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HESIOD'S *THEOGONY*: RISE OF RATIONAL MIND AND PATRIARCHY IN ANCIENT GREECE

Meltem UZUNOĞLU ERTEN**

Abstract

Hesiod's *Theogony* is composed of several myths about the origins of gods and men with an emphasis on the turning points in their relations. It is clear that *Theogony* is a collection of common narrations of oral tradition. What makes it significant is that it is a first attempt to gather all these myths together in a written form. However, writing them down means giving them a stabilized form and content as well. Being shaped in accordance with the political and social realities of his time, Hesiod's narration gains an ideological character which puts the reign of Zeus over all local gods and goddesses while praising a rational understanding and patriarchal order in Greek society. Therefore, this paper aims to give an opinion on how to trace the rational and patriarchal transformation of the Greek society in Hesiod's text and to observe how ideologies are forced upon texts through writing process.

Key Words: *Hesiod, Theogony, Greek society, Rationality, Patriarchy.*

HESIOD'UN *THEOGONY* ESERİ: ANTİK YUNAN'DA RASYONEL AKLIN VE ATAERKİLLİĞİN YÜKSELİŞİ

Özet

Hesiod'un *Theogony* eseri tanrıların ve insanların ilk hikâyelerini anlatırken, tanrılar ve insanlar arasındaki ilişkilerin dönüm noktalarını da vurgulayan pek çok mitin bir araya gelmesi ile oluşmuştur. *Theogony*'nin sözlü geleneğe ait pek çok yaygın anlatının toplamından oluştuğu açıktır. Onu önemli kılan şey ise bu mitleri yazılı halde bir araya getiren ilk girişimlerden oluşudur. Ancak, bu mitleri yazıya geçirmek aynı zamanda onlara değişmez bir biçim ve içerik vermek anlamına da gelir. Zamanının politik ve sosyal gerçekliklerine uygun biçimde şekillendirdiği anlatımı ile Hesiod, Zeus'un hükümdarlığını tüm yerel tanrı ve tanrıçaların üzerinde tanıran Yunan toplumunda rasyonel bir anlayışı ve ataerki düzeni öven ideolojik bir karakter kazanır. Bu sebeple, bu çalışmanın amacı Hesiod'un metninde Zeus hükümdarlığı altındaki Yunan toplumunda bu rasyonel ve ataerki dönüşümün izlerini sürmeye yönelik bir fikir ortaya koymak ve ideolojilerin yazıya geçirme sürecinde metinlere empoze edilmesini gözlemlemektir.

Anahtar Kelimeler: *Hesiod, Theogony, Yunan toplumu, Rasyonelite, Ataerkillik.*

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1. INTRODUCTION

Hesiod's poems are significant for being one of the oldest sources from ancient Greece as well as offering rich material especially when interpreted in relation to the historical climate of his time. Although there have been debates about the exact time period in which Hesiod lived, his being contemporaries with Homer or not and even his existence, he is accepted both by Herodotos and modern scholars as one of the most important figures who "marked the beginning of Greek poetry (and hence of Greek theology)" (Lamberton, 1988: 14) together with Homer again. Many poems are attributed to him, but he is mostly famous for his *Works and Days*, a poem giving advices about everyday life to the ordinary man, and *Theogony* in which "he provided an account of the gods of the Greeks, their origins, relationships, and powers" (Lamberton, 1988: 1).

Theogony, which means "the birth of gods" is estimated to have been written around the 9th and 8th centuries BC. Although *Theogony* is mentioned as a work of Hesiod, as mentioned previously there are doubts about his existence as a real, single poet similar to the doubts about Homer. Considering the fact that both Hesiod's and Homer's works first belonged to the oral tradition of literature, it is better to perceive them "as a mask for many anonymous voices, all trained, and trained well, over generations to sound the same, to speak with the same identity, and to pass on the same traditions" (Lamberton, 1988: 35). Additionally, what makes *Theogony* significant is not about the author who wrote it, but it is about the content and purposes of the poem as well as about being a threshold that "marks the end of an oral tradition rather than a beginning;" because "what happened instead was that the poem became frozen in the form in which Hesiod composed it" (Mondi, 1984: 332).

Theogony is worth more academic interest for it is "our only principal source for the earliest recorded phase of Greek ideas about the gods and the relations of gods and men" (Lamberton, 1988: xiii). Hesiod narrates these relations in such an artistic form that he proves the claim that "the gods of the Greeks belonged first and foremost to art, not to cult". (Lamberton, 1988: 39). However, it should be kept in mind that in ancient Greece, poets were also the authorities about the traditions of the divine. Unlike the Eastern cultures that had prophets and their doctrines, "Greeks had no Moses, and their first theologians were entertainers-Homer and Hesiod" (Lamberton, 1988: 39). As a part of a long tradition of oral epic poetry, both poets were "usually recited by professional rhapsodes at aristocratic banquets and symposia, but also at religious festivals and even at special poetic competitions, which were probably open to the general public" (Sihvola, 1989: 9). Hesiod, being the mouth of divine power, and *Theogony*, as a text with religious value, this unique source initially provides answers to the questions about the origin of gods, men and things through myths. Yet, it is never restricted by its religious significance. Beyond it, it is an essential record to observe the transformation in the approach towards these myths and the attempt to reinterpret them in accordance with the political and social changes of the time. The tendency of an approval of a more rational and patriarchal Greek society is apparent in the discourse. Additionally, the order employed by the text make it indispensable for the people who want to understand the ancient Greek mind. Definitely these mythical stories and their narration tell a lot as stated by H.R. Ellis Davidson who suggests that "the study of mythology needs no longer be looked at as an escape from reality into the fantasies of primitive peoples, but as a search for the deeper understanding of the human mind" (1964: 4). Greene emphasizes the role of mythology in Greek thought as follows:

The Greeks made, for the first time in human history, the transition from *mythic* to *rational* thought. As such, Greek myths become more than another mythology: they are the beginning of our culture, our arts, our sciences, and our political forms. This explains why a document as otherwise unexceptional as the *Theogony* is still studied and interpreted at such length: as the first document of Greek mythology, it is the beginning of the beginning of Western civilization (1992: 46).

As well as being a great source and a turning point in Western civilization, *Theogony* is a poem presenting certain difficulties at first reading since the mythical stories that make it up are "neither well-constructed stories nor closely knit pieces of reasoning but rather loosely jointed sequences of myths" (Voegelin, 2000: 201). Therefore, understanding *Theogony* needs some understanding of social, cultural and political realities of the

time before making generalized comments. Thus, the stories about the origins and the world of gods told by Hesiod will show their hidden layers and connections in a unity which was one of Hesiod's goals while writing his work. In summary, while writing this massive work of art, which has given inspirations in multiple fields, Hesiod seems to have three major purposes: *Theogony* is a successful attempt to systematize mythological tales and to create a unity out of all. And what is of our interest is its being a celebration of the absolute dominance of the changing worldview over the native people of Greece. Here it should certainly be noted that this worldview was shaped by invasions of new groups of people and the culture they brought together with them in ancient Greece.

A number of people have so far focused on Hesiod's emphasis upon the transformation towards patriarchy in Greek society. For instance, Christopher Long (2007) deals with this transformation, however; he makes no connections with the historical changes of the time. Likewise, Marilyn B. Arthur (1982) does not herself emphasize the historical connection, and she names her approach to *Theogony* a conceptual one rather than implying its historical validity. As all would agree and stated by Lesky "The *Theogony* is essentially the glorification of the might of Zeus" (1966: 100) and the rational and patriarchal Greek thought that is structured accordingly. Thus this paper aims to give an opinion on how to trace the rational and patriarchal transformation of the Greek society in Hesiod's text. Moreover, in relation to this transformation, the historical developments of the time gives this paper a wider perspective as well as it includes an emphasis on the claim that writing texts down is closely in association with fixing the meaning and forcing ideologies on them.

2.THE DESIRE FOR ORDER UNDER THE PATRIARCHAL SYSTEM

2.1 Creating Hierarchies

Hesiod's being the mouth announcing the unquestionable divinity representing the unalterable law and order is apparent in the introduction of *Theogony*, where there are a few words to the Muses as it was tradition in ancient Greece. This tradition was based on the belief that Muses were regarded as the source of poetry as well as emphasizing the role of the poet as a vehicle and the origin of words as divine. Like other poets of the ancient Greek world, Hesiod claims the origin of his inspiration is Muses in the first lines of *Theogony*:

And one day they taught Hesiod glorious song while he was shepherding his lambs under holy Helicon, and this word first the goddesses said to me-the Muses of Olympus, daughters of Zeus who holds the aegis: Shepherds of the wilderness, wretched things of shame, mere bellies, we know how to speak many false things as though they were true; but we know, when we will, to utter true things (2007: 1).

From the very beginning, Hesiod "nam[es] himself as the vessel of inspiration, an innovation insofar as the poet stepped out of the anonymity of the older epic and appeared in person" (Voegelin, 2000: 199). It is accepted that Hesiod's originality lies in the fact that he is "the first representative of European literature who speaks of himself and his life in the first person" (Sihvola, 1989: 8). However, his insistence on being just the medium through whom the established order and godly messages are delivered is closely related with an emphasis on the persistence of them. In accordance with several mythical scenes, he pictures himself as a shepherd with his lambs on Mount Helicon. Such a tendency is very much consistent with some poetic biography about Hesiod which was written about 485 A.D. and in which Hesiod is portrayed like a member of the immortal race who mediates between the mortals and the immortals. As stated by Lamberton, the purpose of such poetic biographies and the genealogies evoked in them may be to emphasize the divinity as the only basis "by drawing the poet into definable relationships with gods and other poets" (1988: 5). Thus, the poet becomes a soul taking its power from eternity and just a vehicle reflecting the celestial words.

This image of poet is common in Greek world as suggested in Plato's *Ion*. Like Hesiod, Plato touches upon the Muses as a source of inspiration for the poet and in Socrates' words, "the gift ... of speaking excellently about Homer is not an art, but, ... an inspiration; there is a divinity moving [the poet]" (Plato, 2008: 5) who "breathed into [the poet] a divine voice to celebrate things that shall be and things there were aforesaid; and they bade [him] sing of the race of the blessed gods that are eternally, but ever to sing of themselves both first and last"

(Hesiod, 2007: 1). Being a vehicle through which gods tell their own accounts, Hesiod states his purpose of writing *Theogony* as “celebrat[ing] the holy race of the deathless gods who are forever” (2007: 2).

As stated earlier, *Theogony* is dated around 9th and 8th centuries BC. following the Hellenic invasions of Greece. Although it does not present enough information, historical background still has great significance in perception of Hesiod’s text. For instance, it is mentioned by historians that one invader group was Dorians who were people coming from the North and invading Greece, which resulted in several changes in the society. Historians also agree that the Dorians were a race of brutal horsemen and primitive nomads whose invasion marked the beginning of dark ages in Greece. In accordance with their masculine character, “religious practice began to favor the worship of male gods rather than both the male and female gods of the Greek Pantheon” (<http://www.greekboston.com/culture/ancient-history/dorian-invasion/>) in the region. Similarly, Nigel Guy Wilson states that “the Mediterranean peoples, who worshipped an earth goddess, were conquered by successive waves of Hellenes bringing with them some form of tribal sky god” (2006: 490). William J. O’Neal indicates about this matter that

the people in the area during the third millennium B.C., seem to have been matriarchal and worshipers of a mother goddess as the primary deity. When the Hellenes came from whatever direction and whatever time they were patriarchal and their primary deity was a sky god. The new people blended with the old and produced a society in which the language and religion of the new predominated. The resulting language was an Indo-European language with traces of the old language, particularly in the names of places. The resulting religion was not a blend of the two, but an unbalanced combination, in which the male aspects of the new religion gained dominance over the female aspects of the old. (2001: 115)

O’Neal also reveals that there appeared a continuous conflict between the two opposing societies in which the patriarchal and the matriarchal identities clash and he gives the hostile relations between gods and goddesses as an example. For Wilson as well, “while gods like Zeus represent mainly the Indo-European cultural element, Demeter, Aphrodite, and Rhea probably represent Minoan-Mycenaean and Near Eastern elements” (2006: 490). Accordingly, Gerda Lerner emphasizes that “Hesiod’s *Theogony* reflects a change in religious and gender concepts, which had already taken place in Greek society” (1986: 204). It seems that this new organization was to be recorded and there is evidence that is what Hesiod did with *Theogony*.

Hesiod’s purpose of setting an order is even observable in the structure of his text in which he explains his point step by step in a sequential way. Starting with the *Cosmogony* part, he composes his poem upon a central myth of succession. To answer the questions about the very first beginning of everything, he declares the existence of Chaos, Earth and Eros. Eros, who is the god of love, symbolizes the balance and harmony in the universe, he is “a type of cosmic force of generation and reproduction” (Sihvola, 1989: 13). Then, as a result of this cosmic force the first race comes out of Earth and Heaven (Uranos and Gaia). However, Heaven is a monstrous father who acts cruelly against his own children. Therefore he is punished and castrated by his son Cronos whose style of punishment stands for taking power to his own hands indeed. But Cronos, who gets married to Rhea, has no friendlier attitude than his father’s towards his children. In fear of being attacked by one of them, he swallows them until the youngest of all; Zeus rebels against and defeats him after ten years of battle.

The succession myth is important since it narrates the development from a chaotic reign of gods towards a more civilized one. The previous reigns of both Uranos and Cronos are equally barbarian and full of violence:

The world before the reign of Zeus seems at first sight to be characterized by disorder, violence and intrigues between the gods. Uranos was a cruel and reckless god, who tortured his wife Gaia, planned shameful deeds and even took pleasure in his wicked work...Similarly, Cronos is apparently characterized as a cruel and despotic ruler who castrates his father and swallows his children (Sihvola, 1989: 13).

Contrary to the images of Uranos and Cronos, Hesiod pictures Zeus and his contemporaries in more sympathetic terms. The order established by Zeus is pictured as a better one since he is a fair god who distributes to the gods their shares:

The other gods are “earlier” gods because of their savage lusts, their tyrannical cruelties, and especially because of the uncivilized habit of swallowing their children in order to avoid an aristocratic sharing of rule among the immortals. Atrocities beget atrocious revenge, and the revenge begets new atrocities. Only Zeus puts an end to this dreary sequence; for while his victory is won by force, it is held by the just distribution of his honorable share (time) to each of the immortals (Voegelin, 2000: 202).

Furthermore, Zeus is named as the father of Eunomia, Dike and Eirene who were born by Themis and whose names mean good order, justice and peace. At the end of the battle he fought, Zeus becomes successful and his success represents “the victory of the forces of true order over the savagery of cosmic and telluric forces” (Voegelin, 2000: 201). Thus, Hesiod achieves his aim and celebrates the superiority of Zeus by associating him with a rational and civilized world, in which “the evolution of patriarchal divine power and of an orderly cosmos are seen to be inextricably linked” (Blundell, 1995: 21):

Hesiod has projected into the world of the gods the opposition between untamed nature (the reigns of Uranos and Cronos) and the moral and social order grounded on the peaceful and orderly distribution of law and justice (the reign of Zeus) (Sihlova, 1989: 19).

Despite the emphasis upon order and justice, the world becomes a place full of conflict and tension in the time of Zeus as well. The reason behind is the dark and destructive forces which were imprisoned during the reign of Cronos and set free by Zeus to help him in the battle. Thus, Zeus puts an end to the idyllic state of human happiness and existence as a result of which a new era full of both goodness and badness starts in human history. This kind of order set by Zeus is the best possible one in which human race can find the truth with the help of law, justice and free will.

In this newly established social order, Zeus draws the line between mortals and immortals as well. In *Theogony*, the separation between the two is represented by the myth of Prometheus. Zeus, who becomes god of gods, punishes Prometheus and the whole human race because of their attempt to deceive the mortals and their pride. The final lines of Prometheus’ story reminds that “it is not possible to deceive or go beyond the will of Zeus; for not even the son of Iapetus, kindly Prometheus, escaped his heavy anger” (Hesiod, 2007: 9). According to Greene, victories of Zeus over Titans and his domination over mortals are “mythologised account of the victory of the northern Aryan, sky-god worshipping Dorians over their southern non-Aryan, Titan-worshipping predecessors, and an account of the origins of political society and ordered succession of kingship” (1992: 47).

2.2 Towards a Patriarchal Society

Hesiod narrates and celebrates the succession of Zeus not only over the previous generations of gods and men but also over the goddesses worshipped in the area; great ones and local ones with local cults as well. Hesiod’s work includes some misogyny like other works of ancient Greece. This attitude towards women in *Theogony* marks a turning point from primitive matriarchal disorder towards a rational patriarchy in the history of people living in the region. It seems that in order to make patriarchal system lasting and stable, Hesiod discredits both the great goddesses of the first two immortal generations and the local goddesses. Following the same sequence, at the very beginning the great goddesses Gaia and Rhea are portrayed as violent and tricky as their husbands. Gaia, who wants to put an end to her husband’s cruelty, is portrayed as a woman making secret plans after her husband:

And she spoke, cheering them, while she was vexed in her dear heart: ‘My children, gotten of a sinful father, if you will obey me, we should punish the vile outrage of your father; for he first thought of doing shameful things.’ So she said; but fear seized them all, and none of them uttered a word. But great Cronos the wily took courage and answered

his dear mother: 'Mother, I will undertake to do this deed, for I reverence not our father of evil name, for he first thought of doing shameful things.' So he said: and vast Earth rejoiced greatly in spirit, and set and hid him in an ambush, and put in his hands a jagged sickle, and revealed to him the whole plot (Hesiod, 2007: 3).

Gaia not only prepares the plan against her husband, but she applies her plan through her son. Likewise, Rhea makes her son Zeus kill his father with a tricky plan. Both of them are introduced as monstrous archetypal great mothers. In contrast to the chaos represented by these female forces, who are originally "nurturing Earth Goddess[es]" (Neumann, 1963: 125), "male domination is represented as an essential ingredient in the stability of the universe and the justice of divine rule (Blundell, 1995: 21).

Likewise, Hecate, whom "Zeus the son of Cronos honoured above all" (Hesiod, 2007: 6), is another example of great mother goddesses dominated by the rule of Zeus. She is still a goddess but people should "pray to [her] and the loud-crashing Earth-Shaker" (Hesiod, 2007: 6) if they want goddess' help. As Jenny Strauss Clay indicates that "the text emphasizes repeatedly that it is Zeus who honors her" and concludes that "he must in some sense recognize the importance and utility of maintaining Hecate's functions and *timai* under his new regime" (1984: 32). Hecate seems to mediate between the matriarchal traditions of the society and the new order established. When her duties like increasing animals and crops or help at childbirth are considered, her role in everyday life of people becomes clear. She is definitely a bridge in between whose presence is hard to ignore. Thus, her share is given by Zeus "whom she greatly aids and advances" (Hesiod, 2007: 32) and she is made "a nurse of the young" (Hesiod, 2007: 7) by Cronos. These reveal Hecate's reduced role under patriarchal system although she was not completely erased.

The sexual politics of Hesiod, and his purpose of consolidating the position of patriarchal system is possible to be exemplified by his words about Night, a female, who is a source of all evil on the world. Eris, a female offspring of Night, "bare painful Toil and Forgetfulness and Famine and tearful Sorrows, Fightings also, Battles, Murders, Manslaughters, Quarrels, Lying Words, Disputes, Lawlessness and Ruin" (Hesiod, 2007: 4). Having mentioned these all, Hesiod declares the male dominance in Greece and describes how Zeus raised to the throne to correct all faults:

But when the blessed gods had finished their toil, and settled by Force their struggle for honours with the Titans, they pressed far-seeing Olympian Zeus to reign and to rule over them, by Earth's prompting. So he divided their dignities amongst them (Hesiod, 2007: 12).

The story of Metis, the first wife of Zeus, illustrates the degradation of goddesses following a metaphorical way. Described as the "wisest among gods ad mortal men" (Hesiod, 2007: 12), Metis is deceived and swallowed by Zeus so "that no other should hold royal sway over the eternal gods in place of Zeus; for very wise children were destined to be born of her" (Hesiod, 2007: 12). Although Zeus is associated with law, order, justice and civilization by Hesiod, he continues the tradition of swallowing the possible successors like his ancestors for fear that they may become more powerful than himself. The only difference between Zeus and his ancestors is that Zeus swallows his wife not his children. Besides his fear, Metis' wisdom is another reason for Zeus to swallow her. He puts her in his belly so "that the goddess might devise for him both good and evil" (Hesiod, 2007: 12). The second reason explains the motif better according to which Metis must be a previous pagan goddess whose cult's domination by patriarchy is symbolized through being swallowed by Zeus. Zeus' intent to take advantage of her wisdom expresses the attitude of the new-comers in Greece. As represented in *Theogony*; despite the disdain of the women race in Greece, local goddesses are never totally denied. Instead, with the arrival of the patriarchal religion of the invaders, local goddesses were transferred into this new religion and became a part of it.

This theory can be continued and developed by the story of Athena and her birth. It is narrated by Hesiod that Zeus gives birth to Athena after swallowing Metis. As narrated in *Theogony*, Zeus did not hesitate

deceiving Metis (Thought) although she was full wise. But he seized her with his hands and put her in his belly, for fear that she might bring forth something stronger than his thunderbolt; therefore did Zeus, who sits on high and dwells in the aether, swallow her down

suddenly. But she straightway conceived Pallas Athena: and the father of men and gods gave her birth by Way of his head on the banks of the river Triton. And she remained hidden beneath the inward parts of Zeus, even Metis, Athena's mother, worker of righteousness, who was wiser than gods and mortal men (Hesiod, 2007: 13).

Metis, a goddess associated with Thought, bares Athena who stands for Reason. Athena's birth through his father's head is meaningful as well which indicates that she is a product of the patriarchal system based on rationality which reduces both her and her mother's degree and make them subject to Zeus at all. Likewise, her birth "arrayed in arms of war" (Hesiod, 2007: 13) and in full armour gives her a masculine character in harmony with the patriarchy. Beyond all, successful at breaking the dethroning cycle, Zeus "ensures that no son will ever succeed to his position. Instead of a threatening male child, he begets a loyal daughter whose perpetual virginity is a guarantee of her refusal to be the source of any further challenge to his power" (Blundell, 1995: 21).

Zeus gets married to many goddesses, whose names are listed at the final parts of *Theogony*, all of whom are local goddesses as well. Their unions make them a part of the new arriving patriarchal system and enables them to survive even under the domination of one great god; Zeus. Hesiod tells their accounts quickly without giving any details because the significant point is just to name them. Probably, these native mother goddesses were allowed to exist locally even after the arrival of the god of gods in Greece as long as the residents worshipped Zeus in general. The cults that belong to these native goddesses are mentioned to continue in Greek society, an example of which is owned by Aphrodite. Aphrodite, who was born out of the foam that came forth from the blood and semen after the castration of Uranos, is mentioned as a Titan by Hesiod. As a Titan defeated by Zeus, she is involved in the patriarchal system as a goddess whose degree and power is less than Zeus. However, Hesiod also adds that her cult is still effective both in Cythera and Cyprus where she was born which supports the claim about local goddesses being worshipped even after the reign of Zeus.

In addition to these points about goddesses, Hesiod reflects the general approach towards women in the society he lived. During the centuries following the invasion of Greece, women became more and more secluded from the social life with the effect of moral and legal restrictions surrounding them. Their primary duties were household chores and giving birth without any right on property or their own children. As a result of the evolution from a dominant mother-right to father-right, the society became highly patriarchal in time as well as developing a misogynistic character. Therefore, general ideas about women are included in *Theogony* by dealing with Pandora who is described as "an evil thing for men as the price of fire" (Hesiod, 2007: 8) in direct contrast to her charming beauty. "Originally a pre-Greek manifestation of the great earth goddess", Pandora in *Theogony* is a figure "who was drastically demoted to become Hesiod's first human woman" (Kirk, 2013: 111). In Pandora's personality, women, who were once regarded as the source of life and fertility, become the deadly race "who live amongst mortal men to their great trouble, no help meets in hateful poverty, but only in wealth" (Kirk, 2013: 111). According to Hesiod, although women are furnished "with a nature to do evil" (Hesiod, 2007: 9), once they are sent both their existence and absence creates misery for men. Obviously, the patriarchal reign of Zeus in Greece has no tolerance for women no matter they are goddesses or mortal ones. Women are stuck in a position stereotyped by Pandora with "her lowly status as the baneful first woman," thus "a symbol of Hesiodic misogyny" (Kirk, 2013: 114). Accordingly, except a few hostile lines, women are excluded from *Theogony*. In other words, "they themselves have no voice, and they are spoken about only to explain the misery of the (male) human condition" (Lamberton, 1988: 101).

3. CONCLUSION

To summarize, Hesiod's text is not original, but it is a re-ordering of old stories of oral tradition. Both the re-ordering and writing process give them new, ideological and stable meanings that justify the new social order. Hesiod's picturing himself as the divine poet speaking for gods makes his writing unquestionable and eliminates any attempt to make changes on it.

The order chosen by Hesiod for the mythological stories of *Theogony* creates a metaphorical narration of the events experienced in the region with the invasions that started in the 12th century BC. and how the local culture was transformed into a new one without being totally replaced. The mythological stories aim not only to create

a unity between the fragments and characters that belong to both cultures but also to announce the domination of the newly arrived patriarchal culture over the local ones. These seem to be the primary purpose of Hesiod who is a devoted, patriotic defender of his time. What is more, he is beyond announcing the transformation in the society. He is rather a supporter of these transformations and even one of those who fuel the process further.

Hesiod's text also marks a great social change in the society. This is the emphasis upon a patriarchal attitude employed towards women, both divine and mortal. The reflections of this attitude in Hesiod's mythological narrations are highly significant, because in ancient Greece, "mythology was so deeply ingrained into society that it affected how people lived their lives, and was directly responsible for society's perception of women and the manner they were treated in every day situations" (Mason, 2009: parag.11). Accordingly, *Theogony* vocalizes and documents the dynamics of the male/female polarity in Greek cultural life in paralel to the establishment of a rational and patriarchal order in the region. Thus, it seems that the social presence and status of women in this new order is fixed and nailed with Hesiod's text, which soon became an indicative that equalled the polarity between male and female to the polarity between order/disorder, civilization/barbarism or rationality/irrationality (Arthur, 1987). That is, moving from the matriarchal domain, in which generative powers dominated the world, towards a patriarchal one, characterized by the moral authority of the male, women, whether divine or mortal, were no longer even regarded as the source of life. As summarized by Aeschylus in *Eumenides*, in this new order, the mother is not the parent anymore, but only the vessel in which the new life, created by the male, grows. *Theogony* is one of the first documents that records such a great shift in Greek society besides being an evidence for the relation between written literature and how ideologies are forced upon texts while fixing their meanings forever.

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