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‘MOTHERS FROM THE EDGE’: GENERATION, IDENTITY
AND GENDER IN CULTURAL MEMORY

This article discusses literary discourses from a book which presents twenty-eight individually authored texts in multiple form – (auto) biographical, fiction, fictionalised (auto)biography, memoirs, short stories and plays – that investigate the mother-daughter relationship and their identification.

The authors are daughters that at certain times in their lives attempted giving ‘voice to their voiceless’ mothers as a tribute of their love for them. The discussion of this paper will consequently bring to light a group of marginalised women that manifested a variety of fictionalised characters through the emotive and mythopoetic enunciation of their daughters, as writers. It is also about Greek women – mothers that stayed back home and have had very little opportunity to share their lives with their daughters. These women not only never had a voice of their own but some of them – mainly the mothers back home – never found out the significant role they played in their daughters’ process of transformation, identification and self-realisation, both as mothers and women. The daughters on the other hand, being far away, never had the time or the experience to express their appreciation to their mothers. The emotional price that the daughters have paid is enormous but the realisation of the book stands up as both a testimonial offering and the source for their literary creativity.

The book entitled *Mothers from the Edge* (edited by Helen Nickas, 2006) reflects the identification and the relationships between mothers-daughters under the influence of immigration, and it portrays an examination of these relationships that are characterised by displacement, memory, alienation and separation. The autobiographical fiction or the fictionalised autobiography styles of the stories portrayed in this book are between fiction and reality and they reflect women’s ‘life writing’ (Scarparo S. & Wilson R., 2004:2)¹. The term ‘life writing’ has been proposed by feminists to expand

literary genre beyond autobiographies by including letters, diaries, memoirs and other feminist narratives. It is used currently to account for narratives that cross the line between 'fact and fiction', 'real and imaginary', or emotions and thoughts. It is also has been used by Susanna Scarparo and Rita Wilson in order to discuss Italian feminist writing². Laura Marcus (1994:291) also argues that the interest in autobiographical narratives as life writing has developed significantly in later years interweaving many writing genres including ethnicity:

Contemporary interest in autobiography and new developments in autobiographical writing focus on the interweaving of fact, fiction and myth, and also that of ethnic identities and identifications³.

Helen Nickas' *Mothers from the Edge* is one of the first books in Australia that represents this type of writing. The writers, as daughters, recreated in either genre (fictional autobiography, prose, short story, or play) a fictional relationship with their mothers that is based however on facts; in general the Greek mothers are presented in a dynamic idealisation that many times degrades psychologically the daughters-writers; Greek-Australian mothers are presented as unknown human beings that only later in life eventually became esteemed people. Ethnicity and cultural identification is a forceful central theme in the *Mothers from the Edge* that exemplifies the writers' inner affirmation behind the problem of identity or alternative identities (cultural, ethnic or personal). This is a rather universal element that it deals with hybrid identifications in many hyphenated immigrants (i.e. Greek-Australian, Chinese-Australian, Italian-Australians). In Fischer's words:

Ethnic autobiographical writing parallels, mirrors and exemplifies contemporary theories of textuality, of knowledge and of culture...In so far as the present age is one of increasing potentialities for dialogue, as well as conflict, among cultures, lessons for writing ethnography may be taken from writers both on ethnicity and on textuality, knowledge and culture (Fischer, M.J. 1986:230)⁴

Mothers from the Edge exists as a part of a hybrid and broader body of literature that it has already left its stigma in Australia. The element of cultural identity – different from the personal identity that will be discussed in this paper – in literature is examined and well documented by Con Castan's *Reflections* (1988). Castan actually was the first

to establish this necessary theoretical framework that permits scholars to undertake comparative studies between the dominant Australian and the hyphenated, hybrid Greek-Australian or other literature. This literature has been written in Australia by Australians of Greek descent, in both the Greek and the English language, and it recreates the Greek-Australian experience. For those therefore that are not aware of such an entity, 'Greek-Australian Literature' refers to body of work, which according to Con Castan reflects Greek-Australian consciousness; the issue has been discussed, analysed and appropriately categorised by Con Castan⁵. According to Castan:

The ideological functions of Greek-Australian literature (as part of the much larger Greek-Australian culture) are threefold: the first is to enable Australians of Greek descent to feel Australian (along with Australians of all other descents); the second is to help them feel Greek; and the third is to give them a sense of their distinctiveness as a group, different from other Australians and from other Greeks. This third one is the precondition for the other two happening in a healthy way (Castan, 1988:6).

Thus, the overall perspective of this paper is to discuss if and to what extent the book, *Mothers from the Edge*, complies with this purpose; that is, the paper aspires to indicate that a work of Greek-Australian writers has succeeded in helping Australian women of Greek descent to accomplish identification within the broader Australian society. This is because the journeys narrated through the multileveled and multi-layered stories penetrate, painfully, the sensitivities of migrant women in Australia. The writers created a mythopoeia enriched by their experiences and enforced by their sentimental tone. They resourcefully unfold their stories revealing their innate universe and express the wealth of their emotions consisting of grief, pain, nostalgia, guilt, deception, remorse and unconditional love to their mothers. In compliance to this literary endeavour, a productive development of mother-daughter relationship is also Helen Nickas's (2009) own biography, as critical to studies of diasporic experiences in Australia as in another book presently in circulation: *Athina and her Daughters: a memoir of two worlds*. The author unfolds both her loving bond with her mother as well as the painful, interrupting process of their relationship that suffered extensively by the tyranny of the distance. With an extended narration Nickas includes all female members of her family starting from her grandmother; she unfolds her sisters' migration, their mixed marriages and their relationship with their mother. Through this account, the family's

history stands up as a microcosm where there is reflected Australia's multicultural societal trajectory; a characteristic that touches the majority of contemporary Greek-Australians, their extended families and their diasporic-native roots which many times widespread all over the traditional Greek world, until they re-emerged in Australia. This is reflected very vividly in Nickas words:

What a multicultural mix we are, and what a long way we have come as a family since the 1880' in the village back in Greece. But then again, if you think about it, our family was also a mix back then, with roots in Gallipoli, (modern Turkey) Macedonia (Greece), Thessaly and now in Australia. (Nickas-Frangouli Eleni, 2009:201).

MOTHER-DAUGHTER RELATIONSHIP IN THEORY

The relationship between mother-daughter is both enormously challenging and slightly known in a broader sense. This is primarily because the Woman, as a being, never had in the past nor has until recently a personal identity; she has always been seen as a complement of another identity, that of a mother, a daughter, a sister, a lover or a wife. In J. V. Buren words:

The concept of a woman subject is barely known to us yet another century has ended. This concept as a realization has been buried, encrypted, split, disguised, distorted and aborted through centuries of symbolic culture (J.V. Buren, 2007:8).

Yet there are studies that although written from a feminist's point of view are still influenced by the historical 'patriarchal' discourse, because 'history and scripture have been written by men and largely about men'. It's not until recently that researchers realised the omission of woman's significance in the sphere of the mind growth discourse. As such they have missed out on the significance of women's contribution in this area.

Some other scholars from different disciplines and in different epoch gave various interpretations of women concentrating on the uniqueness of mother-daughter relationship. I would like to refer to one of the latest studies – an adequately documented book that exhibits an extensive scholarship on the subject. M.A. Miller-Day (2004) in her book entitled, *Communication Among Grandmothers, Mothers and Adult Daughters*. This volume gives not only an extensive literature review of previous studies, but also analyses and brings together many disciplines in order to con-

textualise and conceptualise both her topic and a research which examined three generational maternal relationships in a specific field of study.

Maternal relationships exist with communication at their centre. I have argued that to fully understand grandmother-mother-adult daughter relationships, scholars must explore the communication practises that exist in maternal cultures within generations and across generational boundaries. In doing so myself, I discovered certain relational schemata – mental structures of organised family knowledge about maternal relationships – that appeared to influence the encoding of information within these relationships .

Miller-Day suggests however, that in its complete examination the topic of the mother-daughter relationship, interconnects with broader human behaviour and communication interaction, and its assessment is not a simple process.

Another significant study is the book *Beyond the Myths: Mother-Daughter Relationships*, written by Shelley Phillips. Phillips (1991) argues that researchers preserved tradition and traditional science like psychology and psychiatry and have based their researches on traditional doctrines, with roots to patriarchal society, a perception that safeguards male norms. By leaving out the female, and studying only the male norms, this science would be considered as 'half'. because it examines only one kind of the human being. Phillips is referring to historical transformation for matriarchy to patriarchy and she underlines the significance that women had played in myths and legends in Ancient cultures, including Greece and Rome. She emphasised the role of male transformation and the distortion that in many cases may have occurred to these legends in order to enforce male dominate discourses in history, philosophy and science. Phillips said:

Thus, many ancient cultures myths and legends describe women, mothers and daughters quite differently from the way they are currently seen. There is no fixed nature in human relationships. It varies according to social scripts and expectations and can be changed, if one frees oneself from prevailing stereotypes and current social indoctrination. This understanding can contribute to the consciousness raising that enhances mother-daughter relationships.⁸

'Neo-Freudian' theorists also argue that children, including daughters, have to separate themselves and to value complete independence in order for the young daughter to fulfil individuation (Miller-Day 2004:9). In Miller-Day's argumentation however there is a statement which acknowledged that researches in the 1990s accepted that women did not need to reject their mothers in order to form unique identities. On the contrary, Miller-Day and the other scholars agree that the mother-daughter identity is a process that formed within, and not to exclusion of relationship (Miller-Day, 2004:9). It is only lately that particular psychoanalysts have discovered the complexity of the child's emotional life, the necessity of the human bonding, and the attachment with the mother in connection with the mind's development. J.V. Buren discusses the significance of mother-children relationship in the early stages and she emphasises its contribution to a normal mental growth later on in life (J.V. Buren, 2007:1). She specifically said:

Infant analysis and infant observation are also recent arrivals in our understanding of human development. My inquiry in this book focuses on the primitive roots of mother-daughter projective identifications and the reciprocal structuring of patterns of realizations, foreclosure or cultural and individual growth.⁹

The mother-daughter relationship then holds a fascinating aspect for all women because it consciously or unconsciously promises an essential explanation for the understanding of the Self. It is important for all women to always look towards the mother in order to achieve Selfhood. J. V. Buren (2007:2), also emphasises how important is the relationship between mother and children, including daughter by concentrating to primitive roots of this relationship in order for the children to develop normal projective identification and individual growth; without this knowledge, it is difficult to explore the human growth and development in its holistic way. Although maternal relationships always remain particularly important, some developments in the enquiry are expanded beyond the dyad mother-daughter and include relationships with both parents and siblings. It is not the scope of this paper however to examine these relationships, but rather to acknowledge that a balanced healthy relationship between the members of the entire family is beneficial for the developmental growth of children, regardless of their gender.

Phillips (1991) also claims that in literature, and in some authored writings, it is possible to create a new consciousness, comprehending even further the mother-

daughter relationship: She claims that '...acquiring a sense of our history and our importance in the writings of some of literature's most famous women authors, is one of many ways of contributing to a new consciousness about the nature of women and the relationship between mothers and daughters'. (Phillips, 1991:379). Whereas Castan examines cultural consciousness that touched to ethnopic identity, Phillips explores the psychological aspect of personal identity. Both of them however, Phillips as well as Castan – who believes that Greek-Australian literature would help Australians of Greek descent to develop their distinctive identities – support the idea that literature is a significant contributor in understanding further human relationships. There are significant women's autobiographies or biographies that expressed life-time emotions and symbolic interactions that constitute significant versions of experiences and they depict relationships, emotions, bonds and social issues¹¹. These texts reflect a very deep, unknown, emotive and for this reason rejected significant human experience. The narratives of the book *Mothers from the Edge* could be included also in this theoretical framework. The narratives however in *Mothers from the Edge* have another distinct characteristic: the relationship of the mothers and their daughters has been affected dramatically by the migration. Migration as a social-economic phenomenon involves, most of the time, painful experiences – such as separation, displacement and resettlement – to a place where culture, language and social values are unknown and alien. Anna Zervos, one of the migrant daughters expresses some of these sentiments on her way to Australia:

What do I know of Australia, the language, or the people? (...) Mother, the ship's engines have begun to carry us away from the pier, where a small group stand waving handkerchiefs and crying out farewells. I have no one to wave back to. Costa and Yiorgos are beside me. They are my world. I have already said my farewells and with tears embraced your sons and daughters.¹²

In the case of my analysis in the *Mothers from the Edge*, mother-daughter relationships are affected by migration in two ways: Firstly, the daughters separate abruptly – although sometimes through their own will – from their mothers to come to Australia. Consequently, the relationship never develops along a potentially smooth foundation. Secondly, the relationship of the migrant mother and the Australian-born daughter conflict in many ways, because although it develops in the same surroundings, it is affected by two different cultural worlds: The traditional Greek

family and Australian mainstream culture. Thus, the typical circle of grandmother-mother-daughter relationship which has been considered as a manner of normal psychological growth, was not always developed in a harmonious way; on the contrary, it occurred painfully, but at times it was transformed through the individual's dynamic personal amplification into a rewarding experience. Toulia Nicolaou expresses poetically an insight depicting dilemmas she experienced in connection to both her maternal relationship and personal identification:

And here am I with bits and pieces of both worlds.
 I have made a new world for myself gleaned from both cultures.
 I am a Greek Australian.
 It has not been easy.
 I shall never give away the roots that have made me what I am.
 There have been times in my life where confusion has reigned
 Supreme.
 ...
 I know that my mother
 Wherever she is
 Is still looking over me.¹³

Moreover, the relationship of mother-daughter, in their unique nature develops differently in childhood, takes different form in adolescence and matures in adulthood. Additionally, if women in Australian society in the 50s, 60s and early 70s were socially marginalised because they were women, Greek migrant women, (and probably all migrants) coming from a very tough patriarchal tradition were doubly marginalised as both migrant daughters and mothers (Nickas, Dounis, 1992:65).

GREEK MOTHER – MIGRANT DAUGHTER MIGRANT MOTHER – AUSTRALIAN-BORN DAUGHTER

While most of the stories in the book *Mothers from the Edge* depict the mother-daughter relationship in the form of *Greek mother–migrant daughter and migrant mother–Australian-born daughter*, every story is unique and represents an entirely different point of view of the mother daughter relationship under the influence of migration. This rejects the stereotype belief and many generalisations regarding first

generation migrant women and their daughters. Most of these writers, although mothers themselves, wrote from the daughter's point of view. This emphasises the 'importance in our lives of the person who gave us life, no matter how old we are, as well as their impact in our entire lives' (Nickas, 2006: 11).

Even though the book is about daughters writing about their mothers, the dominant presence of the grandmother is also evident – particularly second generation daughters who came to appreciate their grandmother's vital role in their identification, later on in their lives. Grandmothers are very important in the traditional culture of Greece, and this element is emphasised by many writers who repeatedly referred to the popular saying that 'my child's child is twice my child'.

The archetypal mother-daughter relationship represented in ancient Greek myth with the Goddesses Demeter and Persephone depicts a painful separation of the daughter from the mother. The symbolism of the myth regarding the mother-daughter relationship portrays that the daughter's destiny is to eventually be separated from her mother, though painfully, to be married, have her own children, create her own family, and thus to safeguard the circle of the human existence. The separation's grief in this case is stronger on the part of the mother that stays behind. The daughter never fully comprehends that feeling unless she experienced eventually the same situations; this is because mothers did not always communicate with their children using an oral spoken language but rather they share experiences from one unconscious to another: H. Nickas, a migrant daughter recreates literally this experience:

When did I really start to feel her (my mother's) pain? When, I too, became a mother. Despite the clichés, the truth is that we never really understand anyone unless we can identify with them in some way. Then I understood motherly love; her love for me, through my love for my children (Nickas, 2006: 249).

In another case the migrant-daughter recreates what she thought an ideal image of maternal being. The mother is alternately a mirror in which the writer sees herself and an inversion of her self-view, representing her fears, uncertainties, and choices. So, the vigorous image of her mother back home transformed into a 'psychological storeroom' where an unlimited force of energy is derived; she then creates and re-creates her mother's real or imagined qualities, values and abilities in order to deal with the difficulties faced in the alien land.

My mother was for me a strong, wonderful person dedicated to her family and with great zeal for life. During the war she reared nine children on next to nothing with wild greens that she gathered from the fields, with fruit that had fallen from trees and whose owners allowed to be taken, with a single rabbit from which she managed to get eleven portions by adding a spoonful of homemade frumenty or pasta.¹⁴

The mother, in this case, is for the migrant-daughter an ideal, a mirror that she looks in and recognises herself; she has not any hesitation to deliberately imitate her, to duplicate her image in a new reborn way. The image of her dynamic mother that she recreates in her memory promotes an aura that stands up as a tool for her psychological needs; it promotes endurance towards difficulties and becomes a source of inspiration. She completely communicates with her mother through a nostalgic past that remains stable and despite the evident hardships, highly idealised. This case might represent many of these migrant women that came to Australia in the post-war period, who struggled to survive in their own double marginalisation, as we mentioned above. This idealised image back home counterbalanced – in most cases – the psychological state in the present. It also works like a ‘lighthouse’ transmitting images–flashes from the past creating an essential dialogue with the present. This dialogue with the past is a characteristic element for all writers since all of them write from the daughter’s point of view whether they are migrant daughters or Australian.

The past through memory, becomes living present; it maintains its secret innate powers and is able to transform people’s lives in the present. Memory as a realm that safeguards strictly personal conceptualisation of the world, is a place that stores one’s past living experiences; you cannot escape from it and you cannot share these experiences either. Recollections of these experiences may recreate a different image of the past, perhaps distorted, idealised or purified due to distance of time and place. A memory ‘was a place, a refuge’, for Martha Mylona¹⁵, when she both recollects and infiltrates the past by recreating herself as a fictional identity.

Now looking back once again, Anna felt her place in the scheme of things. Amidst the change and the passage of time there was still memory. And memory was a place, a refuge. And yiayia would found in a familiar smile, in the scent of honeysuckle or freshly roasted coffee in the morning, in a whitewashed fireplace,

a Byzantine embroidered piece, as the snow would turn the world white outside and everything be embraced gently in silence.

You cannot erase your memories, bad or good, traumatic or happy, they are always there and they create variable bridges between past and present projected towards the future. This memory has then an effective impact upon the future, which is reflected in the next generation; most of the times it infiltrated and associated with an imagined past that connects with a place back home, a 'lost paradise', that most likely does not exist.

On the other hand, we have the Australian-born daughters writing for their migrant mothers and the struggle to reconcile the two different worlds they had to grown up in. In attempting to live these contradictions the daughter is forced to refuse her mother: 'I often clashed with my mother, who sadly found that she had very little in common with her daughter'¹⁶. This statement may represent the majority of the second-generation migrant's children. There was, still are times in which this clash is inescapable. It is a phase that children had to face in order to pass maturity and reach individualisation and eventually form their own identification. This process however is painful and in many cases has very dramatic consequences, as distance from the mothers is considered distance from themselves (Corbin, 1996:143). This is the case of Katherine who recreates literally the relationship between migrant mother, Australian-born daughter: 'My parents [...] encountered bigotry, prejudice and abuse as they strove for acceptance and struggled with the language'¹⁷. But, she, their child, a daughter, became an Australian and pursued a successful career. Here is her self-fictional representation that underlies her confrontation to deal with her double identity:

At school I answered the roll call with the name Katherine – the English equivalent of Katerina – the Greek name I had at home. As Katherine, I discovered a love of letters, music, drama and sport. I earned acceptance and respect and, later, when the family moved to Melbourne, pursued a successful career as a journalist and teacher. Katherine became part of my identity in a progressive Australian society. Katerina on the other hand, was the name I had borne on the solemn occasion of my christening as a baby, when I entered the Greek Orthodox faith, plunged into the baptismal water, anointed with holy oil, amid burning incense and Byzantine incantations. As Katerina, I was the child who had inherited the

tradition of being named after my grandmother, and who carried the expectations of a Greek community which had strict codes of behaviour for girls

The Australian-born daughter develops two simultaneous identities; their significations represented in the names 'Katherine' and 'Katerina' alternatively. The conflict of the double identity reflected in her relationship with her mother. The mother had little in common with her daughter, she admits above. In that case the relationship of mother-daughter does not encourage developing a sense of her separate identity. 'Katherine' conflicts with 'Katerina' until maturity, when reconciliation with the two different worlds as well as acceptance for her mother and therefore for her true self, is achieved. 'As I approach mid-life, I begin to see my mother as one woman to another [...] The two of us have discovered a new love and respect for one another [...] The Pandora's box of our relationship will never cease to amaze and confound me, but I am reminded that when the mythical box was opened, and all within it flew out, the one thing that remained was hope.'¹⁹

On a different scale there are mothers that have multiple cultural backgrounds and their daughters achieved identification accepting with pride their hybridism. Anna Couani states: 'She is me. Hybrid like me',²⁰ [...] and I am her'. 'Couanis, Haramis, Szydleski, Radeski, Sounders: Greeks, Jews, Polish, Welsh, Aussies', this writer-daughter and mother feels comfortable with the multiple cultural identities that she carries, 'all of them are me', she said and she breaks down the stereotypes in any possible way. Here the identification is reciprocal, 'I am her and she is me'! Anna Couani's autobiographical, almost telegraphic, short story reveals in a unique way the relationships between four generations of women in her family and her identification with each one of them, although she gave to her story the symbolic title 'The Gordian Knot', an implication of the variety and multiple threads of her family's multicultural roots, she at the same time accepts that all these races and cultures incorporated in her personal identity made her the unique 'Her'.

Mothers and daughters. Parents and children. What is the legacy? She is me, all of them are me. She's anti-war but not as much as me. After our parents are gone, we still have to live, find some way to survive in a world bristling with bombs.²¹

The offspring of mixed marriages, so common now days, was extremely rare in the 60s; Greek-born father, English-born mother, and a daughter that grows up in

between two different cultural traditions within her home in Australia. The daughter, who refers to her story as 'A Family Mythology'²² writes: 'My father travelled to Australia from northern rural Greece, as a small boy of ten, and the family spoke not a word of English [...] My mother travelled from the small village of Holme-Next-Sea, Norfolk, on the eastern coast of England'. Here we have a contrasting situation where the English mother has to learn to become a Greek, speak Greek, communicate with the rest of the Greeks, and familiarises herself with the Greek traditional way, culture and religion. This particular case is very powerful because the 60s were not a time when 'Greeks in Melbourne married outside their culture'; for the first generation it was desperately important to preserve heritage, customs and language. The daughter writes for her mother and her efforts to be accepted by the family, but the dominant figure is the grandmother, who she represented as a 'Greek matriarch'.

My Greek grandmother – my mother's mother-in-law – was a strong and formidable woman. She served as both warm mentor and cool critic to my mother during the formative years of my parents' marriage. I have at times in my past viewed and judged her approach as specific to that of the Greek matriarch – for whom nobody may be good enough for her eldest boy, so she must be watchful. Over time though, I have amended this view.²³

The daughter was growing in between two different women, both of whom represented her origins, and they played a vital role in her identification both as daughter and as woman. It was easier for the daughter to identify herself with her English mother, but the dynamic figure of her grandmother was always prominent in her life. Grandmother did not conform to the mainstream Australian culture, but her strong Greek traditional customs – rejected however by the daughter in her formative years, together with the Grandmother – became a source of admiration, enrichment, and pride for her roots during maturity. She states: 'I am now myself, slowly and awkwardly, coming to know the challenges in adopting and adapting to the shared cultures of women'²⁴.

Each one of these daughters-writers illustrates her personal journey to achieve identification through her relationship with her mother under the influence of migration. The topic of these relationships is huge and undiscovered. But when the daughter-writer says 'she is me and I am her' it presupposes that the person comes a long way to achieve this self-realisation. So the emphasis is on the process of the

journey. These journeys represent small scale, personal and diverse Odysseys, where the destination is less significant than the journey itself. At the end of the journey the writers – and the readers – find themselves richer, wiser and very proud of the experiences they acquired through their struggle to reconcile two, three or more different worlds, representing difference in language, in culture, and attitudes toward life to come to terms with their multiple identities: ‘Yes, my mother’ said Toula Nicolaou in the poem dedicated to her mother, ‘a mother of two worlds, She was a woman of the old Greek ways. But she was Australian too. And I feel richer for the experience’²⁵.

Reconciliation with the past represents for these daughters-writers reconciliation with their mothers and themselves; this was achieved through a literary recreation of an in many ways idealised cultural memory. This process however helps all of us to glance at the future with hope, to create and adapt – according to both Phillips and J. V. Buren – a new consciousness, where double, triple or multiple identities do not constitute a problem, but rather enrichment and discovering of a Self that would be able to embrace the challenges of the new epoch. This hope is very important for all of us – remember the Pandora’s Box – especially for those that come from diverse backgrounds who struggle to acquire acceptance and a space in this beautiful place of the planet that belongs to us all. These people, and I am certain about the writers of this book, have already achieved this accomplishment, they have managed to liberate themselves from many barriers and endeavoured to stay over and above differences, concentrating only in the essence of the human being, where the concept of Mother inflicted to them: ‘...mama, I extend back to you; You are my blood, my body and history. We are each other’s reflections, who have walked along different worlds towards the same meeting place. One spirit – the essence of our being’²⁶.

ENDNOTES

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 - 10 Buren, V.J., *Mothers and Daughters and the Origins of Female Subjectivity*, p. 6.
 - 11 Hinde A.R. & Hinde J.S. Hinde (Edit.) (1988) , *Relationships within Families: mutual influences*. Oxford Science Publications. New York.
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- 12 Zervos, A., 'Journeys' in Nickas H. (2006). *Mothers from the Edge*. P. 139.
 - 13 Nicolaou, T., 'Erasmia and Penelope', in Nickas, H. (2006), p. 222.
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