 she was granted the Traditional Affiliation Prize for her work in carrying *Works of art* to a more extensive crowd. *Stone Visually impaired* is her fourth book.

Pandora, (Greek: "All-Gifts") in Greek folklore, the main lady. As indicated by Hesiod's *Theogony*, after Prometheus, a fire god and heavenly comedian, had taken fire from paradise and presented it to humans, Zeus, the ruler of the, not entirely set in stone to

balance this gift. He as needs be charged Hephaestus (a divine force of fire and supporter of experts) to mold a lady out of earth, upon whom the divine beings presented their choicest gifts. In Hesiod's *Works and Days*, Pandora had a container containing every possible kind of wretchedness and wickedness. Zeus sent her to Epimetheus, who failed to remember the advance notice of his sibling Prometheus and made Pandora his significant other. She a short time later opened the container, from which the wrongs flew out over the earth. Trust alone stayed inside, the cover having been closed down before she could get away. In a later story the container contained not disasters but rather endowments, which would have been protected for humanity had they not been lost through the kickoff of the container, wondering for no specific reason. Pandora's container turned into a crate in the sixteenth 100 years, when the Renaissance humanist Erasmus either mistranslated the Greek or mistook the vessel for the case in the narrative of *Cupid and Mind*.

The Greek fantasies are among the world's most significant social structure blocks and they have been retold commonly, however seldom do they center around the noteworthy ladies at the core of these old stories.

Accounts of divine beings and beasts are the pillar of epic verse and Greek misfortune, from Homer to Aeschylus, Sophocles and Euripides, from the Trojan Conflict to Jason and the Argonauts. Regardless, today, an abundance of books, plays and movies draw their motivation from stories initially told very nearly a long time back. However, present day tellers of Greek fantasy have ordinarily been men, and have regularly shown little interest in recounting ladies' accounts. Also, when they do, those ladies are many times painted as tremendous, vindictive or outright malevolent. In any case, Pandora - the principal lady, who as per legend unloosed disarray upon the world - was not an antagonist, and even Medea and Phaedra have more nuanced stories than ages of retellings could show.

Presently, in *Pandora's Jar: Ladies in the Greek Legends*, Natalie Haynes - telecaster, author and energetic classicist - changes this irregularity. Taking Pandora and her container (the crate came later) as the beginning stage, she puts the ladies of the Greek fantasies on neutral ground with the menfolk. Following quite a while of stories recounting divine beings and men, be they Zeus or Agamemnon, Paris or Odysseus, Oedipus or Jason, the voices that sing from these pages are those of Hera, Athena and Artemis, and of Clytemnestra, Jocasta, Eurydice and Penelope.

After the initial section's title character, Haynes acquaints perusers with Jocasta, Helen, Medusa, the Amazons, Clytemnestra, Eurydice, Phaedra, Medea lastly Penelope. Perusers new to their accounts are directed through the applicable variants. These fantasies include injuries of marriage, parenthood, assault and treachery; their topics are serious and unforgiving. Maybe shockingly, a portion of the sexism and deletion that Pandora, the Amazons, Eurydice and others have encountered have shockingly current starting points. "Not interestingly, we see that a precise interpretation has been forfeited chasing making ladies less disturbing (and less amazing) in English than they were in Greek." Among

Haynes' subjects, "some have been painted as miscreants (Clytemnestra, Medea), some as casualties (Eurydice, Penelope), some have been in a real sense monstered (Medusa)," yet each contains profundities: "Medusa is- - and consistently has been- - the beast who might save us."The book is comprised of ten sections each highlighting various ladies from traditional writing and legend, including Pandora, Medea, Penelope, and The Amazons among others. Every part follows a comparative configuration with Haynes looking at the first, frequently fragmentary, records of these ladies prior to reevaluating the discernments related with them and how these have changed throughout the long term. The section on the nominal Pandora gives maybe the most obvious illustration of this, featuring that the popular 'Pandora's Crate' was mistakenly mistranslated by Erasmus in the sixteenth hundred years as a 'container' and was truth be told, a container, possible an amphora. Albeit this might appear to be an irrelevant detail when it's all said and done, features the reasonable distinction between the coincidental pushing over by Pandora of an unsteady container, and the determined opening of a taboo box in the understandings and translations of the story in hundreds of years thus. Fascinating relationships are likewise drawn among Pandora and other female figures, for instance, the similitudes between Pandora's story and that of the scriptural Eve, both portrayed as the principal lady, set up and destined to fall flat from her actual creation.

The section on Medusa reverberates especially emphatically with current women's activist talk, connecting with the fault credited to people for the wrongdoings sustained against them. In numerous understandings Medusa has been diminished to minimal more than Perseus' fight prize, a free head, regardless of being chaste for her change into a beast in a few early renditions of her story. All through the volume Haynes tries to challenge and reexamine these discernments, addressing why these ladies have come to be seen the manner in which they have and to make sense of their changing translations over the long haul.

Traditional texts are additionally contrasted with their advanced gatherings through models, for example, a Twilight Zone, Marvel Lady, Beyonce and Margaret Atwood's Penelopiad to epitomize the proceeding with impact of these texts on current narrating. It can in some cases feel as though the story bounces around dangerously fast, yet these examinations are really framed inside the setting of more extensive Old Greek society and culture and the speed makes for a stimulating and provocative read.

In spite of a portion of the emphatic contentions introduced, the book never feels like a determined criticism against Traditional essayists, with whatever as Ovid and Euripides being featured as having composed mind boggling areas of strength for and characters that stand their ground against present day champions. Rather, the book gives a more adjusted and nuanced investigation to a portion of the thornier inquiries and discussions of our ongoing time.

Albeit not maybe straightforwardly material to parts of school coursework, Pandora's Container gives various leaping off focuses to more profound conversations about the

translation and present day gathering of female characters from traditional writing and legend. It looks at how these ladies' accounts have come down to us through time and welcomes us to fundamentally analyze how these ladies were seen and keep on being seen in the ongoing day.

Pandora initially shows up in two of Hesiod's works, a short appearance in the sonnet 'Theogony' and a more extended depiction in 'Works and Days' around eighth century BC. Hesiod was a Greek writer said to have composed around 750-650 BC and, alongside Homer, is credited with laying out Greek strict traditions.

Hesiod's sonnet 'Theogony' portrayed Pandora as 'kalonkakon' or wonderful malevolence. 'Theogony' inventories the family history of the Divine beings. First comes Disorder, Gaia (Earth), Tartarus (Hidden world) and Eros (Love), Bedlam, Erebus (Murkiness) and Night, Night makes Day and Air, Earth makes paradise. Paradise (Ouranos/Uranus) and Gaia (Earth) have numerous kids including Kronos and Rhea. Ouranos conceals his kids in a cave away from light. To move away from the abuse Kronos emasculates his dad and tosses him into the ocean. Kronos and Rhea have various youngsters, yet Kronos swallows every one of them, as he is cautioned that one of them will oust him. Rhea has Zeus covertly, who powers Kronos to spew his more seasoned kin. Zeus assumes control over the mantle of Lord of the Divine beings. Zeus is sharp and key, yet is misdirected by Prometheus two times. The subsequent misdirection is the burglary of fire that Prometheus imparts to the people. Zeus wishes to rebuff him and that is where Pandora comes in.

Zeus gets Hephaestus, Lord of fire, and child of Zeus and Hera, to shape from earth the similarity of a lady. Goddess Athena dresses the lady in silver dress with a cover and a brilliant crown. At the point when they finish they show the 'kalonkakon', delightful fiendishness, to different divine beings who understand that the human men cannot avoid her. As indicated by Hesiod from this lady comes the whole race of ladies.

Hesiod's 'Works and Days' has a nittier gritty variant of the story. Zeus is maddened by the burglary of Prometheus and promises to provide them with an abhorrent as the cost of fire. Pandora is made with interminability, lovely face, brilliant graces and the expertise of winding around. Hermes (Lord of war) gives Pandora as a gift to Epimetheus, sibling of Prometheus, who acknowledges it however he was cautioned by his sibling not to acknowledge gifts from Zeus.

Hesiod's 'Works and Days' in Greek was converted into Latin by Erasmus in the sixteenth 100 years. He wrongly deciphered the Greek 'pithos' significance container for 'puxos', spelled out 'Pyxis', importance box. Hermes gives her a 'doglike' mind and an exploitative nature.

In later times, Roger Lancelyn Green's 'Stories of the Greek Legends', distributed in

1958, portrays Pandora as opening the crate when Epimetheus is out. In Nathaniel Hawthorne's 'Tangle wood Stories for Young men and Young ladies', distributed in 1853, Pandora is shipped off the kid Epimetheus with the goal that he would have a close friend. At the point when she enters the cabin she sees this extraordinary box and is interested. The story doesn't say who sent her and why. Hawthorne stacks the story against her. Pandora's ravenous interest is viewed as a wrongdoing. The job of Zeus, Hephaestus and Athena in making Pandora, Hermes in conveying her and Epimetheus in not keeping her from opening the crate is 'whitewashed from the story'.

Aesop's Tales, are as yet well-known with youngsters, are viewed as composed by a gathering of essayists. Aesop himself was maybe a slave or might not have existed by any stretch of the imagination. In Aesop's form Pandora isn't the blameworthy one.

Zeus and the Container of Beneficial Things (Aesop's Tales): 'Zeus assembled every one of the valuable things in a container and put a top on it. He then, at that point, left the container in human hands. In any case, man had no restraint and he needed to realize what was in that container, so he shoved the cover to the side, allowing those things to return to the dwelling place of the divine beings. So every one of the beneficial things took off, taking off high over the earth, and Trust was the main thing left. At the point when the cover was placed back on the container, Trust was kept inside.' Man allows all beneficial things to vanish, yet trust is still there 'that she will present to every one of us the beneficial things that have disappeared'. Tragically, as names are not referenced, Pandora's great name can't be reestablished!

Craftsmen: Painters, stone workers and others focused on the 'container' or 'container'. Rosetti, in 1871, finished a representation of Pandora holding a brilliant coffin. Fingers of her right hand keep the coffin somewhat open. There is a loop of orange smoke radiating from the case open a break. Simply over Pandora's left thumb is an engraving that decipherers 'brought into the world on fire', making whatever is in the case seem vile.

While in the significantly sooner form of Hesiod, Pandora is the beginning of the whole race of ladies, which was lost in the later adaptations. The more generally seen and perused variants center around the 'container' evidently loaded with misfortunes. The Oxford Word reference importance of Pandora's Case, 'a cycle that, whenever began, will lead to many issues that can't be tackled'. Pandora has in later perusing turned into the 'lovely evil' that began all issues for humanity. Pandora turned into the much defamed lady of the 'Pandora's Crate'! That she is the beginning of the race of ladies is for some time neglected.

An analysis of the ladies of Greek fantasies and how "each legend holds various courses of events inside itself: the time wherein it is set, the time it is first told, and each retelling a while later."

## Conclusion

The Greek legends are among the world's most significant social structure blocks and they have been retold commonly, yet seldom do they center around the amazing ladies at the core of these antiquated stories. Author, classicist, and jokester Haynes has composed widely on the old world. In her most recent book, she safeguards the notorieties of a portion of the ladies in Greek folklore. She features the accounts of ladies that have been retold on many times and investigates the advancement of their characters throughout the long term. Isolated into 10 sections, her story talks about Pandora, Jocasta, Helen, Medusa, the Amazons, Clytemnestra, Eurydice, Phaedra, Medea, and Penelope. In her conversation of Pandora, Haynes calls attention to that Pandora's container didn't show up until Erasmus deciphered Hesiod's *Works and Days* into Latin "well more than two centuries after Hesiod was writing in Greek." Besides, Hesiod's unique adaptation made no reference to Pandora delivering its items. "For the people of yore," Haynes recommends, "Pandora's job as the predecessor of all ladies was definitely more significant than her contested job in opening the world to perpetual fiendishness." In regards to the tales of Helen causing the Trojan Conflict, Haynes battles that she was "only a wonderful pawn." Going to the legends related with Medusa, the creator takes note of that while certain variants of her fantasy have considered her a "beast," others guarantee that she was conceived delightful yet was beset with "twisted hair" to save her from future sexual experiences with men. All through, Haynes likewise noticed that these frequently stunning retellings and related sayings have become (defective) motivations for works of present day craftsmanship, music, and film, including the first *Star Trip* series, an episode of *The Simpsons*, *Raw Fiction*, and a music video by Beyoncé. Albeit the writer accepts her crowd knows all about Greek folklore, per users of all degrees of information are sure to be excited with her investigation and find her humor and mind enamoring.

## References

1. Athanassakis, Apostolos, *Hesiod: Theogony, Works and Days and The Shield of Heracles*. Translation, introduction and commentary, Johns Hopkins University Press, Baltimore and London, 1983. Cf. P.90
2. Beall, E. "The Contents of Hesiod's Pandora Jar: *Erga* 94–98," *Hermes* 117 (1989) 227–30.
3. Gantz, Timothy, *Early Greek Myth: A Guide to Literary and Artistic Sources*, Johns Hopkins University Press, 1996, Two volumes: ISBN 978-0-8018-5360-9 (Vol. 1), ISBN 978-0-8018-5362-3 (Vol. 2).
4. Griffith, Mark. *Aeschylus Prometheus Bound Text and Commentary* (Cambridge 1983).
5. Hesiod; *Works and Days*, in *The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White*, Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914. Online version at the Perseus Digital Library.
6. Lamberton, Robert, *Hesiod*, New Haven: Yale University Press, 1988. ISBN 0-300-04068-7. Cf. Chapter II, "The Theogony", and Chapter III, "The Works and Days", especially pp. 96–103 for a side-by-side comparison and analysis of the Pandora story.
7. Leinieks, V. "*Elpis* in Hesiod, *Works and Days* 96," *Philologus* 128 (1984) 1–8.

8. Meagher, Robert E.; *The Meaning of Helen: in Search of an Ancient Icon*, Bolchazy-Carducci Publishers, 1995. ISBN 978-0-86516-510-6.
9. Neils, Jenifer, "The Girl in the *Pithos*: Hesiod's *Elpis*", in *Periklean Athens and its Legacy. Problems and Perspective*, eds. J. M. Barringer and J. M. Hurwit (Austin: University of Texas Press), 2005, pp. 37–45.
10. Panofsky, Dora and Erwin. *Pandora's Box. The Changing Aspects of a Mythical Symbol* (New York: Pantheon, Bollingen series) 1956.
11. Revard, Stella P., "Milton and Myth" in *Reassembling Truth: Twenty-first-century Milton*, edited by Charles W. Durham, Kristin A. Pruitt, Susquehanna University Press, 2003. ISBN 9781575910628.
12. Rose, Herbert Jennings, *A Handbook of Greek Literature; From Homer to the Age of Lucian*, London, Methuen & Co., Ltd., 1934. Cf. especially Chapter III, *Hesiod and the Hesiodic Schools*, p. 61
13. Schlegel, Catherine and Henry Weinfield, "Introduction to Hesiod" in *Hesiod / Theogony and Works and Days*, University of Michigan Press, 2006. ISBN 978-0-472-06932-3.
14. Verdenius, Willem Jacob, *A Commentary on Hesiod Works and Days vv 1-382* (Leiden: E.J. Brill, 1985). ISBN 90-04-07465-1. This work has a very in-depth discussion and synthesis of the various theories and speculations about the Pandora story and the jar. Cf. p. 62 & 63 and onwards.
15. West, M. L. *Hesiod, Works and Days*, ed. with prolegomena and commentary (Oxford 1978)