CHAPTER FOUR: MAN v WOMAN

The range of man’s attempts to dominate nature is reflected in his relations with women. All his social landscapes are structured hierarchically, and fundamental to these hierarchies is patriarchy: systems founded on notions of man’s superiority over woman. While feminist theories posit a range of root causes and political consequences¹, patriarchal structures, favouring the interests of men, appear to be constant across human society²; and are evident throughout both texts.

SOCIAL GENDER

The divers social environments of Voss and Captain Michales show few fields of common behaviour. As we have seen, there is significant variation across cultures regarding conceptions of food, identity and individuation, and relationship with the land. Sex-role stereotypes, however, remain remarkably consistent: amongst Greek and Turk, black and white, and across the breadth of white Australian society.

A man is expected to be confident, courageous and physically adept.³ In relation to the women in his life, he is free, independent and autonomous, master of his domain and maker of his own fortune.⁴ Women are modest, deferent, and attached to the domestic sphere.⁵

¹ For example: radical feminists cite patriarchy as the basis for all social inequalities (Rich 1977, Millett 1970); Marxist and socialist feminists incorporate gender-based systems of oppression within control of production and capital (Barrett 1988, Rowbotham et al. 1979); post-structuralist feminists within the gamut of human hierarchical potentials (Pringle 1995, Smart 1989); feminist applications of psychoanalytic theory place patriarchy as ideology at the centre of individual and social construction (Burack 1994, Mitchell 1974); and post-modernist feminists as one of many subjectivising influences (Griffiths 1995, Benhabib 1992).
² In the words of Brian Martin (1984:223): ‘In virtually every known society past and present, women have not been treated as the full equals of men.’
³ For example: Diamandés is muscular and aggressive, enjoys women and alcohol and all the liberties of a single man S 148 p138, s 152 p142-143; Suleiman is fearless and strong, a match even for Captain Michales S 269-270 p238-239; Jackie’s bush skills are exceptional, his courage pushes him beyond his own fears, and he is untrammelled by commitments to his new wife P203-204, P258-259, P291-292, P305, P446; Judd is a giant: physically and personally, able to choose to join the expedition despite having a wife, two sons, and property to oversee P139, P142-145.
⁴ We see this even in the case of men who are under the control of other men, for example: Diamandés is financially indebted to Tityros – indeed to Vangelio, since she is the one whose marriage provides for them S 66 p57, s 147-148 p137-138; Suleiman is in the employ of the Pasha S 268 p238, s 440-441 p379, s 514-515 p447; Jackie responds to Voss’ orders, then to the elders of his adopted tribe P182-
Where the men of Megalo Kastro are free to roam, and return home if and when they want to, respectable women live under effective curfew, providing for their men a place of welcome and rest. The Greek woman’s work is in the house, attending to the needs and pleasure of her husband and rearing his children. The walls of Captain Michales’ house show the heroes of 1821, as a model for the men; and Samson, post haircut, shackled and humiliated, as warning.

Sydney society has a (female) servant class for domestic chores, but this does not free their mistresses from domestic bonds. Even amongst the upper class, women’s place is still within the home. White cites their leisure pursuits as ‘dabbling in flowers’, ‘playing croquet’, ‘needlework in a little latticed summer-house’, ‘sampling strawberries’. The natural setting for young ladies is the Bonners’ walled garden: private, domesticated and confined.

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183, P218-219, P388, P401; Judd is an ex-convict, transported to the colony involuntarily and, up till the very last stage of the expedition, under Voss’ command P160-161, P368.

5 For example: Christiniá wins Manúsakas’ heart with her widowed grief and bashful domesticity S 77-81 p68-72; Hamidé Mula attends to the needs of her religion and its men S 317-318 p277 (note that her apparent domination of Efendína contributes to his perceived emasculation, is motivated by religious respect, and ultimately fails in that she is partly convinced by his arguments and fully forced to acknowledge that she really wields no effective control over his actions S 71-72 p62-63); Jackie’s new bride and mother-in-law sit behind him, silent P401; Mrs Sanderson is sweet, softly-spoken, devoted to her husband and therefore the perfect hostess P138-144.

6 S 23-24 P17-18 See Chapter One: Food and Hunger, note 29. Women being confined to the domestic sphere is accentuated with Katerina’s youth having been more like a boy’s S 43: elike pafei to na\ atristikon a\ a\ kaita\ xarismata tou\ giou= (She was given a son’s masculine freedom and favour. P38)

7 For example: Katerina keeping house, having no idea where her husband is S 43-44 p38; cooking the food he demands – even when it goes against religious teaching S 50-51 p44-45; serving him, although unappreciated, indeed rejected S 48 p42. Women’s work is defined by Captain Stefanés S 335: of ej tij gunaikistikej dou\ eiq, nav\ rabei, nav\ na\ ngeruei, na\ na\ npougadazel, na\ karei the\ a\ raf\ tou\ spitiou= (sewing, cooking, washing, housework p294) Interestingly, Jonathan Griffin (presumably unwittingly) illustrates how such women’s work is devalued, by frequently omitting it from his translation. For example, each time Kazantzakis depicts daily life at the house of Captain Séfakas, he builds action upon a background of women cleaning, cooking, doing all the household chores and serving the men (see, for example: S 407, S 408, S 418), none of which is included by Griffin.

8 The warning is emphasised in Delilah’s being described as S 44: gel asth\ panpohrrh, cesth\ qu\ th, (scornfully grinning, malevolent, full-bosomed); a reminder of the dangers in allowing woman (with her beguiling physicality) to exercise power.

9 P167 We see these sentiments also from the lower classes, in the sailors’ conversation on the dock P109-110. Note that such domestic pursuits are dismissed as pointless occupations, indulged in by the ladies merely ‘because they must pass the time’, implying that women’s activities do not make a gainful contribution: ladies are for pleasure, not purpose.
Domestic confinement links all White’s women, underscored in comparisons with social insects. In the Bonner’s garden Voss tries to imagine the lives of the white women, burrowed behind their honeycomb of windows. Defending her humanness, Laura protests that they are women, not insects. There is no one to raise similar defence of the Aboriginal ant-women, ‘who were engrossed by the continuance of life, who wove into the dust the threads of paths, who were dedicated to the rituals of fire and water’. Women’s lives are devoted to the business of the nest, ruled by communal structures, overriding all concept of individual autonomy. This is evident also in the physical restrictions on the lives of Kazantzakis’ women: restrictions assigned blindly, simply on the basis of gender, with no regard to personal need or intention.

Social limitations are similarly collectively applied, seen in the horrified responses to Laura’s teaching mathematics, Willie Pringle’s artistry and Bertódulos’ unabashed confession of his fear. Social constructions of gender-appropriate behaviour make no room for particularity, deliberately subordinating the personal to that which is construed as the common good, in the service of social control.

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10 This is an interesting analogy, since insect colonies are matriarchies ruled chemically by the queen with sterile females as the workers, Zahradník 1991: 18-19. While this encapsulates the all-female nature of the domestic sphere, it excludes the wider context of the societies in which these insect-women are sited.
11 p92 p93 p400
12 For example: Turkish women veiled and confined to separate quarters, s 36 p30, s 76 p67-68, s 117-119 p109-110, s 249 p222-223; Greek women hidden from sight upon reaching puberty: Renió s 45 p39, Maria s 444-445 p382-383.
13 This is best illustrated in Noëmi’s being left behind when Kosmas farewells his dying grandfather s 467-468 p405-406. Although Noëmi wants to go and Kosmas wants her with him, Kostandes’ advice – that women, generally, are mpeala (a pest) and only get in the way of men’s business – overrules.
14 P429: Although “a thorough grounding is all-important in arithmetic” – even for girls – it is inappropriate for this to be given by a woman, as the subject is unbecoming to a lady and women’s brains are unequal to its demands; or, if they’re not, they ought to be.
15 Becoming an artist instead of a solicitor, as he was destined makes Willie Pringle a laughing stock and a monster and socially deleterious P70, P433-434.
16 s 333 p292-293
17 Australian history since white settlement provides numerous examples of such assimilationism: on grounds of race and ethnicity in policies concerning indigenous peoples and migrants (for example: Parbury 1986, Willard 1978), patriotism in our treatment of conscientious objectors (for example: Oliver 1997), eugenics (for example: Jones 1999), as well as gender (for example: Baxter 1993). Most recently we’ve seen this in the Prime Minister’s opposition to homosexual marriage, arguing that marriage is a “bedrock institution” concerned with “children, having children, raising them, providing for the survival of the species”. (Dennis Atkins, “Howard rules out gay marriage”, Courier-Mail, 5/8/03; “PM weighs into gay marriage debate”, Lateline, ABC TV, 6/8/03.) Such rhetoric reduces individual citizens to component parts of the social breeding machine. The basic unit of society is not the individual but the nuclear family: a unit which turns out to be cheaper and a more efficient tool for social control (see, for example: Pateman 1988), and contains the shape and scope of
is no room for flexibility in such systems: control of the group rests in the homogenisation of its elements, and the ostracising of potentially unsettling deviants.\textsuperscript{18}

Such blind demands illustrate the performative nature of gender. Based upon biology, gender is constructed socially in terms of behaviour.\textsuperscript{19} An individual’s socialisation includes education in gender-appropriate propriety; and breaches of prescribed comportment call one’s gender into question.

White’s ladies are at all times demure and polite, self-controlled and unobtrusive.\textsuperscript{20} Transition from girl to lady entails mastering these qualities, learning to adopt appropriate behaviours. Thus Miss Linsley chastises the wee girls for running: “It is never too early to \textit{practise} self-control.” Older girls, whose deportment is irreprehensible, are ‘more \textit{practised} young ladies’.\textsuperscript{21} Relations between ladies and gentlemen are a delicate dance, closely scripted and scrupulously performed.\textsuperscript{22}

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\textsuperscript{18} For more discussion, see Hoffman 2001; Marchand and Runyan 2000, especially Part One.


\textsuperscript{20} For example: at the Pringles’ picnic, perched delicately on ‘carpet stools’, ‘nibbling at thin sandwiches and controlling their shawls’ P75; deliberately failing to notice unpleasant smells P61; Mrs Bonner to Belle: “Young ladies about to be married walk into a room … They do not run.” P329. Miss Hollier serves as the perfect model of the well-bred lady P85: “Miss Hollier will not see … not if you were standing in your worst chemise and petticoat. She is far too well brought up.” The ideal dinner guest, when in need of an extra lady: modest and well \textit{trained} in listening to others, she operates purely to reflect men – without expressing a personality or being of her own.

\textsuperscript{21} P424, my italics

\textsuperscript{22} For example: gentlemen assist ladies into their chairs P28, into and out of their carriages P326, across rough terrain P65; gentlemen direct conversation P437, initiate dancing P340, escort P78 and chaperon P128, make all advances P17-18; ladies’ conversation ought to be sweet nothings, a companion to their laughter as background to the serious talk of men P28, P65, P432 – emphasised through the ritual of segregated post-prandial discourse P90.
Chapter Four: Man v Woman

Failure to conform to such behavioural demands undermines one’s gendered status. Bertódulos is threatening because he deliberately shaves off his beard. The Cretans initially thought God had created him without facial hair and found this odd and pitiable, but were willing to accept it. Once they discover he actively emasculates himself in this way, their sympathy is withdrawn and replaced with outrage – such actions defy all gender-based acceptability. Although his biological gender is indisputable, his conduct makes him a ‘man-woman’. Similarly, Efendína’s effeminacy renders him of dubious gender, even though he has all the phenotype of a man; whereas Ali Aga, a eunuch, is indubitably male, because he behaves consistent to the demands of manliness.

23 This is encapsulated in Voss’ response to Mrs Judd, whom he does not view as female because she’s no femininity: ‘... purpose took the place of grace ... all her strength was in her red hands...’ P154-156. Her indeterminate gender also dehumanises her; placing her as a horse, a goat: ‘He had every intention of examining the woman as if she had been an animal. She was, though.’ P155. As an ungendered human, her very humanity is diminished.

24 s104: ... ma\o\anpi\a\atn\aqe\ut\hke\ pw\j\ tol\ocouriz\e, fou\\k\\is\an, au\to\j\ el\i, delgi\netai, xalna\\at\nh\tn\a\tou\\k\omou, mper\deu\e\i\ t\j\ gun\a\ek\e\ me\tou\ a\\f\rej – ki \a\\lt\oi\ tou= pet\\ou\an pet\rej \ka\l\ em\no\kou\pej, \a\\l\oi, oi\(\p\io\v\\ma\l\ w\\m\\en\\oi, tou=ko\y\ an\j\th\ k\a\i\h\m\\et\a\.- Au\\al\ta\y\n\ak\ara\\l\ik\ia\ de\\nta\'s\h\k\w\h\\n\ou\n\oi\( Kr\ht\koi= t\ou=\pe\t\a\c\e\ni\a\ m\e\ta\ o(M\\pa\r\n\p\a\g\i\\n\hj, \s\t\i\b\o\nt\a\j\ t\j\ m\o\u\t\a\ke\j\ tou=\\e\\w\=m\\\n\\w\\e\l\M\pet\\t\\o\d\\d\\u\l\e, st\\h\ Kr\ht\h\ e\\k\a\i\ dou\l\ogi\w\\\\w\\\o\i(\a\h\\w\\w\\o\i, de\\e\\\k\i\ tri\w\m\ a\\r\sen\ikol\g\i\a\(\q\h\l\uk\oi/ a\\r\sen\ik\o\q\h\l\uk\ou\j\ de\s\h\k\w\h\\\n\ou\n\e! (But as they realised that he shaved, they became furious. That is not possible! He is destroying the order of things! He is mixing up women and men. Some threw stones and lemon-peel at him, others, more enlightened, ceased to greet him. “Such freaks won’t do for Cretans!” Barba Jannis shouted at him one day, twirling his moustache. “Here in Crete, Bertódulos, there are two kinds of human beings, not three; men, and women. We won’t have man-women!” p96)

25 Fürogatos has had his trousers off in public and seen that he’s all the requisite equipment $s104 p96.

26 s391: au\toj\ e\\k\ai\ gun\a\ik\o\p\ai\do\ In addition to shaving his beard, Bertódulos’ unmanly behaviours include: being kept by Captain Michales $s105 p97, being an unashamed coward $s333 p292-293, and feeling more comfortable amidst women than with other men $s389-390 p344-345. For example: he’s bullied by his mother $s71-72 p62-63; is easily cowed – even by children $s106 p98; suffers irrational fears, is unequal to simple physical tasks and breaks under the slightest pressure $s107 p99; shows his fear unashamedly in public $s108-110 p100-102. He’s the epitome of public humiliation $s58-59 p50; and is consequently given a feminine name: ëEfentíña, although always with masculine pronouns: ... ph\e\\th\ ëEfentíña apo\\to\x\e\r, to\n pef\\a\s e\\s\i\g\al\ pr\o\s\e\xt\i\k\a\t\o\n\ba\le\ t\o\\a\l\i\k\t\ri\k\i\n\o\p\e\z\o\d\o\n\i\c\i\s\; st\r\a\f\h\k\e\\\n\r\\t\o\u\j\ mi\h\\h\se\i ... s110.

27 Physically, Ali Aga is m\h\te\a\\n\a\t\j\ m\h\te\ gun\a\ik\a\ s18 (neither man nor woman), being m\u\n\ou\k\o\j\ (a eunuch). Socially, though, he is masculine: o’Al h\h\\a\gaj, based upon such things as his willingness to carry heavy loads $s144 p134, to risk his life spying for the Cretans $s306 p266, and to take command publically according to his own moral conviction $s110 p102. Ali Aga serves as a litmus test for the hierarchy of gender-based behaviours, since these masculine practices evidently expiate his brazen servility $s17 p11, $s148 p139, consort with women $s18 p12, $s64 p55, and engagement in domestic duties $s210 p185. Clearly, man’s masteries outweigh woman’s diffidence.
Gender may be socially constructed in terms of behaviour, but relative power is accorded on pure physicality. Both texts illustrate repeatedly that a man may renounce the privileges of his manhood through effeminacy. But a woman may never achieve masculine dominance. Laura’s independence leads to her social ostracism. Eminé’s indomitability to her death. Male biology as sine qua non for masculine advantage is evidenced in differential responses to male and female children. “Another girl!” laments Mrs Bonner at Mercy’s birth. “I’ll hand over to you your daughter-in-law and grandson” says Captain Michales to his father, apparently failing to notice he has two daughters as well. “Love her … And my son.” urges Kosmas to his mother of his pregnant wife, making the foetus male to increase its value.

Right from birth, the expectations upon girls and boys are unequal, and reflected in the options open to them throughout their lives. The pinnacle of a woman’s honour is in the birthing of men: providing legitimate heirs for her husband’s immortality.

29 The biological basis to masculine social dominance is emphasised in the tragedy of Nuri Bey’s castration, s 275-277 p243-245. As a physically neutered male, his place amongst the top is renounced, despite his suffering no loss of courage and pride.

20 Laura provides a particularly interesting critique of sex-role stereotypes, for she subscribes to them neither in behaviour (for example: she’s intellectual P63, P66, independent and aloof P9, P11-12, P72, appears in public unbeautiful P465, and does not consider herself invisible without a man in whose reflection to bask P73), nor belief P74: ‘Laura Trevelyan believed distinction between the sexes to be less than was usually made’ – and is unmoved by the consequent opprobrium, since she herself places so little value upon such popular ephemera.

31 P247

32 s 337: Sou para diy/w thyn/h sou kai ton egono sou. (Interestingly, Griffin mistranslates this p296: “I’ll hand over to you your daughter-in-law and grandchildren” – factually correct, but socially inaccurate.) Captain Michales fails to acknowledge his daughters even though his father had included them in his original greeting s 336: Kal wij oriste, nurepaidia kia aegonia! (Welcome, children and grandchildren!)

33 s 448: ‘Agapa th … Kaitolgiomou.

34 Building on foundations from Saint Augustine and Arthur Schopenhauer (‘On Women’ 1891:338-352), theorists such as Matt Ridley (1993:239-240) claim (speciously) that these social differences are rooted biologically, and reinforced evolutionarily: ‘Men and women have different bodies. The differences are the direct result of evolution. Women’s bodies evolved to suit the demands of bearing and rearing children, and of gathering plant food. Men’s bodies evolved to suit the demands of rising in a male hierarchy, fighting over women and of providing meat for a family. / Men and women have different minds. The differences are the direct result of evolution. Women’s minds evolved to suit the demands of bearing and rearing children and of gathering plant food. Men’s minds evolved to suit the demands of rising in a male hierarchy, fighting over women and of providing meat for a family.’ More succinctly: ‘Man thinks, woman feels.’ (Trinh 1989: 28)

35 For example, Captain Ruvas’ last words to his (as yet unmarried) daughter s 45: Sti xarej sou, Katerina! Kaukareh ajseniko (Look after yourself, Katerina! And have a son.) Women’s value being invested in their breeding capacity, in the service of men, is an ongoing feminist concern, since the majority of women continue to have no access to reliable contraception – and thereby little control over their own fertility – while the world’s rich women are ever more preoccupied with reproductive technologies: engineered, enacted and monitored predominantly by men. For further discussion see: Franklin 1997, Corea 1985.
She is an adjunct to the men in her life, the Angel in his House,36 summed up by Captain Séfakas thus: “Provided she’s honourable and a good housewife, that she’s good-looking and bears sons – ask nothing else of a woman.”37

Without a husband, the Sydney woman is pitiable.38 Married, her husband determines her social and geographical location, her material and emotional possibilities.39 An unmarried woman’s sole purpose is to find herself a husband.40 A married woman’s to meet her husband’s demands.41

The Cretan woman exists through men.42 Conventionally, her life is given to father, husband, son. Women outside of this convention live through other men: brother, uncle, father-in-law.43 So deeply ingrained is a woman’s subordinated worth, that

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36 In his poem “The Angel in the House”, written in praise of his own wife Emily, Coventry Patmore (1906:1-153) describes the ideal wife: gentle, long-suffering, devoted, her life entirely constructed around her man. Or, in the words of Jean Jacques Rousseau (1974:344): “To be pleasing in his sight, to win his respect and love, to train him in childhood, to tend him in manhood, to counsel and console, to make his life pleasant and happy, these are the duties of woman for all time, and this is what she should be taught while she is young.” We see this also within Aboriginal communities, as in Oodgeroo Noonuccal’s (1970:57-59) poem “Bora”: ‘This is her man. / Glad she will follow him, / Wait upon her man’s word, / Care for his every need.’

37 s 487: Ti mâ na/na unh nai, kokura va/na, kai ar tou ra, ãr mor fh, kai na v ne ai a)rseniko pa idia, al lom zhtai apo llo gunai ka.

38 For example: Laura’s young ladies refer to her as disappointed P425; in Una McAllister’s eyes ‘Laura had lost in the game of life’ P437; Miss Abbey, ‘a governess in her later thirties’ P319, is to be forborne because P323: ‘Poor thing, she was the fourth daughter of a Bristol clergyman.’

39 For example: the Palethorpes P374-375; Una Pringles’ marriage to Woburn McAllister, whom she selected for his material status P71-73 – having achieved all her goals she is lonely, with the days upon days at Camden P437.

40 For example: Mrs Bonner’s advising Laura ‘always to drop her handkerchief before entering a room, so that the blood would rush to her cheeks as she stooped to pick it up’ and make her more attractive to men P59; Laura’s being matched with Willie Pringle P69, Mr Palfreyman P168-169, Dr Badgery P323; Mrs Bonner P325: “A young girl, provided she is a lady, may safely assume that a gentleman is a bachelor, until such times as those who are in a position to discover the truth inform her to the contrary.” This is accentuated in the relative narrative descriptions of women and men, where women’s appearance and attire are given in great detail, and the men’s not at all. In particular, socially desirable and available young women are described in decorative terms (for example: Laura at the dinner party to farewell Voss P85-99), showing their merit as fashion accessory and reflector for the male ego.

41 For example, Mrs Sanderson, the model wife, places her husband at the centre of her life, her service of him constantly contiguous P138-144.

42 We see this most strongly in women being named as feminine diminutives of the men in their lives, for example: h(Mastrapadaina ... h(Krasogi wrgaina ... h( P ol ucitkopoul a ... h( giafraina (s 64, 65). Also in women’s status lying with their men’s social position, for example h( Kol uba kaina (Kolyvas’ wife) is shunned as the wife of a grave-digger and Archondoula elevated because her father is a dragoman in Constantinople and played cards with the Patriarch s 65.

43 For example, Chrysânthe lives her life through her twin brother, Captain Polyxigis s 89 p81; the three sisters Aglaja, Thalia and Phrosyne depend upon and devote themselves to their brother Aristoteles s 24-25 p18-19; heading off to fight, Captain Michales leaves his wife and children in the care and protection of his father at Petrokéfalo - even though his father’s an old man (and does indeed die) s 337 p296.
women themselves espouse such values: “Women are made for men”. The truth of this is also material, in women’s being owned, as part of a man’s estate. Prospective wives are assessed by dowry; which includes her capacity to breed.

The public sphere is a man’s domain. As part of her adjunct role, a woman ought to champion her man’s public performance. In addition to bolstering his social standing, this provides her man with personal support, since women’s domestic responsibilities include keeping the emotional life of the relationship running smoothly.

Women’s responsibility for maintaining relationships is contained within expectations of feminine behaviour. A woman is caring and empathic, to the point

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44 Chrysantē s89: gia tōj aîtrej gin'anoi gune ikēj. This is echoed by Renio’s defending all her father’s behaviour as appropriately masculine – even his refusal to acknowledge her existence s45 p39; and in Katerina’s closeted agreement: Tōjlio ehi wqe ki h(ma)na, ma dehtō, mol ogouse. (Her mother felt the same, but she would not admit it.) It is also a direct quote from Saint Augustine’s Confessions (1961:344): ‘woman has been made for man’.

45 Men’s perceived ownership of women is most powerfully illustrated in Captain Michales’ furious jealousy of Captain Polyxigis, because Polyxigis has gained possession of something that he wants. (See, for example, s214 p189, s308 p268.) Such possessiveness necessarily leads to the woman’s death (s384-385 p339-340): her life is reduced absolutely to a subsidiary of male needs, in exactly the same process as Hindu sati (Rowe 2002, Burchill 2000) and Melanesian tongo polo (Barker 1996:161-187).

46 For example: Christiniá s80-81 p72, the wife of Stratés s232-233 p207.

47 For example: Aristoteles s25: h)qele ma qe
treutei kai autoj, oki giatj
noa zounta giga gune ikēj – Oej ful atei! – oki, para
giatj h)qel en akamei gioj (He wanted to marry – not because he cared about women. God forbid! No, he merely wanted to beget a son. p19 my alterations); at her wedding, Vangelio is criticised as unable to fulfil her child-bearing role s213: Pol l aifterh/nai hnmf, dh mkei stheoj – pwj=qabuzatei: (The bride’s very thin. She’s no breasts. How’s she going to nurse children? p188) Women’s value resting in their material productivity is emphasised in this criticism being countered with the memory of a skinny goat who turned out to yield tremendous amounts of milk.

48 For example: ‘It was for husbands to speak to emissaries from the world.’ P134; in seeking ‘some important element’ in their lives, men wait for ‘commerce’, women ‘romance’ P318; at the meeting at Captain Michales’ house to determine what to do, the women listen silently with lowered eyes, waiting to see what the men decide about all their fates s308 (not in translation). We also see this in gendered roles concerning the dead, where women’s tasks are private: preparing and laying out the body, and men conduct the public actions of the burial and the significant, visible roles: close the eyes, sit up with the deceased. (For example, Old Séfakas’ death s501-503 p435-437.)

49 For example, Vangelio’s failure to attend Tityros’ May 29th speech marks her as an undutiful wife s244 p217.

50 We see this most strongly in Mrs Bonner’s breach when Laura is taken ill P377. Mrs Bonner confesses herself “distracted”, and rushes upon him in an unpleasant manner: ‘Indeed, her rings were scratching him unpleasantly.’ Her failure to keep their emotional life running smoothly undermines their entire relationship: ‘But the Bonners were not a great comfort to each other as they went towards their niece’s door. Life was exceeding their capacities.’

51 These are expressed thus by Brian Martin (1984:224): ‘… feminine characteristics of supportiveness, cooperativeness, tenderness and physical softness …’ Mark Randall posits the social benefits of these feminine virtues in a recent online article, extolling ‘the shift to a more “relationship” view of the world’, which promotes cooperative communities, as a direct result of women’s increased
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of lying in order not to hurt another’s feelings.\textsuperscript{52} She is concerned to keep the peace, even if this means submitting herself and her children to tyranny; man’s ease rules.\textsuperscript{53}

**MYTHOLOGICAL GENDER**

Men’s emotional needs are met by women.\textsuperscript{54} On the surface this appears as men holding absolute control over the tenor of their lives. However, in reality they are utterly dependent upon their womenfolk\textsuperscript{55}: relationship maintenance is women’s work, about which men have not the foggiest. This is, of course, the case with all parts of the domestic sphere. Physically unable to breed without women, men are dependent upon women for heirs.\textsuperscript{56} They rely upon women for comfort: in bed, at hearth and the dinner table.\textsuperscript{57} This dependence is cloaked in a nexus of reciprocal dependencies: providing for and protecting women from external threat, engaging all parties in apparent contractual accord. The real beneficiaries, though, are shown in public participation. (2/5/03: “Human networks rule because we are fundamentally creatures of community” http://www.onlineopinion.com.au/view.asp?article=308 – accessed 24/6/03.)

\textsuperscript{52} For example, P350: at the end of the Pringles’ ball for Belle, Laura ‘offered a frank hand, like a man. And added: “I have enjoyed myself so much.”

‘Because she was a woman, she was also dishonest whenever it was really necessary.’ See also Belle’s protection of Tom from ugly truths about himself P457: ‘Thanks to her indulgence, he himself had become quite intolerable, but of this, perhaps her greatest sin, he remained in blissful ignorance.’

\textsuperscript{53} For example, Katerina reads Captain Michales’ moods and responds to them – mostly by absenting herself. $\text{\textsuperscript{43}}$: \( \text{q}^{\text{akousoun to perpathna tou abonitoria/qa bhcei, qa katal a bounkai/qa kruftoum qa dwei naithj=portaj r' ahoicei kai qai/nai ol omnoaxoj. Mhle gunaika, nhte paida/nhte skuli/ol omnoaxoj!} \) (They would hear his stride a long way away, he would cough. They would understand that and hide. Once he had kicked open his door, he would be quite alone. No wife, no children, no dogs: quite alone! p37); $\text{\textsuperscript{47}-47}$: Captain Michales comes home and coughs and Katerina keeps out of his way. She brings him food, which he rejects, and she meekly takes it away again, silent. Katerina even assents to Captain Michales’ demanding that the pubescent Renió be hidden from his sight ($\text{\textsuperscript{45}}$ p39); leading to the embarrassing situation where Renió is waiting on her father at the wedding feast of Vangelio and Tityros and Captain Michales asks Katerina who that nice girl is – she does seem faintly familiar $\text{\textsuperscript{214}}$ p188.

\textsuperscript{54} This is another demonstration of men living off the labour of women: literally (in women’s bearing men’s children), practically (in keeping house) and psychologically (in sustaining men’s egos and self-delusions). Socialist feminists in particular have drawn close connections between patriarchy and capitalism, in practice and at root. See, for example: Seccombe 1974, Dalla Costa 1973, Mitchell 1971.

\textsuperscript{55} It is interesting that White’s confession of this truth is given to Mrs Bonner: an unwitting prophet. P321, P324: “Most men, of course, are prejudiced against education in a woman; to some it even appears unseemly, but then, on the whole, men are timid things. … Men, you will learn, I think, because you are a practical girl, Laura dear, men are what women make them.”

\textsuperscript{56} Summed up by Liz Lochhead’s (2000:20) Jason: “I wish there was another way to get us sons”; and Aristoteles S 25 (see note 47 above).

\textsuperscript{57} See, for example, Mr Bonner’s study P22; Judd’s longings for his wife P367-368; Manúšakas’ expectations of Christiniá $\text{\textsuperscript{77-81}}$ p68-72; Doxaniá’s tender care for Idomenéas $\text{\textsuperscript{259-261}}$ p228-231.
the lengths men take to preserve their territory and their persistent fear of losing control.\textsuperscript{58}

Such dissimulation characterises much of the underpinning of patriarchal structures. Privileging the needs of men over those of women, and engaging women’s labour willingly in the process, requires a system of compelling propaganda.\textsuperscript{59} Most effectively this has been accomplished through mythologising gender.\textsuperscript{60}

Myths about women form a tripartite boundary to female public potential.\textsuperscript{61} Women are portrayed as passive, ineffectual, vulnerable and unable to take care of themselves – thus in need of male protection.\textsuperscript{62} Woman is the proper embodiment of social morality: in her is vested the community’s hands-on religious observance, sexual ethics and public virtue, and she is both paradigm and guardian of behavioural

\textsuperscript{58} For example: Captain Michales’ forcing Katerina into submission  S 43-44: Μακαντρευθκε, ἐπεσε ἐνυκα ιονταριου = aγωνία πατουε ποδι, αντιστεκουνταν ης ιγκε

\textsuperscript{59} In his analysis of the worker’s willing participation in capitalism, Gareth Stedman Jones (1977) claims that the need for propaganda is overruled by the success of the system, in which one must participate actively in order to survive. Similar argument could be made for the role of women under patriarchy. However, such argument gives no account of the rise of patriarchy, nor its cross-cultural persistence. It also offers no challenge to the consistency of mythological underpinning across the range of patriarchal systems. For more on this, see Lerner 1986.

\textsuperscript{60} Myth as a method of social control is discussed, for example, by: Durkheim (1954:397) concerning mourning prescriptions; Berndt (1970:216-243) within Aboriginal communities; Eliade (1958:453-455) in their psychological resonance; and Midgley (2003) in the crucial (and often unacknowledged) role they play in our perceptual organisation, individually and collectively. Myth as a means for controlling chaos beyond one’s material reach is basic to human social development (see, for example: Joseph Campbell 1991, Zeitlin 1984). Felicity Rosslyn (1998) and Mary Lefkowitz (1995) highlight how woman – who is not only Other, but also Error (Chapkis 1986: 5) – has been tamed in this way since the earliest myths.

\textsuperscript{61} For further discussion, see: Hein 1996, Noddings 1989, Summers 1975, Daly 1973, de Beauvior 1953.

\textsuperscript{62} For example: Miss Hollier P85-91; Marcelle  S 62 p53, S 65 p56, S 521 p454; the women under Captain Séfakas’ protection S337 p296. Aboriginal women are particularly portrayed as entirely without agency; especially P400-401, and when they fail even to respond to the comet P415: ‘Only the women were indifferent. Having risen from the dust and the demands of their husbands, they were engaged in their usual pursuit of digging for yams.’
Chapter Four: Man v Woman

standards. A woman outwith men’s control is a dangerous demon, the eternal Temptress, whose sole aim is to ensnare and destroy men.

Success of such mythologising is in its being upheld by women themselves, both in the limits they place upon their own behaviours and in the judgements they make of each other. In the spirit of divide and conquer, these myths of patriarchy serve to keep women apart from each other. Far greater than the moral censure of men is the power of other women’s ostracising.

The breadth and strength of the influence of these myths lies in their insinuations into the narrative. In order to illustrate the irredeemable nature of Eminé’s disgendering heartlessness, Kazantzakis places her beyond even Christ’s salvation: ‘Christ for her was a door which she could open, an exit into the streets without a veil.’

63 These are the women Anne Summers (1975) terms God’s police, for example: the Misses Linsley P430; Mrs Topp P33; the ‘decent woman’ who looks after Mr Bonner P459; Captain Michales’ aunt Kalió S 383-384 p339; women censoring the home of an evening S 87 p79; Chrysánthe and St Menas S 88-89 p80-81; Eminé’s nurse Maria S 183-185 p174-176, S 249 p222.

64 For example: The Emperor Nikiforos was seduced by a beautiful woman and almost ended in Hell planeu/thke a)pot’ o)pofokomnía=gunaikaj kai para’ trika na’bouia tei sthnh Kof ash; Eminé S 184: qêf w tôn aheba’zw stol’s trwma nou, qêf w tôn a’hfw na\ phgaino’f xetai stalis oka’kia sa’ntos kuf o. Gunaika de’ ne’ imai; oti qa’ w kafw! (If I want, I’ll fetch him to my bed. If I want, I’ll leave him in the street, to wander about like a dog. Am I not a woman? I’ll do as I want!” p175); Ruhéni S 92 p84; Marúsiā S 132-133 p123; the widowed inn-keeper 57-76 p66-67; ’rapacious’ Mrs Child P243-246, P255; Laura: “peculiar” P342, “freakish” P465, “scarcecrow” P467; Mrs de Courcy P432-434. Giw/rgoj Stamatiou (1975:153) finds this materialised in Eminé: ἕπι τοιελ ε’ς α’ρκω στο’ύακιλ α’καλ’ π’ ροτ’υου’και̂ κα’ ταστρεπτ’ικ’ουα’πο’γου̂. (The most perfect embodiment of wild and catastrophic passion.)

65 For example: the women at Vrises (Brusėj ) perceive themselves as vulnerable without their husbands – in particular, the woman breast-feeding, who hastily does up her blouse as Captain Michales approaches S 379-381 p334-336; Mrs de Courcy P433: ‘A woman of some intelligence, she had set to work early in life to disguise her share of intellect, out of regard for the exigencies of Society, and a liking for the company of men.’

66 For example: Maria’s jealousy of Noëmi S 450-451 p388; Mrs Pringle’s dismissing of Laura as sly P69; P62-63: ‘Una Pringle had always been of the opinion that Laura was a stick, worse still, possessed of brains, and in consequence not to be trusted.’

67 For further discussion, see, for example: Hoffman 2001, Adams 1990, Daly 1973, Firestone 1970.

68 For example: Mrs de Courcy places no value at all upon the attentions of women P433; female rivalry extends even between Chrysánthe and her niece S 123: ’Eĝ w’na’ pi’okal’ / (I’m better.)

69 For example: Belle’s guests are trenchantly critical of Laura’s disregard for dollish fripperies P465 – for not needing to be a man’s chattel: ‘As if it were not enough to have become a schoolmistress, to arrive late at Belle’s party in that truly hideous dress!’; the Greek women are similarly scathing of Marcelle for exactly the opposite, trying to make herself look pretty – and happy – with loads of makeup S 123: Ti/mas ka’ta e’haj el’ou’th’ ti’/pri nar’t’o’ha! . (What a mask … what a prima donna!)

70 S 302: Ο’Χριστο’j hβ’ggi’ authm’ia po’ta: the na’ho’ge ki eĝ’ga’ x’wrij fer’etze stol’ drom. This is also closely tied to her complete disregard for the fate of Crete S 346 p305.
for ignominious sacrifice. Defeminised, dehumanised, demonic, she may be murdered without consequence – revealing as much of the misogyny of the authorial voice as of his subject. White’s narration reveals a similar steeping in patriarchal propaganda in his heroine’s secret marriage. Beneath Laura’s apparent autonomy lies deep dependence upon her man; so fundamental to her being that its depths are hidden even from herself.71 That a palatable female protagonist must necessarily rely upon intimate male connection is underscored in his blurring the truth about Laura and Voss. The message is clear: a good woman can be nothing without a man; if she hasn’t a man in real life, give her an imaginary husband.

The myths about women carry commensurate diminishment of men, most powerfully illustrated in the socialisation of sex. Men are portrayed as sexually rapacious, slaves to their physical desires.72 This exempts man from sexual responsibility73, places him vulnerable to the demon temptress74, and demands that he defend his own women from the predations of his brothers75; again ensnaring women from three sides at once.

Women’s sexuality is closely regulated, under terms of property control. A woman definitively owned is interest-bearing capital, in her capacity as breeder. Thus, Eminé is a prize to be fought over76, Rose’s illegitimate child is a shameful contagion77, and

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71 The full extent of Laura’s intimate dependency on Voss is only revealed in dreams – which she will not allow herself to remember P430.
72 See, for example, Schopenhauer 1891: 344: ‘Only the male intellect befogged through the sexual impulse could call that undersized, narrow-shouldered, broad-hipped, and short-legged sex, fair; for in the sexual impulse resides its whole beauty. With more justice than the fair sex, one might call the female the unaesthetic sex.’ Man’s uncontrollable sexual drive is, of course, the justification for woman’s role as the guardian of virtue, since a man cannot be expected to restrain his lust when a woman exhibits herself – whether this means showing her face, in the case of Eminé (§ 36-40 p30-35, § 177-119 p109-110) and Maria (§ 444-445 p382-383), or offering him her body, like the women with whom Le Mesurier (P47) and the sailor on the Osprey (P104-105) fornicate.
73 For example: Chrysánthe’s excusing of Polyxigis’ philandering § 89-90 p81-82; Vangelio’s of Diamandés’ § 150-152 p141-143; Brendan Boyle’s crude requirements P178; Turner’s jokes of a Saturday night moll P306.
74 For example: Eminé’s power over Captain Michales § 37-40 p31-35; Brendan Boyle’s dependence upon his Aboriginal concubines P180-184.
75 For example: Sydney women are constantly chaperoned P78, P128; Cretan women kept always under male protection § 337 p296.
76 For example: Captain Michales’ jealousy § 214-215 p189; the village celebration to welcome her into the Greek community § 346-347 p305 – having bestowed on her widowed respectability (§ 302: h( Xhafa), to affirm her valuable, elevated status; Nuri’s relatives attempting to reclaim her § 355-356 p312.
77 For example: the scandal is contained, even from the kitchen staff P58; Mrs Pringle’s sympathies for Rose’s illness P76, P236-237; Mrs Bonner’s fears about the baby being born in her own home, in the best room … on the good carpet – and its destructive influence on Belle’s innocence P238-244.
Jackie’s initiation into the new tribe includes the bestowal of a wife. Systemic recognition of the deep-seated influence of intent extends such regulation into almost unconscious realms, controlling not only sexual practice, but also desire. Lust is a designated male property; the appropriate focus for women’s desire is procreation.

**MOTHERS AND WHORES**

Motherhood perfects a woman. Legitimate motherhood marks her as an adult and appropriately functional member of society. Regulated legitimacy is maintained in polarising women between Madonna and Eve: virgin mother and treacherous

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78 P401-402, P415
79 For example: even Belle’s desire for her future husband, expressed in the way she looks at him, is immodest P339; Eminé’s articulated desire for Polyxigis – prior to its being acted upon – is shocking 183-185 p174-176. Note how this contrasts with men’s desire, which is morally neutral: Tom’s passionate singing is appropriate and unremarkable P91; Polyxigis’ lust for Eminé is taken for granted
80 The lust of the colonial man is a self-evident beast, whether indulged (Turner P218-219, P298, P306), repressed (Voss P287: ‘Immediately he sensed the matter had attained flesh-proportions, he was nauseated.’), or impassively accepted (Tom Radclyffe P21: ‘Although indifferent to travel, he was not blind to the advantages of their being lost together in some remote place.’). Desiring Eminé is a pre-requisite to Cretan manhood; fear of such desire unmans Paraskevás
81 This is encapsulated in: Christiniá’s rage against menopause S 221 p195-196; Penelope’s regret that her husband had not tamed her with a dozen children S 69 p60 – being forty-five (not twenty-five as Griffin mistranslates p51) and childless, she is, in Nadia Wheatley’s words (2001:341) ‘without purpose or identity’; Mrs Pringle’s being mollified temporarily by her husband’s making her pregnant P62.
82 P244: ‘woman truly vindicated’. For deeper analysis of such statements, see, for example: Chodorow 1999, Wearing 1984, Rich 1977, Firestone 1970. For shallow analysis, see Nietzsche (1961:91): ‘Everything about woman is a riddle, and everything about woman has one solution: it is called pregnancy.’
83 Illegitimacy, of course, corrupts; powerfully exemplified in White’s killing off the fallen Rose
84 Luce Irigary (1991:169) describes the Virgin Mary as ‘incarnating the divine’, in herself, through her impossible, untainted birthing; the (clearly inimitable) model for feminine sanctity. In contrast, “Eve was our undoing … was our fall …” (Mary Wollstonecraft, Monster, Act Two, Scene 5, Galloway 2002: 42). And her legacy continues: in the words of Tertullian (Ruether 1974: 157): ‘Do you not know that each of you is Eve? … You are the Devil’s gateway.’ Images of Madonna and Eve carry particular resonance in societies founded on Judeo-Christian roots, but such dichotomy is elementally patriarchal, since it arises from man’s desire to control woman’s unique reproductive capabilities (see, for example: Oliver 1995, Daly 1973, Firestone 1970). Joseph Campbell (1986:21) points out that virgin births abound, evident in most mythological canons. Myths of the dangerous temptress – dominant, sexually assertive, manipulative: deities and mortals – are similarly universal (see, for example: Blundell 1995, Keuls 1993). However, I have found no evidence of either standard in Aboriginal lore. Hiatt (1996:77) explains this by defining Aboriginal society as ‘Neither patriarchies not matriarchies but double-gendered gerontocracies’; with Aboriginal women’s procreative ability as a source of political power, rather than trigger for oppression. This is further evidenced in pseudo-
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harlot. The dichotomy is complicated by the obvious sexual connective tissue: no woman is more evidently sexually active than she who has been impregnated. Yet the mythic Mother is eternal celibate. These are deliberately impossible standards: since no woman may ever achieve perfection, she is always under the yoke of failed expectations.

Mothers are idealised, as the ultimate feminine embodiment: selfless, compassionate, tender, pure. In practice, maternal behaviour is grasping, manipulative, callous and base. These contrasts are echoed also in man’s

menstrual male initiations, such as sub-incision (see, for example: Berndt and Berndt 1964: 141-182, Elkin 1943: 183).

Polarising virgin and whore stereotypes women’s sexuality as either wholly suppressed or out of control. Patriarchal realities, however, maintain control over all woman’s heterosexual expression; the prostitute having designated space within the system. Despite attempts (such as Nagle 1997 and Roberts 1992) to defend the autonomy of the female sex-worker – as a woman of agency, articulating the sexual transaction undergone by all heterosexually active women, rather than being contained within its disempowering silences – such sense of power is illusionary, since it is encountered only in the service of men; sex-workers are not given genuine agency in the real world. (See, for example, Bartky 1990.) The only woman whose sexuality is not actively co-opted by patriarchy is, of course, the lesbian; for which reason she is routinely disregarded: what patriarchy can’t see, doesn’t exist. (For further discussion, see Atkins 1999, Dworkin 1988, Hoagland 1988, Daly 1973.) However, Sally Cline (1993) counters that all sexual activity is necessarily annexed by the dominant mythology and therefore only the celibate woman remains integral. (See also McNamara 1985 and Daly 1984.)

Iris Young (1990:149) sites these complications particularly in breast imagery, symbolising both sex and maternity: ‘Breasts are a scandal … because they disrupt the border between motherhood and sexuality.’

Interestingly, the mother/whore dichotomy is the one point at which gendered values mark the chasm between the societies of Voss and Captain Michales. The similarly patriarchal springs from which they stem constrain both narratives within the mythic continuum. However, where White opts for resolution through symbolism: creating his own virgin mother through the loopholes of adoption and fantasy, Kazantzakis sits comfortably with the paradox, in Vendúso’s Lady of the Vineyard (h( ‘Ampel i wissa, h[Staful oma]). Vendúso commissions an icon of the Virgin in the image of a woman he finds most desirable s101-102: mia γυναίκα σαμπλικ τριγυμικά έγινε θέαμα του Αυγούστου, αντροβουλή, χοντρακέλαια, μεγάλη λάμπρα κρήτικα ντέλα στοκεφάλι, καίνα κράτας, στην αρκάλια της, πλαγιάστεντα σταφυλι μεγάλος σάμπαιδι. (A woman like the grape-pickers in August, mad for men, thick-lipped, with a white, Cretan headband round her head, and in her arms she cradles a bunch of grapes as big as a child. p93 my alterations) She is both God and wife: answering his prayers in the manner of domestic attentiveness; and he is the envy of all men s103 p95. A clear demonstration of Cretan ease with the unattainable – and the practical measures required to habituate the spiritual within the secular.

For example: Belle P459: ‘How she loved what has been torn out of her.’

For example: Katerina s45-47 p39-42.

For example: ‘Voss’ dreaming of Laura P317: ‘Once during the night she came to him, and held his head in her hands … So a mother holds against her breast the head of a child …’

For example: Captain Michales’ aunt Kaliô s383-384 p339; her purity is such that οXατόχ τί της εκείνη ποτέ έμπορευόταν. (Death had forgotten her.)

For example, Mrs Pringle’s commodifying of her eldest son P69.

For example: Hamidé Mula s 71-72 p62-63.

For example: Rose’s utter detachment from Mercy P247-248.

For example: Kosmas’ mother’s rejection of Noëmi s 448-449 p385-387.
attraction to a woman’s breeding capacity and repulsion from the physical consequences.\(^{96}\)

The full confusion of motherhood peaks in Rose and Noëmi.\(^{97}\) Rose’s babies are both mistakes: unplanned, unaccepted. Deepest love is contained within her need to spare them suffering: the first she kills\(^{98}\), the second she abandons\(^{99}\). The epitome of maternal responsibility held in the most unmotherly actions.\(^{100}\) Bearing Kosmas’ son is the one hope Noëmi has of acceptance into his world: pregnancy is her salvation.\(^{101}\) It is her protection against anti-Semitic violence, because she will be the mother of a Cretan\(^{102}\), but also the source of her greatest vulnerability, since being pregnant prevents her from accompanying Kosmas to his grandfather, leaving her catastrophically defenceless\(^{103}\). And it confers on her the wrath of the living\(^{104}\) and the dead\(^{105}\). Miscarrying, she is damned: a failed un-mother, her sex unredeemed.

For both women and men parenthood is the path to immortality.\(^{106}\) But where woman’s nature is to dote on the young, man’s is to calculate the worth of the future.

\(^{96}\) See, for example, Manúsakas’ first appraisal of Christianía § 80: kal h/’nai ki h(\(\chi\)\(\varsigma\)\(a\), paxoul h/’karperh/’qavane gera/’paidial/ (The widow, too, is good – sappy and fruitful: she’ll bear strong children. p71) However, once he’s achieved his intentions § 81: parasakoujiasanta’stha\(\varsigma\)athj, parabuzacepaidial/ (Her breasts sagged: she had suckled too many children. p73)

\(^{97}\) The confusions of Rose’s pregnancy are exacerbated by her simplicity and the harelip. While indisputably fallen, she is also clearly a victim, having been taken advantage of rather than actively soliciting attentions (thus Jack Slipper goes, and she remains P58). Her deformity adds to the voracious blindness of man’s lust; as does the Aboriginality of Boyle’s lovers P178.

\(^{98}\) P82-83

\(^{99}\) Gives her to Laura and then dies P247-250.

\(^{100}\) Reminiscent of Medea. In the words of Liz Lochhead’s (2000:44) chorus: ‘you’re stone / you’re iron / your heart is nothing human / sex makes birth / makes death / but here is a broken circle / here is nothing natural’.

\(^{101}\) That she is pregnant is the final, convincing appeal from Kosmas to his mother § 448 p385.

\(^{102}\) § 527 (not in translation)

\(^{103}\) §467-469 p405-406

\(^{104}\) His sister § 450-451 p388.

\(^{105}\) His father § 448-449 p386, § 523-526 p455-459.

\(^{106}\) For example: Judd’s sons P261; the Bonner’s aspirations for Belle P377; Mrs Bonner’s investing in Mercy the promise of her lost children P397; the hopes of Tulupanas and his wife for their leprous son § 61 p52-53; Captain Michales losing his fear of death, because he believes in Thrasáki § 297 (not in translation); Captain Polyxigis envisioning the children that Eminé will bear him § 302-303 p263; Old Séfakas §489: …\(\epsilon\)\(\iota\)\(\lambda\)\(\iota\) \(\epsilon\)\(\iota\)\(\kappa\)\(\iota\)\(\tau\)\(\epsilon\)\(\rho\)\(\alpha\)\(\tau\)\(\epsilon\)\(\rho\)\(\alpha\)\(\tau\)\(\epsilon\)\(\iota\)\(\alpha\)\(\varsigma\)\(\eta\)\(\varsigma\)\(\omega\), touj, epgonouj, tij, epgonej, tvadis eggon. – Lao Dëxanparizwtol oipon giaqanato, autontoneikha … (He pointed to his daughters, grandsons, grand-daughters, and great-grandchildren. “A whole people! So I’m not worried about death, I’ve beaten him.” p423)
adult. Motherhood completes a woman’s natural tenderness; fatherhood a man’s estate.

LOVERS AND WHORES

Man acquires a woman as sexual conquest. Regardless of the manner of his acquisition, his is a triumph. A woman’s success is in the material consequences of an approved association: legitimacy and belonging – social and physical security. So crucial are these that a woman’s personal desires are placed second; if at all.

Men hunt women; sexual predation is the hallmark of manhood. And unnatural in a woman. For all that the material gains are a woman’s social life-line, she is expected to earn these with love: in practice, if not genuine emotion. A woman’s

107 Interestingly, this belief persists: consider Julia Kristeva’s (1996:77) celebration of successful motherhood – the ultimate, utopian creativity: ‘the slow, difficult and delightful apprenticeship in attentiveness, gentleness, forgetting oneself.’

108 Thus, for example: Penelope yearns for children and Belle is utterly besotted; whereas Aristoteles wants a son to carry on the family business (not in translation), and Polyxigis rejoices in Eminé’s rescuing his near-extinct lineage.

109 Sex as subjugation comes to its full, of course, in situations of war: rape a fundamental violation of the enemy’s property – emphasised in the rapacious nature of the wedding ritual.

110 Thus Boyle is proud of his many mixed-race offspring; Polyxigis flaunts the hint of musk on his skin; and Tityros is unashamed of his lover’s being married.

111 Thus Laura’s lost in the game of life where Una’s marriage with stone makes her a winner – despite the days upon days.

112 For example: Vangelio’s marriage to Tityros makes her a winner – especially the wife of another man.

113 Captain Polyxigis: Oi(ah)trej kunhgou=ti=; gunai=kej.

114 Note that the final proof of Tityros’ developing masculinity is his taking a lover – especially
worth shows in her conjugal commitment. Thus, Penelope’s private frustrations with Demetrós do not interfere with her public distress at his departure; not even amongst friends. Such private loyalties are not the overflowing of personal investiture in intimacy, but an integral part of the marriage transaction, as social engagement. Marriage genders both men and women; it is in their own interests for all parties to protect its instituted boundaries.

Eminé’s evident devaluing of her own marital status – in consorting with Polyxigis behind Nuri’s back – is construed as a matter of cultural relativism: implicit in her conversion to Christianity is the assumption that her vows to Polyxigis will be taken seriously. When the lie in this is revealed, her fate is sealed; such flagrant disregard for structural conventions is a threat to the community, which may not be overlooked. It is only a matter of time before narrative justice removes her from the text.

Eminé’s flouting of convention also strikes at the root of her own identity, undermining her own womanhood, both behaviourally and in essence. Her lust is stronger even than that of the archetypal man, Captain Michales. It appears to be endemic to her and it is a state of being, rather than response to specific stimulus. Far from a sense of shame, she revels in desire: both her own and that

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115 §272-273 p241-242
116 Penelope’s wails increase when Krasojórgis’ wife confesses to being thoroughly sick of her own husband §273 p241.
117 As expressed more contemporaneously by Pat Barker (1992:91): “You know, me Mam says there’s no such thing as love between men and women. Love for your bairns, yes. Love for a man? No.” See also Hamilton 1981.
118 So, for example, a married man’s masculinity is assured – even if the truth of the relationship would prove otherwise, as is the case with Demetrós, who has no libido and is constantly emasculated by a dominating, lustful wife. His private impotence is far outweighed by the public authorisation of his marital status. It is sufficient that he is the certified owner of a woman; the details of the use he actually makes of his property are irrelevant.
119 Thus, for example, Mrs Bonner cannot countenance Mrs Pringle’s suggestion that men are mere automatons – well, not Mr Bonner, anyway P237.
120 She views Christianity merely as a path to freedom from the veil §302 p262-263, participation in the Cretan struggle as an exciting man-filled way to pass time §346 p305, and Polyxigis as an acceptable substitute for Captain Michales, who doesn’t seem to want her §185 p176, §347-348 p305-306 – and Katerina never enters her thoughts.
121 In killing Eminé – and without having had sex with her – Captain Michales proves himself able to withstand his desire, for the sake of a greater cause. Eminé’s desire bears no such tempering.
122 Circassian’s are by nature lustful, and Eminé’s lust has been exacerbated by the restrictions of her enforced adoption of Islam §37-38 p32.
123 Her lust is utterly indiscriminate: a man is a man is a man; although a younger man is better, of course §183 p174.
she arouses in men; and enlists divine support in this celebrating: “God made men and women for this.”

Eminé is the embodiment of lust. All men desire her. Her own desire is shallow and fickle. It is attached to her perceptions of alpha male, and she makes no emotional connection with her sexual partners. She is Eve; irredeemable. Unfeminine, uncompassionate, unfeeling – even her own husband’s castration is a source for mirth. Souless whore, Eminé is dehumanised by the narrative as horse and by Captain Michales as demon.

Captain Michales feels possessed by Eminé. His desire is entirely reciprocated, but hers is readily transferred, where his consumes him. Impervious to alcohol, she occupies his dreams and keeps him from his God. His thoughts are with her when they ought to be on Crete leading, inevitably, to the monastery’s destruction. Captain Michales’ shame at his vulnerability to his own desire personifies it, in demonic form. It is inconceivable that a man should fall prey to his own emotions, or give such sway to a mere woman; clearly this is devil’s work. As a malevolent, possessing force, Eminé is agent of Captain Michales’ humiliation. This

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124 For example: her first meeting with Captain Michales §37 p32; her pleasure at Polyxigis’ yearnings §183-184 p174-175.
125 §184: ... gi’ auto... e.kame o(Σeo) touj ahtrej kai’tij gunaikej ...
126 Those who don’t are, by definition, unmen: see note 80 above.
127 §40 p34-35, §58 p50, §251-252 p224-225
128 Not even in response to rape; §348: οmia mthqal jass a hanki hsafka thj. Perase ena karabi, thn xaracema stignhj ki klesepalj, aparqenh ...
129 This causes Mustafa Baba to flee her evil madness §250 p223 and makes Polyxigis’ heart contract §254 p225. Her callousness is emphasised in her complete lack of response to the news of Vangelio’s suicide – other than petulant protest at the inconvenience it causes her §302-303 p263-264.
130 See Chapter Three: Man v Nature, pages 87-88. In reality, though, Eminé is less than horse, since man’s hands which fear to kill the horse slaughter her.
131 §347-348 p306-306
132 §112 p103-104, §182-183 p173-174
133 §53-54 p47, §58 p49, §141 p131, §295 (not in translation)
134 He feels unable to partake in his annual Eucharist §193 p179. For a Greek man, being divided from his church entails a loss of national identity. Kazantzakis gives us Eminé as an evil force in her keeping both Polyxigis and Captain Michales from the Easter resurrection: the one in possession and the other possessed §194-195 p180.
136 §372-378 p327-333
makes it possible – indeed necessary – for him to kill her, providing at least partial expiation of his guilt.

Captain Michales’ demonising of Eminé epitomises Cretan masculinity. Strong, independent, masterful, the man is made impotent by the prospect of a woman he cannot dominate: neither emotionally, since he’s unable to remove her from his thoughts, nor physically, since in every way she is forbidden to him. His only possible response is to expunge her, in fact as well as figuratively. And, horrifically, the moral rectitude of such response receives public approbation: “He did the right thing.” If a man loses his perspective over a woman, it is appropriate that she should pay, with her life.

Captain Michales’ relationship with Eminé is constructed entirely within his own mind, and based on pure sexual attraction. But his unempathic selfishness and subordinating of her rights and autonomy to his perceived duties and the requirements of his homeland are echoed in all his relationships. Katerina is a domestic vassal, whom he neither confides in nor consults, and whose needs he routinely dismisses. His daughters he ignores. His son he rejoices in, narcissistically: a mirror of himself and a path to his own perpetuity. And he would kill them all for the sake of his own honour. Beyond the private domain, Captain Michales is brutish and bullying. He entertains himself with the company of men who fear him and are in his debt. He dominates himself with the company of men who fear him and are in his debt. He dominates his peers, rejects advice, is competitive, and utterly egocentric.

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137 She’s a Turk, the wife of his blood-brother, the lover of his comrade-at-arms whom he also personally loathes – and he is himself married and, somewhat surprisingly, holds marital monogamy inviolable.
138 s 383-385 p338-340
139 s 398: Kalavkane.
140 With, of course, the added spice of forbidden fruit.
141 For example: s 44-46 p40-41, s 50-51 p44-45, s 143-144 p134, s 269-270 p239, s 537 p468-469.
142 s 44-46 p39-40 Renió especially since she hit puberty – for the past three years she has been ordered to stay out of his sight, so he no longer even recognises her s 214 p188.
143 s 318-319 p278 The success of his domestic tyranny shows in the indoctrination of his children: both Thrasáki (s 319 p278) and Renió (s 324 p283) support his right to kill them. Not so Katerina, who is terrified by both the threat her husband constitutes and her children’s acceptance of it.
144 For example: Captain Michales pays Bertódulos a monthly salary, on the understanding that he remain perpetually available for cellar feasts s 105 p97; Kajabés is summoned from his honeymoon s 99 p91-92; before setting out for the feast, Vendúsos prays for strength not to be sick all over the walls, and for taóma autóqé (that savage beast) to release them quickly s 102 p93-94; Furógatos, a man whose wife beats him (s 84 p75-76, s 104) describes the cellar feast as hímpouka.
For Captain Michales, these qualities are intrinsic to his masculinity: a man has ties only to himself and his homeland. However, they are not the norm for every Cretan man. Men who blossom into manhood, such as Vendúso and Tityros, show kindness, compassion, and respect for another’s inherent worth. As do men whose virility underpins the whole text, such as Manúsakas and Polyxigis.

This contrast is most pronounced in Polyxigis’ relationship with Eminé. Despite her essential indifference, Polyxigis truly loves her. His devotion to her impels...
him to bring her into his own community, to bestow on her that most precious gift: marital legitimacy. Polyxigis’ commitment to duty requires his leaving her to join the fight for freedom, but his is a struggle barely won, and her death destroys him. She is not expendable adjunct, but the purpose of his days. Without her, life is empty and his heart is ashes.

Kazantzakis’ lovers take the pleasure of each other. White’s are considerably more restrained. The complicated colonial dance exhibits itself in subtle adumbrations of the private. Assignations are cloaked, intimacies implied, and messy practicalities delicately veiled. In keeping with polite society’s fear of the corporeal, overt sexual engagement is the mark of the vulgar underclass. It also

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See Chapter Two: Body and Soul pages 53-54, summed up by Laura P58: “It is the bodies of these servants”. White’s bodily functions crystallise social distance. Thus the lovers of Sydney barely touch – Mrs Bonner’s clutching at her husband when Laura falls ill is unpleasant and gauche.
delineates white from black, in deft imperialism, relegating Aboriginal society downstairs. Aboriginal women are derogatorily sexualised, Aboriginal nakedness is implicitly uncivilised: they are savages who know no better.

Sydney society founds itself on tight controls, which sanitise and order; and these include the essentials of human interaction. The base needs met in the service of reproduction are shrouded by material transaction, and it is these which carry weight. Thus Una Pringle’s attraction to Woburn McAllister’s wealth is considered sensible and seemly; and Laura’s objections mark her an outsider in her own community.

men in the bush shave each other, lance each other’s boils, clean up each other’s diarrhoea: showing the vast reaches their journey has spanned. For example: Jack Slipper, Brendan Boyle’s satisfying his crude requirements with the Aboriginal women is proof of his determination to eradicate all distinction of his birth; Turner P218, P298, P306. Thus, the women upon whom Boyle takes his relief (‘shrieking black women, naked as the night’) are portrayed as both utterly passive – mere service to his needs – and utterly shameless; even in motherhood: ‘A yellowish woman, of spreading breasts, sat giving suck to a puppy.’

For example: when questioned about the missing compass, the women at Jildra are metonymised as their breasts, in the same way as Rose’s harelip is the whole of her P9, P81 – they are rendered aberrant by both race and gender – ‘Their breasts became sullen.’ Jackie’s new wife is objectified as pretty, barely nubile breasts: the women who turn up on Christmas morning are of consequence only for their eroticised depilations, proving them perverse and ignorant – an image of ignoble savagery. Note that Turner’s smuttiness about the naked Aboriginal women is repellent for its coarseness, not for his racism or his misogyny. Beneath the artificial constraints of Voss’ respectability lies sniggering, emphasising the truth in Turner’s underlying barbs: that Aboriginal women are a doubly lesser species. They are ant-women … who hung golloping [gollop: swallow greedily or hastily, Hughes et al. 1997: 484] children upon their long and dusty duggs. [dug: the udder, breast, teat, or nipple of a female animal.]

In the words of Dr Cameron from Ivan Southall’s (1991:5) Bread and Honey: “We don’t wear clothes only to keep warm … When we clothe ourselves modestly we start creating.” In contrast with the post-Fall white man (see Genesis 3.7: ‘Then the eyes of both were opened, and they knew that they were naked; and they sewed fig leaves together and made loincloths for themselves.’), Aboriginal nudity is unselfconscious, and therefore morally infantile: P179, P218, P360. The limbic identities of Dugald and Jackie are shown in their rudimentary cloaking of their nakedness P182, and in Dugald’s losing his swallowtail coat as he leaves the charge of white men and returns to the wild P234 – which climaxes with his destroying the white man’s letters, showing his utter disregard for the tenets of civilisation. Not only naked, the Aboriginal women groom themselves and each other, as if they were animals: ‘looking in one another’s hair’ P194, ‘playing nervously with the long hairs of their armpits’ P401.

P71-72: “… a property that many people consider the most valuable in New South Wales … a place in New England. His parents … both died while he was a baby, so that his expectations were exchanged for a considerable fortune right at the beginning. And there are still several uncles, either childless or bachelors. With all of whom, Woburn is on excellent terms.”

P329: “Money to money. Well, that is the way.”

P73: “I would not want marriage with stone.”
Laura’s choosing to become a schoolmistress is an action shockingly unconventional: “People will laugh at us.”173 Society’s affront is at her choice to not engage with its projected privileges: given Mr Bonner’s position, she could marry well. It is unthinkable that she would not want this – is foolish, queer, freakish.174 In choosing not to marry, Laura renounces her social womanhood175, refusing to subsume her self in the performance of her gender176.

The depth of this unconvention is revealed in the passion she encounters in Voss. Far from marriage with stone177 this is writhing, responsive intimacy: the true marriage of gristle and bones, and flesh178. Theirs is a togetherness179, of battling wills and wrestling bodies180. Voss esteems her as cold and hard181, yet they meet, on the margins182, at a deep level early on183: drawn in body as well as mind184. Through dreams185, lilies186, sex187, blood188, they carry each other in their distant lives189, culminating with her fever and his death190.

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173 P428
174 P430  P431  P465
175 P351: the wedding dress is the ‘shuddering white cocoon’ from which emerges the woman.
176 As expressed by Nicole Loraux (1987:37): ‘In the shared understandings of social life, death is a natural metaphor of marriage because, in the course of the wedding procession, the young girl renounces her self.’
177 P73
178 P232
179 So vital is the mutuality of their relationship that Voss commits it to himself in his mother tongue: zusammen P201.
180 Floundering into each other’s private beings P97.
181 P120: ‘She is a cold, hard girl, he decided, and I could almost love her.’
182 In their first contact they bond as outsiders P14: ‘Unlocking his bony hand, because the niece was also, then, something of a stranger.’
183 At the Pringles’ picnic P74: ‘Walking with their heads agreeably bowed beneath the sunlight, they listened to each other’s presence, and became aware that they were possibly more alike than any other two people.’ Note, too, that conventions fail them in their first few minutes of meeting P13.
184 He recognises her beauty in the first encounter P17. She: ‘the masculine shape of his lips, and his wiry wrist with the little hairs’ P77, ‘fascinated by his method of using a knife and fork’ P88. By their venture together in the Bonner’s garden, they have already touched P92.
185 P149, P200-201, P287
186 P200-201, P227, P417-418
187 For example P408: ‘As she lay beside him, his boyhood slipped from him in a rustling of water and a rough towel. A steady summer had possessed them. Leaves were in her lips, that he bit off, and from her breasts the full, silky, milky buds.’ Such depiction of sex as a male right of passage, to manhood, is reminiscent of Paul Kelly’s song “Deeper Water”: ‘Let’s move forward now and the child’s seventeen / With a girl in the back seat tugging at his jeans / And she knows what she wants, she guides with her hand / As a voice cries inside him - I’m a man, I’m a man!’ (From the 1995 album Deeper Water, ©1995 Mushroom Records International BV.)
188 P407-408, P410-411
190 P376-421 Laura’s vicarious suffering of Voss’ passion and death encapsulates love’s interdependent vulnerabilities, as expressed by Annette Baier (1994:44): ‘When one loves, one’s occasions for joy, sorrow, and other emotions will become “geared” in a more complex way than just sympathy to those of the loved person, and this may indeed affect the balance of joy over sorrow in one’s life. The loved person’s indifference will hurt, her boredom will disappoint, her premature
Far from feminine engendering through material acquisition, Laura’s marriage is
spiritual emasculation: ‘It is the woman who un-makes men to make saints.’ From
his proposal, their commitment is to the immaterial: merging souls. A
commitment met in eucharistic symbolism: body and spirit, sex and food, all the
seeds and fruits of love.

Laura’s vital unconvention is in her choosing passion over passivity. Yet, in order for
her to remain within society, this choice is necessarily disguised. Within the text, her
dissembling falls in the narrative confusion between fantasy and the real. Amongst
her peers, her relationship with Voss is kept secret. Every significant encounter
between the two is held in private, their connection insinuated but never fully
exposed. Most poignant is the hidden truth of Mercy:

LOVE AND DEATH

Both Eminé and Laura step outside the acceptable norms for their gender, and each
bears the cost. The consequences they suffer reveal deep divisions between the texts.
Patriarchal foundations unite the societies of both texts. Individual potential is
withdrawal will grieve one. Her enthusiasms also may shock and disturb one, the intensity of her
embrace may maim one, the diseases she carries may kill one, and one may know that they are killing
one.’ And in Euripides’ Hippolytus (Vellacot 1980: 99): ‘Love, whose coming is devastation / And
every mortal calamity.’ Or, more concisely, by John Ferguson (1958:241): ‘Love suffers.’

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constrained within gender definitions crucial to social functioning; and it is women upon whom constraints are tightest. However, where Captain Michales’ world is destroyed through the breaches of these constraints, Voss’ is redeemed, with the promise of new fundamentals. Where Kazantzakis’ is a text of death and hopelessness, White’s is one of the redemptive power of love. As such, each provides its own critique of patriarchy.

Captain Michales and Voss are men imprisoned by convention. Arrogant, intransigent, they both fear to be exposed as weak: afraid, and under another’s dominion. Captain Michales’ fear drives him to violence, attempting to dominate the things that threaten him. This mimics exactly the oppressive structures from which he’s sprung: his life enacts the worst excesses of patriarchy, climaxing with his murdering the woman he loves – precisely because he does love her – and then himself, through the hands of another. Clearly, patriarchy offers nothing but destruction. Clutching tightly at its rigid limitations, Captain Michales finds himself with only one way forward: death.

Captain Michales’ fear also pushes him into the wings of his own life’s drama. Overwhelmed by his own projections of her power, he gives centre stage to Eminé: she becomes the impetus for all action. This is most poignant in the manner of his death paying homage to her influence. Captain Michales loses himself to Eminé in their first meeting, his temples exploding with her song – in exactly the same way as his temples explode with the force of the bullet that kills him.

\[^{201}\] For Captain Michales this dominion may be physical (such as rescuing Paraskevás from the Turks or emotional, such as his shame about Eminé) or emotional, such as his shame about Eminé (not in translation), S 349-350 p306-307, S 371 p326. For Voss it is purely emotional P414-415.

\[^{202}\] Most poignant in the tragic fact that the only moment Captain Michales and Eminé touch is when he kills her: encapsulating all the misogyny of rape, in a deeply symbolic violent penetration S 385 p340. The power of this is underscored with Thrasáki’s violence against Pervóla S 124-127 p114-117 – unchecked, unremarkable – mirrored in her being raped by the Turks S 319-320 p279.

\[^{203}\] Heeding the advice of Zarathustra (Nietzsche 1961: 92): ‘Let man fear woman when she loves.’

\[^{204}\] Captain Michales serves as a beautiful, if unwitting, demonstration of Mary Daly’s (1979:39) defining patriarchy as necrophilia: death is freedom, and the only possible hope.

\[^{205}\] S 39 p33, S 541 p472
With similar potency, Laura is the centre of Voss’ text. But where Eminé embodies a patriarchal Armageddon, Laura offers a post-patriarchal utopia — most explicit in her transformation of the virgin birth. Conventional Christology concepts the mystery of his dual nature through divine insemination of an untainted womb:

\[
\text{Christ is born; God from the Father, man from his mother; from the Father’s immortality, from his mother’s virginity; from the Father without mother, from his mother without father; from the Father timelessly, from his mother seedlessly.}
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Laura’s virgin birth removes the patrilineal immortality and the woman’s passive subjugation. The child is theirs, but they may neither claim creative responsibility; rather they are equal recipients of love’s outpouring. This marks the death of the male god as Father and as Son, since the new Christ, Mercy, is female.

Voss takes his misogynistic fears into the desert, and they kill him; but not before he sees though the vanity of man’s domination: that he is, in fact, no one’s Lord. Humility and passion unite in a gentle, dignified death — despite its violence.

Engaging with the fullness of Laura’s love, he reaps for himself eternal life:

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206 Such opposing outcomes are embedded at the very roots of patriarchy, according to Nigel Barley (1995:207), for whom patriarchal axioms hinge on pitting life-inducing feminine against death-loving male. From these foundations, the logical result of Captain Michales’ misogynistic dominating is utter devastation. Equally so, Voss’ submitting to the woman’s love cannot but hail new life. Patriarchy itself determines it; if unintentionally.

207 St Augustine (Rotelle 1993: 53) Mary Daly (1973:71-72) cites this procreative Father God as the essence of patriarchy, and its consequences unmitigatedly damaging: ‘The idea of a unique male savior may be seen as one more legitimation of male superiority. … the products of supermale arrogance: the myths of sin and salvation that are simply two diverse symptoms of the same disease.’

208 Even before her birth, Mercy is Laura’s: she feels her kicking inside P242-243; she suffers the birth and is herself delivered P245. P247: ‘There was no doubt that the child was hers.’ P252: Mercy is ‘that visible token of the love with which she was filled.’ Gossip also insinuates her parenthood P466: “Something to do with the German explorer … The girl is the daughter.”

209 The full revolutionary implications lie in redemption being located in one of the stereotypically feminine qualities. See Noddings 1989: 59.

210 For example, P17: ‘Such beautiful women were in no way necessary to him’; P52: ‘The nurture of faith, on the whole, he felt, was an occupation for women, between the preserving-pan and the linen-press.’; P61: ‘he had not bargained for all these women’; P90: ‘He wondered whether she was being sincere, or just womanly … with the hysteria of a young girl.’ P96: ‘the whole situation of an hysterical young woman’; P162: ‘that strength of innocence which normally he would have condemned as ignorance, or suspected as a cloak to cover guile’.

211 P390

212 P418: ‘he was ready to meet the supreme emergency with strength and resignation.’

213 P419: ‘The boy was stabbing, and sawing, and cutting, and breaking, with all of his increasing, but confused manhood, above all, breaking. He must break the terrible magic that bound him remorselessly, endlessly, to the white men. / When Jackie had got the head off, he ran outside followed by the witnesses, and flung the thing at the feet of the elders, who had been clever enough to see to it that they should not do the deed themselves.’

214 This entails both emotional and sexual openness: moving from professed self-sufficiency P17 P45 P75 to acknowledgement of his need of her P417-418; from his nauseated prudery P287 to sharing ‘their common flesh, which he had attempted so often to repudiate. She was fitting him with a sheath of tender white.’ P387.
Voss did not die ... He is there still, it is said, in the country, and always will be. His legend will be written down, eventually, by those who have been troubled by it.\textsuperscript{215}

Captain Michales’ fear of Eminé destroys him. Laura’s loving Voss resurrects him, giving him immortality\textsuperscript{216}, and bringing him home\textsuperscript{217}.

\textsuperscript{215} P477-478 Of course, the truth of Voss’ immortality lies in White’s own writing of the legend – which serves at once to perpetuate the original, Ludwig Leichhardt, and to diminish him, since his own name may be lost. The immortality of Voss, though, is assured – as long as rewritings such as this one persist. \textit{Vive Voss}!

\textsuperscript{216} Although it is Voss whose immortality is assured, it is Laura who promises Voss that she’ll never leave him P390, and not vice versa; showing upon whose strength and tenderness their hope is founded P387: “You need not fear. I shall not fail you. Even if there are times when you wish me to, I shall not fail.”

\textsuperscript{217} Enacted both spiritually, inside herself, and in the physical emanation of his statue in the Domain P468: ‘Johann Ulrich Voss was by now quite safe, it appeared. He was hung with garlands of rarest newspaper prose. They would write about him in the history books. The wrinkles of his solid, bronze trousers could afford to ignore the passage of time.’