

AN ARCHETYPAL ANALYSIS ON LOUISE GLÜCK'S POEM: *A MYTH OF DEVOTION*

ANALISIS POLA DASAR PADA PUISI LOUISE GLÜCK: *A MYTH OF DEVOTION*

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Abstract

This research is aimed to analyze the archetypal pattern and Greek mythology elements found in *A Myth of Devotion* (Glück, 2006). The analysis began with the kind of Greek mythology elements that exist in the poem. The following section analyzed the archetypes found in the poem, which examined based on the six phases that Frye has distinguished on Archetypal Criticism; Theory of Mythos that consists of four seasonal cycles of nature. This research used qualitative methodology. The sources were taken from various journals, books, and other library resources. The result of this research concluded as follows: 1) the Greek mythology elements appeared in *A Myth of Devotion* is the myth of Persephone's abduction by Hades; and 2) The Mythos of summer; six phases of romance is successfully applied on the archetypes analysis that occurred on the myth of Persephone and Hades in both poems.

Keywords: Archetypes, Greek Mythology, Poem.

I. Introduction

In *A Myth of Devotion*, Glück centered on one of the myth creations of Persephone abduction, whereas Glück pointed to Hades' role as a lover of Persephone. Persephone is the queen of the underworld and goddess of fertility. She was the daughter of Demeter and Zeus, and also Hades' consort. The myth of Persephone abduction is a Greek mythology element found in this research. Greek mythology elements scope in this research is consisted of Greek gods and goddesses and connected with the myth of the deities itself which described in *A Handbook of Greek Mythology* eighth editions (Hard, 2020). The Olympians deities consist of gods and goddesses namely; Aphrodite, Apollo, Ares, Artemis, Athena, Demeter, Dionysus, Hades, Hephaistos, Hera, Hestia, Hermes, Poseidon, and Zeus.

The Greek mythology element is important to analyze the archetypal pattern that occurred in the poem. In *Les Structures anthropologiques de l'imaginaire* (Durand, 2016) expressed that by myth we understand a dynamic system of symbols, archetypes, and schemas, a dynamic system that tends, when prompted by a schema, to take the form of a story. Myth has become an expressive device to expand their ideas or experiences through the archetypal pattern.

Archetype is a representation of emotion, symbol, character types, common pattern, or a term that is based on universal interpretation to communicate meaning in a form of a literature text. Some general basis of recurrence can be fundamental to all works of art, for a recurrence usually acts as a rhythm when it moves along in time and as a pattern when it is spread out in space (Frye, 1957). He also stated that individual works of literature share the conventional pattern and type with social rituals, theology, history, etc.

Frye classifies the myths cycle into four categories. Those four genres constitute a 'central unifying myth' and codified the genres and uncovered their basic archetypal structures. One of the elements is summer with romance, this myth is the archetypes of romance that relates to a marriage event and one's entering into Paradise.

Those seasonal cycles are the classification that Frye conducted to analyze the archetypes based on the phases. Each mythos has six phases as the stage to analyze archetypes that are found in the object of this research. Frye's analogy of the cycle of myth asserts how human lives and their

expressions draw influence from the processes of the natural world (Gijo & George, 2021). Nature is the mother of metaphor and story

Thus, this research focuses on two problems, namely: (1) What kind of Greek mythology elements are found in Louise Glück's Poem: *A Myth Of Devotion*?; and (2) What kind of archetypal elements found in Louise Glück's Poem: *A Myth Of Devotion*?

II. Method

The method of this research is used descriptive qualitative method to analyze the archetypal elements in *A Myth Of Devotion* poem. A qualitative method defined as a problem-solving procedure that is investigated by describing subject or object research in this time based on the fact (Nawawi, 2001). Therefore, the qualitative method in this research is a type of non-numeric data collection that sources from books, journals, the internet, articles, and other library resources. It is analyzed based on systematic procedures of criticism patterns.

In collecting the data for this research, the researcher has done the library research by reading and finding some information from journals, books, and other internet sources. Library research is a study that is used to collect information and data with the help of various materials in the library such as documents, magazines, historical stories, etc (Mardalis, 1995). The main source of this object research is taken from *A Myth of Devotion in Averno's* (2006) poem collection by Louise Glück. The researcher collected the related data from the lines in *A Myth of Devotion* poem.

After collecting the data, the following section is analyzed the data based on the Greek myth of Persephone's Abduction by Hard and applied the six phases of romance proposed by Northrop Frye in his essay on Archetypal Criticism. The last step is to conclude the analysis in order to make conclusions as to the outcome of the research.

III. Result and Discussion

The result of this research shows that the Greek mythology element used in the selected poems is centered on the myth of Persephone's Abduction. The archetypes analysis used the archetypal criticism of Frye, and then the researcher found that the kind of archetype is the mythos of summer: romance. There are seven data of Greek mythology elements related to Persephone's abduction found in *A Myth of Devotion* as shown in table 1.

Table 1. Greek Mythology Elements

Line	Data	The Elements
1	<i>When Hades decided he loved this girl</i>	Hades is the God of the Underworld. The story began with Hades deciding he loved this girl, which means he started obsessed rather than called as love with this girl; Persephone.
2	<i>he built for her a duplicate of earth</i>	Earth means a place where Persephone comes from.
3	<i>everything the same, down to the meadow</i>	The meadow here represented the moment Hades abducted her while she was gathering flowers in the Nysian meadow.
6	<i>because it would be hard on a young girl</i>	A young girl represented Persephone as a virgin and innocent girl before the abduction.
7	<i>to go so quickly from bright light to utter darkness</i>	From bright light means the earth and the utter darkness is the underworld.
18	<i>Persephone in the meadow</i>	The 'meadow' or Nysian is the mythical place where Hades abducted her while she was once gathering flowers.
19	<i>Persephone, a smeller, a taster</i>	Persephone is a goddess of agriculture and fertility. It is pointed where the lord saw her in the field picking up flowers.

After analyzing the archetypes with the archetypal criticism by Frye the researcher found that the six phases of romance; the Mythos of Summer have occurred in the poem. The researcher has formed the analysis result of *A Myth of Devotion* into table 2.

Table 2. Archetypal Elements

Line	Data	The Elements
1-4	<i>When Hades decided he loved this girl he built for her a duplicate of earth, everything the same, down to the meadow, but with a bed added.</i>	The Birth of The Hero
5-7 11-12	<i>Everything the same, including sunlight, because it would be hard on a young girl to go so quickly from bright light to utter darkness / Let Persephone get used to it slowly. In the end, he thought, she'd find it comforting.</i>	The Innocent Youth of The Hero
16-21	<i>He waited many years, building a world, watching Persephone in the meadow. Persephone, a smeller, a taster. If you have one appetite, he thought, you have them all.</i>	The Quest of The Theme
29-33	<i>That's what he felt, the lord of darkness, looking at the world he had constructed for Persephone. It never crossed his mind that there'd be no more smelling here, certainly no more eating.</i>	The Integrity of The Innocent World
37-40	<i>He dreams, he wonders what to call this place. First he thinks: The New Hell. Then: The Garden. In the end, he decides to name it Persephone's Girlhood.</i>	Idyllic View
43 44-48	<i>A soft light rising above the level meadow, behind the bed. He takes her in his arms. He wants to say I love you, nothing can hurt you / but he thinks this is a lie, so he says in the end you're dead, nothing can hurt you</i>	Penseroso Phase

In '*A Myth of Devotion*', Hades as the main character shows his love for the young girl, Persephone. Not so kind of other romance, Hades' love is destructive. In the beginning, it seemed tender, the way he built a duplicate of the earth to pursue Persephone lived in the underworld with him. The poem centered on Hades as the king who ruled the underworld perspective as a lover of Persephone, the queen of fertility in the upper world or earth. The romance of this poem is analyzed into six phases of the romance of (Frye, 1957).

The first phase is the birth of the hero or the innocence phase is initiated with the beginning of a hero adventure. Frye stated that this myth is often associated with a flood, the regular symbol of the beginning and the end of a cycle. In the first line of the poem, Hades decided to love a young girl from the earth. '*When Hades decided he loved this girl / he built for her a*

duplicate of earth, and he started to create a similar place for Persephone in the underworld. Hades' slight awareness about his destructive love is denoted the first phase of romance.

The second phase is the innocent youth of the hero. In this phase, Frye is associated with the youthful hero. In the line *'because it would be hard on a young girl / to go so quickly from bright light to utter darkness'*, Persephone is depicted as a maiden, an innocent goddess of fertility, but Hades assumed his obsession is his tenderness for Persephone. Hades made everything in his place cozy for her; a duplicate of the earth at the beginning was only temporary. Because in the end, the *'utter darkness'* is what he meant.

The next phase is The Quest of The Theme. In this phase, corresponding to the central quest theme of romance as in the lines: *'He waited many years, / building a world, watching'* The moral allegory seen in the line *'he waited many years. It shows his loneliness after all that he wished someone to be with him in darkness. The underworld, where he rules, is a place for dead souls. Then once the soul gets in, nothing can help to escape into the upper world. And Hades is also aware that Persephone is a living soul, a queen who had a role in the meadow.*

It is proven inline; *'Doesn't everyone want to feel in the night' / 'the beloved body, compass, polestar,'* His wills is going deeply in this line, *'compass'* viewed as a symbol of protection and since ancient times, it is been a symbol of safety. It gives motivation and inspiration to someone feeling lost such brings a sense of hope. The *'polestar'* or pole star aka North Star represented the center of brightest as the Shakespearean use of the North Star as a metaphor for something stable and fixed.

In the fourth phase, Frye corresponds to the fourth phase of comedy, in which the happier society is more or less visible throughout the action instead of emerging only in the last few moments. In romance, the central theme of this phase is that of maintaining the integrity of the innocent world against the assault of experience. The fact Persephone is in the underworld and being the queen of the underworld brings her to death circumstances. Indeed, Hades had not projected what if Persephone's absence in his place; *'no more smelling here'* and; *'no more eating'*. He had never thought before about taking Persephone to the underworld means to sacrifice her life as the goddess of fertility on the earth.

The fifth phase corresponds to the fifth phase of comedy, and like it is a reflective, idyllic view of experience from above, in which the movement of the natural cycle has usually a prominent place. It deals with a world very similar to that of the second phase except that the mood is a contemplative withdrawal from or sequel to action rather than a youthful preparation for it. It is, as the second phase, an erotic world, but it presents experience as comprehended and not as a mystery. In the line Hades named the earth he made;

He dreams, he wonders what to call this place.

First he thinks: The New Hell. Then: The Garden.

In the end, he decides to name it

Persephone's Girlhood.

Hades realized on his decision of made a pleasant place for Persephone is the existence of his love. The underworld might seem taboo for her, but Hades makes sure he added love for the young girl. That is the reason for *'Persephone's Girlhood'* being named after the duplicate he made. Girlhood resembles the youth of Persephone spent in the underworld, then she bloom into a woman, a queen of the darkness.

In the last phase, Frye marked the end of a movement from active to contemplative adventure. On a more popular and social level, it takes in what might be called cuddle fiction: the romance that is physically associated with comfortable beds or chairs around fireplaces or warm and cozy spots generally. The completed theme initiated in the line *'behind the bed. He takes her in his arms'* which Frye stated that romance is physically associated with comfortable beds and cozy spots. The portrait of Hades can be seen as he said to Persephone that; *'you're dead, nothing hurt you'*, she is safe, because she is already in his place where no one ruled over him. Hades won over his devotion.

Persephone's Abduction

When the time came for Hades to seek a wife, he chose to take Persephone, the only daughter of his sister Demeter, who was the goddess of corn and agriculture in general, and patroness of the Eleusinian Mysteries. In *A Handbook of Greek Mythology* eight editions (Hard, 2020) told that the maiden was once gathering flowers with her companions, Earth caused a wonderful flower to spring up in her path at the bidding of Zeus and to gratify Hades, a bloom of unparalleled beauty and fragrance; and when Persephone reached forward to pluck it, the ground opened up and Hades rushed out in his golden chariot to seize her and carry her down to the Underworld.

Demeter lighted two torches (from the flames of Etna according to a later tradition) wandered the world for nine days, fasting all the while, until she met Hecate, who told her that she had heard her daughter crying out; and the two goddesses went off to consult the sun-god Helios, who can see everything from his vantage point in the sky. When Helios disclosed that Hades had abducted Persephone with the connivance of Zeus, Demeter was so upset and angry that she abandoned the company of the gods and hid among mortals in the guise of an old woman.

As long as Demeter was absent from Olympus and in mourning, the earth was infertile and famine-stricken, for without her influence nothing could grow or reach maturity. After the completion of her temple at Eleusis, she remained there grieving for a year, until the gods came to fear that the human race would die of hunger and that they would be deprived of their sacrifices as a consequence.

Faced with this ultimatum, Zeus was obliged to send Hermes to the lord of the Underworld to ask him to release Persephone. Hades acceded to his brother's request, but secretly induced Persephone to eat a pomegranate seed (or seeds in some later accounts) before she left, and so ensured that she would remain bound to his realm forever.

When Demeter learned of this from her daughter after they were reunited, she realized that she would have to accept a compromise, and agreed to Zeus's proposal that Persephone should spend a third of the year in the world below as the consort of Hades, and the other two-thirds with her mother and the Olympian gods.

In the end, a compromise was reached in which Persephone spent part of the year below with Hades and part in the upper world with her mother. Persephone was a goddess of twofold character accordingly, being on the one hand the awesome queen of the dead, and on the other hand a goddess of the fertility of the earth in conjunction with Demeter.

IV. Conclusion

The writer has analyzed Greek mythology elements. The Greek mythology elements represented in 'A Myth of Devotion' are centered in the Greek myth of Persephone Abduction by Hades. Glück uses mythology as a representative of destructive love, the word devotion turned out to be a compulsion as Hades brings out an innocent girl into his darkness. The following section of the analysis is an archetype found in Louise Glück's selected poems entitled 'A Myth of Devotion'. The Archetype found in 'A Myth of Devotion' is The Mythos of Summer which is analyzed using six phases of romance based on Archetypal Criticism: Theory of Mythos (Frye, 1957).

V. References

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