various enspacements, crossing boundaries, Cosmo feminism and in terms of the hybrid cultural ground.

Chapter IV

Promoting Universalism: The concept of Motherhood

Motherhood- I always know this is a profound distraction from philosophy, and all philosophy is rooted in suffering over the passage of time. I mean the fact of motherhood, the physiological fact, TO have the power to create another human being is to be the instrument if such mystery-is the triumph over death.—(Cynthia Ozick, The Shaw)

Rita Dove aims to promoting Universalism in the volumes of poetry Grace Notes and Mother Love that deals with the
centralized theme of Cosmopolitanism. The centralizing theme of Cosmopolitanism, which is already discussed in First chapter and the second chapter, is extending through the third chapter Mother Love. The thematic study of Rita Dove’s poetry greatly deals herself as a Cosmopolitan poet. This chapter discusses about the volume “Mother Love” and “Grace Notes”. This latest volume of poetry is published during Rita Dove’s tenure as Poet Laureate.

As a Cosmopolitan writer, Rita Dove is not only concentrating on her race but also going beyond with it she deals with the unracial view of treating the world as a common. Generally, her poems become more subjective as well as she asserts mythical incidents with the classic patterns of human experience. Rita Dove universalizes specifics of race, gender, and class. Mythical experiences are discussed.

Rita Dove deals with her personal experiences in her volume Mother Love which is previously related with mythical experience. Before introducing the poetry Mother Love this chapter examines briefly about the poetry “Grace Notes” that also deal with the concept of
Cosmopolitanism. Rita Dove Grace Notes are a part of a poetry collection, which is published in 1989. Grace Notes go beyond the traditional and limited planning of gender strategy. In the collection of Grace Notes, poem After Reading Mickey in the Knight Kitchen for the third time Before Bed moreover explores the relationship of a mother and daughter. Through this instance the poet-speaker depicts a moment when her three-year old daughter discovers "her vagina": hairless, this mistaken/bit of nomenclature/is what stranger cannot touch/without her yelling," (12) This focuses about the mixed race culture and her own biographical instance as she married to a mixed culture German Man.

In other poems, such as "Genetic Expedition". "Dove explores the familiarity of mixed-race marriage and her daughter’s biracial identity: "... My child has /her father’s ships, his hair/like the miller’s daughter, combed gold. /Though her lips are mine, housewives/ stare when we cross the parking lot/ because of that ghostly profusion."

Grace Notes is depicted both as an identity, volume and intensely personal. Rita Dove dedicates the volume to her husband and daughter. In many of the poems Dove involves
them for poetical characters. The intention of using the word home or house links the borders and boundaries which Rita Dove wants to extend her idea towards Cosmopolitanism concept.

Rita Dove in *Grace Notes* echoes a nomadic intellectual style that Rosi Braidotti characterizes as "not so much in being homeless, as in being capable of recreating your home everywhere. The nomad carries his/her essential belongings with her/him wherever s/he goes and can recreate at home base anywhere" (ML,16).

Rita Dove portrays the multiplicity of homes and neighborhoods, whether for Rita Dove or for other personae. Rita Dove presents the idea of home as an interconnection of identity, place, homes, origins and memory. This volume focuses on internationalism. It is a universal platform of being where the poet is a "traveling X-marks-the-spot," that is, a nomadic identity. Rita Dove depicts the world as her neighborhood. The introductory poem about the "Grace Notes Summit beach, 1921," Baker reads as less "an epigraph than a frontispiece and signature for the volume's five sections of verse" (575). It plays a similar role to that of Dusting in linking 'Museum' and "Thomas" and "Beulah".
This poem is linked to the volume "Thomas' and Beulah" is representing the theme of home.

The word "Blue" finds its places all over the volume. In 1921 there was a party, there a young black woman refuses to dance in Negro beach because her leg was injured and she does not want be fast in courtship. The narrative in this poem is connected with the previous volume Thomas and Beulah. It is described in the lines "She climbed Papa's shed and stepped off/ the tin roof into blue, /with her parasol and invisible wings" (3). Rita Dove drives the focus on how the broken leg confines the character onto her moment of impossible freedom, when she takes flight from her father's shelter. She has taken flight and holds on to her feeling of freedom:

She could feel
the breeze in her ears like water
like the air as a child when
he climbed papa's shed and stepped off
The tin roof into blue. (ML, 3)

Thus, the poem Grace Notes initially provide a connection with the Thomas and Beulah. Even though it focuses on autobiographical elements apart from that Rita
Dove, links the individual life with others, neighbours, history and political situations. Dove state about of her title in one of her interviews with Helen Vendler:

With *Grace Notes* I had several things in mind: every possible meaning of grace, and of notes, and of grace notes, and also a little added riff. In a sense, I am trying to counter the heavy weight of *Thomas and Beulah*, which had such a big hope.

*Grace Notes* move from the personal into archetype. Personal and mythical become a dominant strategy in her concept of Cosmopolitanism. Houston Baker sees this dynamic specifically in her treatment of race, which he notes, “is poetically transformed into an uncommon commonality; it makes its appearance in an uncanny and stunning field of reminiscence that strikes readers as somehow ‘archetypically’ true” (575).

The poet presents a cosmopolitan sense of place—if one defines “cosmopolitan” as in the Random House Dictionary: “1. not limited to just one part of the world. 2. free from local, provincial, or national ideas, prejudices, or attachments”.
Cosmopolitanism not only focuses on geographical matter, it also includes universal Manhood. Man wants to become the citizen of the world that creates the Universality. Rita Dove’s works contribute to the recent critical discourse of Cosmopolitanism through examining the voices of African American voices connected with the Universalism. This also track historical revision from the 1770’s with the African American Literature and African American poetry, highlighting the developments and achievements of African American Blacks through the face of English Literature. The understanding of African American Literature is entirely different from Western literature and culture. Rita Dove engages her cultural amalgamation, which is the central thematic study of this thesis.

Figuration of Rita Dove as a cosmopolitan must account for several concepts of Cultural universality. Rita Dove is a cosmopolitan without any consideration of her anti-regional propensities. Rita Dove’s poetry deals with both national and anti-national contradictions. Furthermore, this chapter analyses what cosmopolitanism entails and how Rita Dove’s poetry is linked to the concept. It is necessary to focus on the nomenclature used to discuss for
cosmopolitanism. It seeks out many connotations marked by the diversity that is from globalism to internalization leading to Universalism. She discusses the social realm, the inequalities and confusion behind the human relationship. Hence, in this chapter Rita Dove engages the universality bond between ‘mothers and daughters’ in common. Rita Dove’s strands of Cosmopolitanism ideals, however is in common ideals.

Although the other panoramas in them cannot be isolated. Cosmopolitan image is experienced by her own life and her poetry. The Trope of Travelling to other countries makes her as a cosmopolitan poet and also encounters with other cultures, shared ideas, and multiplicative inverse in her poems which lead to universality.

Rita Dove is balancing of Universalism and an unraced Universality in her poems like Grace Notes and Mother Love. With Grace Notes she identifies the “rhythmic displacements” about her experience and notion of poetry. Rita Dove dedicates this volume to her husband and daughter that is highly personal and humanistic. “Grace Notes” assert which the questions of life and its meaning, pain and death are the universal realm. In Rita Dove’s Grace
Notes we can discuss how the poem occurs. In the particular collection, there are some of her best poems that center from her earlier days and picturises her experiences as a daughter and a mother of a daughter. In Grace Notes personal experiences moves to mythical forms. Grace Notes, the is also seen as much close to autobiographical elements.

The language of Rita Dove’s poetry contains not only cultural awareness but also the sense of concordance. The thematic study regarding cosmopolitanism is universal and her concern for humanity is also presented in Rita Dove’s poetry. The importance of these characters and their views never lack universal concern. It asserts:

If only we could lose ourselves
in the wreckage of the moment! Forget
where we stand, dead center, and
look up, look on,
track a falling start...
now you see it
now you don’t (ML,29)

As in Grace notes, Mother Love’s there are different ideologies based on the International Identity
followed by her career to offer a possible reading of the dense and complicated writing which happened after post world war II.

Rita Dove engaged in cultural, politics that highlights the cultural, political and feminist issues. Voices of Blacks are much focused. Taking the mythical incidents as the central theme Rita Dove introduces in her poem about Demeter/Persephone. This poem Mother Love is published in 1995. In this poetry unique perspective is being focused. Rita Dove executes well-craftedly and it haunts exploration of the Myth of Demeter and Persephone.

The spoken Language offers this connection, and sketches the dark persona of mothers and daughters and sexuality that are at the same time tender and disgusting, but always beautiful. As Rita Dove is a post-feminist American woman poet, she became more successful in her works. African American poets have been honored and identified after the year 1985. Alienation, fragmentation, displacement are the major convictions followed by the Africans. Rita Dove connects her study with arguments concerning racial and cultural particularity as reflections of the "universality" of Western mythology.
Rita Dove’s *Mother Love* is a modern depiction of the classical myth of Demeter and Persephone. The Introductory poem gives a detailed outline of the poem, which connects with the classical myth, and the trouble between the modern mother and modern daughter. This volume is divided into seven sections, which are merely in sonnet form. The expression of loss and violence intertwined as the contemporary voices in society. In section, one Rita Dove has written only one poem titled *Heroes*, which is far from the title. This poem is a sonnet, but it is narrative of Nine-three line stanzas with single additional closing line. Rita Dove uses the pastoral moment with the classical moment, picking the flower in the first line itself related to Demeter myth. Rita Dove uses this term to its maximum in the poem *Heroes* with lines like:

So you strike her, she hits
her head on a white boulder
and there’s nothing to be done
but break the stone into gravel
to prop up the flower in the stolen jar
you have to take along,
because you’re a fugitive now
and you can’t leave clues (ML, 3)

These lines states about the world which starts to unravel in the poem. Rita Dove focuses about the loss of innocence and separation loss of the daughter.

Reinterpreting the myth with the contemporary society that is molded with negative and positive humans. Rita Dove’s interest in puns is explored in her poetry consists of twenty-eight lines; the ancient story of Demeter and Persephone is a … tale of a violated world. Rita Dove connects her poems to the modern dilemma of Mother or daughter relationship. She argues her ideas with the racial and Cultural amalgamation particularly as the reflection of the “Universality of western Mythology.” The tensions and conflicts with culturalism and tension between Afro- and Euro centrism and between “Universality” and cultural specificity. Generally Myths for the purpose of Entertaining. However, Rita Dove converts this to her contemporary situations. The verse drama Darker Face of the Earth focuses about the Mother and Son relations and Mothers love is about the relationship between Daughter and Mother, Yet both focusing on the problems of promising
African Americans with the controversies arouse the white world.

Another poem, Mother Goose is about the narrator who tells the story to the children. Generally, all the children are beset in mythological stories. According to Rita Dove Poetry, the language as it is most distilled and most powerful to convey the message to the world. In the second section first poem, Primer is about the life of an ordinary girl who is living in a small -town in the American community. Primer is the contemporary idiom that denotes the world of bobby socks, bullying: It is the first lesson learnt by the children in her/his childhood. How to stand up for oneself in the society. In this poem three girls bullying a girl. The narrator of this poem appears to be a thin girl. The poem reflects anger, scare and embarrassment. In the line, "Nothing could get me in that car. I took the long way home."

The girl feels embarrassed being around with her mom who is trying to save her from the bullies, or she just don't want the bullies to see that she is scared and crying for mom to help her. Therefore, she walked to home and feels ashamed. Rita Dove as a cosmopolitan writer adds the
notion of common childhood fear that is universal in quality in manhood.

Rita Dove’s *Party Dress for a first Born* is the poem presented in the volume *Mother Love*. The speaker of the poem is a teenager. In this poem, Rita Dove examines the fear of the mother and the teenager. Still in seeking material love and care like in the childhood comes to the party. Teenager imagination is violent and erotic: She says that her party dress is like “headless girl,” and she mentioned her as a fray to survive. Teenager’s erotic feeling has been visualized.

Tonight men stride elegant scissors across the lawn

To the women arrayed there, petals waiting to loosen.

This first born is old enough to wear a “party dress” to attend a grown up party, and fit the part of Persephone (men can see her in a sexual way leads to exotic) though she is not what Americans call adult, she must be on her terms, Rita Doves Persephone –so it seems together has no human interlocutor capable of understanding her frustration. In this poem Rita Dove says that she is not
capable of experiencing the outside world, she just knows her mother and her age teenagers and the adults in outdoor. She tells about her dress that she still did not yet make. She wants to groom like her younger sister who is close to her mom. She personifies the dress as a friend and asks its opinion, “what are you thinking of”. The prominent youthfulness is explicated through this poem.

Stephen Burt says that Rita Dove focuses on the innocence and experience. He opines, “Why must this Persephone be a “first person?”. As no elder sister can serve her as an ally or guide, no one in her family and no one of it, can mediate the conflict between innocence and experience. The teenager in the poem wishes to wear a dress, as the cultural Critic Ilana Nash calls this as a “Chrysalis moment.” The girl very much eagerly entering into womanhood, sexual eagerness is added within this. Persephone the teenager likes to sit in the dark, loves Dark table, as in myth Persephone who in underworld forget all the duties and lives in a dark world. Persephone starts to dance, enjoy her adultness but mother is always at the risk on her children’s freedom.
By selecting the myth she conceptualizes her universalistic concept in her poetry. Rita Dove tells in one of her interview in 1996 for why she has selected Greek myth as opposed to another tradition. Rita Dove tells about her own childhood memories in associating to this Volume:

I wanted to be on my own, but I want to be held too. It was just unseemly to be held “by a parent, you are supposed to grow up.” (165)

Rita Dove says neither child nor adult; they are very much comfortable in the world without the adoration of love of a mother. In this poem, her mother who asks her to join the party knows too as mother. Daughter needs to empty dress: the dress exists both prior to experience and as body already traumatized headiness”, and like the daughter—“I ll at ease.” (55)

The serious motherhood of the Black community is examined through the mother who missed her daughter and in search of her is revealed in the poem, Mother Love. She realized that her daughter has been kidnapped. The position of Black peoples has been focused, as grieving mother she asks with the neighbors who make her comfort.
Rita Dove connects this incident with ancient myth to the contemporary mother’s careful attention on her daughter towards the society. Modern contemporary mother warns her daughter to have a careful attention on strangers which Rita Dove implies her conflation of ancient Myth to current Black world, which is explored in the lines:

One narcissus among the ordinary beautiful flowers, one unlike all the others! She pulled stooped to pull harder—when, sprung out of the earth on his glittering terrible carriage, he claimed his due.

It is finished. No one heard her.

No one! She had strayed from the herd.

(Remember: go straight to school.

This is important, stop fooling around!

Don’t answer to strangers. Stick with your playmates. Keep your eyes down.)

This is how easily the pit opens. This is how one foot sinks into the ground.

(ML, 9)
Even though Persephone is trapped into the underworld and experienced now she is immortal and began to live in the condition of six months in the underworld, six months on earth. Demeter’s reply to Persephone’s fall sings a blues of mother loss in poems The search and Protection.

Rita Dove focuses on displacement, cultural tension in modern society which Lotta Loffren says that Rita Dove explodes our traditional conception of the relationships among Demeter, Persephone, and Hades; she uncovers multiple levels of fragmentation, then works to resolve them adding new complexity and finally new cohesion to the ancient myth. Demeter/Persephone, and Hades in all their configurations, the structure of individual poems, and the structure of the volume as a whole participate in this search for cohesion/precarious at times, but ultimately sustain.

Rita Dove has written the poem in the sonnet forms which explicates the relationship between mother and daughter traumas. The modern day mother is struggling in the society struggling to save their daughters from evils. Mother’s love, voices through the voice of a single speaker. Mother Love calls upon the Ancient Greek Myth of Demeter
and Persephone examines the reality of love between Mother and Daughter who locked in an eternal Somersault. The poems in Mother Love, volume explains to retell the Greek myth of Demeter and Persephone, This poem is in narrative sequence. Ovid’s Metamorphosis retold by Modern Mother.

Persephone is the nubile, virginal daughter of Demeter, the goddess of agriculture. The god of the underworld Hades sees Persephone gathering flowers in the field. He kidnaps her, takes her underworld, and makes her his bride. Zeus asks Hades to give the girl back. Persephone however has eaten six pomegranate seeds and “anyone who takes the food of the dead cannot be wholly restored to the living. Therefore, she must spend half of each year at Hades place, that half we call as winter, six months crops do not grow, because of this, Demeter grieves. This mythical incident also insists about the current world traumas of mother and daughter.

Mother Love is in modern retention of the classical Myth of Demeter and Persephone. It is about the Mythological story that explores about the metamorphic cycle. In Mother Love, narrative and dramatic elements are
strong, yet there is no sacrifice of lyricism or any other poetic element.

Rita Dove makes the classical myth for her personal. Not like other poets, Rita Dove uses Myth as a Historical perspective rather than she implements the notion of the Myth. "Demeter" emerges as contemporary idiom. Rita Dove’s Demeter focuses about the consciousness of modern mother whose daughter going outside of the home where surely expects to face many problematic men like Hades. Time insists on the loss of the daughter.

Pat Righelato says in her book Understanding Rita Dove. Rita Dove’s own introduction to Mother Love, “An Intact world,” gives a more detailed outline of the Myth as she deploys it in her work and also acknowledges that her verse-cycle of seven sections, much of it in Sonnet or near sonnet form, is in homage and as counterpoint to Rilke’s Sonnets of Orpheus. The inconsolable loss of the loved one of the underworld and the desire to return her to Earth are common to the Myths of Persephone and Orpheus.

Critics of Mother love differ in their reading of the many liberties that takes with the sonnet form. Lofgren reads the "bent sonnet" as emblematic of Persephone’s
struggle to escape the “pretty fences” of her mother’s world: “The Freedom” Rita Dove sonnet parallels Persephone’s struggle for freedom and her ambivalence towards the security with the mother, who wants her relationship with Persephone to be fixed and immutable” (140).

In Mother Love, Rita Dove moves from myth into the personal. The contrast coupling of personal and mythical becomes a dominant strategy in her cosmopolitanism revisionist Universalist thematically discussions. Rita Dove reveals the voices of the power of Maternity and the woman experiences.

The study of cosmopolitanism should be more committed to recognize the world through the regional living hood. Rita Dove’s The search is a negative portrait of a neighborhood similar to the one represented which is in Ozone. In The Search Rita Dove deploys a chorus of black women who are the witnesses and busybodies, and who play the roles of the various deities involved with Demeter during her search.

Blown apart by loss, she let herself go—
Wandered the neighborhood hatless, 
breasts
Swinging under a ratty sweater, crusted
Mascara blackening her gaze. It was a shame,
The wives whispered, to carry on so.
To them, wearing foam curlers arraigned
Like piglets to market was almost debonair,
But an uncombed head—not to be trusted.
The men watched more closely, tantalized
By so much indifference. Winter came early and still
She frequented the path by the river until
One with murmurs eyes pulled her down to size.
Sniffed Mrs. Franklin, ruling matron, to the rest:
Serves her right, the old mare. (ML, 10)

The Search is the poem written by Rita Dove, which is placed in the volume. Rita Dove strategically focuses in
this poem; it is about the modern vision of Demeter’s predicament after the missing of her daughter. In the myth, she leaves Olympus and wanders. Her brother Poseidon god of the sea and water, lusts after her, she later escapes in the form of mare to hide her identity but he takes equine shape form of a bull and seduces her. In Rita Dove’s poem The Search mother lets herself go and give up her cultural atrocities, let the way to nature, leaves herself in insecure life to casual bestiality and later she was raped by the river, Rita Dove means that she has drown up into the river which is explained as “Serves her right, old man” (10).

Rita Dove depicts about the neighborhood who fails to support as unconventional women. This points out the conformity and the communities that enforce it, participates in the mindless waste of modern society. Rita Dove compares her present day issues with the mythological part and she adds some inside jokes, so that readers can be more interested to read the poem and identifies what Rita Dove want to bring out to the society. Rita Dove combines these mythical stories with “low” cultural references. She predicates her poem Pigeets to the myth. Here the pig
sacrifices its life for Demeter during festivals. The Readers who are familiar with the Greek belief can understand and the allusions to the ancient source material. In the series of poems, Rita Dove’s writing is based on the everyday cultural references and about the black vernaculars, so readers must be familiar with the classical stories.

The drift from myth into individual manifestations of mythic patterns of Mother Love is a significant part of Rita Dove’s revisionist Universalism and cosmopolitanism stance. As in Grace Notes, Rita Dove says that the personal racial and gender studies can be universal, whereas in Mother Love Rita Dove declares the myth is reflected in the personal as race, gender and to specific cultures.

Especially in the section, five and six Rita Dove presents a personal facile to the World. Rita Dove examines that the nomads in her poems. It is to express her voiced role prove her voice role regarding social, cultural and class location, which is universal, not only regionalized issue. Even though she writes about the middle class gender and racial experiences. It is not mere experiences confined to
African American scenario but she also speaks for all middle class in the world.

Rita Dove explains Demeter and Persephone's in her poem in many different angles. Every day the mythic world related to everyday voices of the contemporary world. Rita Dove suggests that women theorize history from the inside of her personal experience is like the internal experience of pregnancy. Section five strongly declares about Rita Dove's feminist view.

As a Travelogue writer or cosmopolitan writer, she encounters her experiences of travelling to many countries including German. Rita Dove says that she is also being friend with trucker's girlfriend, a German woman poet, a woman leaving her place with her man, a child who is the witness for Persephone's seizure, and a group of African American women. In the section six, Rita Dove moves from personal to Mythic via the personal. Rita Dove declares this in her poem as that the man in the poem is a clever man. Wife too knows that he is wise and every wish its symbol. Rita Dove personal poems become untold history by her thematic studies about her regional.
Even though Rita Dove is an African American poet, her thought is apart from her regional boundaries that made her to be a cosmopolitan writer. She discusses the experiences and how she used Persephone – Demeter myth into her vernacular tradition.

Rita Dove in *Mother Love* examines that a black maternal voice is connected to the wisdom and comfort as every mother in all nations too wisdom and comfort. The poem *Grief: The Council* the council Rita Dove examines the fusion between low and high cultures. The person who is from black community helps Demeter to come out from her problem. She agrees with others that it is a tragedy-low down shame, the persona ready to help Demeter to come out from grief is examined:

Yes, it’s a tragedy, a low-down shame
But you still got your own life to live meanwhile
Ain’t nothing we can do but be discreet
and wait. She brighten up a bit, then
I thought of these blurred Snapshots framed
On mill cartoons, a new pair each week.

The Black Voice says to Demeter “enough his enough/get hold on yourself, take a love/help some other unfortunate love.
She enquires with other women, saying we gotta see her through/I say she can’t be left too long in that

Her poem Rusks the person also describes about the self-healing that came from the wisdom of her mother. She determined it: “I told her enough is enough/ Get on hold on yourself, take a lover”

Rita Dove clearly distinguished that black voice is poised by a voice that portrays Demeter’s loss in terms of nature images. The voice has no markers or even embodiment. It is a voice of seasons and emotions. By placing the voice in counterpoint to one that is distinctly raced, classed, and gendered Dove balances the particular and the universal in a way that celebrates both.

Mother Love’s The Persephone in Hell is the poem which tells that Persephone’s life is falling into the underworld (In myth after eating seven pomegranate seeds she permanently stayed in the underworld). The underworld here, Dove represents Paris as every queasy mother’s city of the cursed. Persephone is an American college girl who leads the contemporary life in Paris who came away from Home. She sails towards pleasured life, for relaxation and seeks for adventure as a foreigner. She loves to get into the modern
civilization. The downward in angry of the stanza that explains about the girl who fall into waste and degradation life. As an African American woman, she feels so excited to see Paris and enjoys going to parties. Persephone insists this:

I was not quite twenty when I first went down
Into the stone chasms of the city of lights...
With my seven words of French,
With my exact change I walked
The storefronts where the double-plated
Windows were as coolly arranged
As a spray of bridesmaids ... (23, ML)

Rita Dove as a cosmopolitan writer not only focuses on her geographical area, but she is also interested in telling the experience which she got through travelling to other countries. See pictures about Paris as more of a wintry, wasteland of dog shit, and “full of gutters, dry rivers of the season’s detritus,” “a Bauldelairean miasma”, ten thrilling encounter with sin.

Persephone is an innocent girl who does not know the limitation of sexual awakening which is visualized in “nipples gleaning on the innocent beignets” and the “chaste
white wrapper” of the bread she buys. (23,24). Persephone is undertaking everything in Paris but not feeling anything satisfied as staying in her nation. She is struggling to breath in winter. The poem is an x-ray of the state of desolation. In this poem, Hades targets her innocence and seduces her. It is feature that Dove connects the myth into the contemporary, with the freight of the modernist conurbation. The sexual encounter in Persephone in Hell is not, however a grand passion but an erotic game with all manner of cultural “interfaces to be negotiates” culture is connected to the nature.

Dove says that Persephone is an American college girl who is not innocent virgin. She accepts Hades proposal and decides to abide by. Hades seduces more by his language than his physical presence. Her sexual surrender in underworld of Paris as it occurs in classical myth, her mother goddess Demeter is raped by her brother Poseidon. Demeter’s rap is symbolic of cultural rite of passage, the loss of her daughter: mother and daughter are both “benefit in an instant” of their exclusive relationship, double phallic offending.
Rita dove figures out Hades as male chauvinist he resists his desire to find renewal in her youth. Persephone later feels home sick and needs mother to visit Paris to see her. This meeting of mother and daughter in a Paris restaurant took place in the poem *The Bistro Styx*.

*The Bistro Styx* in the poem written by Rita Dove. Rita Dove uses Greek mythical incidents of Demeter and Persephone two pictures the distressed relationship between mother and daughter. Rita Dove adds the myth to the context of the poem which focuses on the modern world mother Demeter who missed her modern world daughter Persephone. She was kidnapped by Hades who is in the underworld. Rita Dove relates the Hades character to modern civilization.

Rita Dove describes in this poem as Mother as a narrator who is waiting to come up for Persephone. Mother says they both have a communication gap due to lacking and distressed relationship. Rita Dove focuses on Persephone’s artificiality way of living, in her dressing. She wore a gray skirt, which symbolizes the death of human emotion and sensibility. Daughter is formal than showing affection to the relationships especially love to mother. Persephone worked as a model for an artist who draws futuristic
paintings. Rita Dove insists that the daughter likes to live in the city and enjoys drinking and eating in the restaurant. Paris is the place loved and enjoyed by all tourists and Parisians, as the same daughter too felt the same and enjoyable in this formal life. Rita Dove depicts pictures of “faintly futuristic landscape strewn with wrecked car and bodies being chewed/by rabid cooker Spaniels” (41, ML). Persephone is seen as an object of art which does not fulfill her. Demeter’s loss of her daughter is the major theme in the poem.

She is centralized in concentrating drinking and eating where she cannot be fully saved by the modern world. Upper class realm of Parisians connected to the Bistros River. Mythology evidences Persephone was seduced by Hades and by eating a few seeds of pomegranate makes her life failed to live in earth forever. This poem insist about the mother whose vocabulary (Anachronism and Deminode) whose aesthetic sense, which strong by disapprove the lover’s “appalling canvassed”. She denotes this:

“Admiration for what?” wine, a bloody Pinot Noir, brought color to her cheeks.” why the aplomb with we’ve managed
to support our Art"—meaning he'd convinced her to pose nude for her appalling canvases family futuristic landscaped strewn with car wrecks and bodies being chewed by rabid cocker spanials. (41)

These voices represent the inhabit mythic realm or in connection between the eternal and contemporary. The daughter in this poem ordered for many varieties of fishes. This symbolizes with the myth, fish to mythical pomegranate, where the mythical daughter ate it. So here the modern daughter will forever caught trapped into the city civilization (Hades) as she ate fish. Mother finally knew that she could not get her daughter as old. Ribera of forgetfulness is another mythical allusion. A mythic realm exists in the contemporary periods and will exist always even in the future, it cannot be changed.

Greek Mythology, which comes from western tradition, became popularized in America by White women writers living during The Second-wave feminist movements. More than a few Jungian feminists such as Carlson and Downing have inscribed nearly about the archetypal qualities of the mythic mother and daughter and made women to relate and to
enter the myth themselves. Eavan Boland, who has written about the tremendous impact the American second-wave movement had on her, recognizes the archetypal qualities in the Demeter/Ceres myth as they associate to her own roles as daughter and mother (100). In the 1990s, Rita Dove chose the myth to help frame her questions about the place of elderly women in literature and mythology.

African Americans came across with the European - American experience. Rita Dove takes the Demeter myth concept into different angle according to her cosmopolitanism thematic study. Rita Dove often focuses on black women and their voices to avoid the racial essentialism and later she neglects to be part in the Black Arts Movement. At the end of the poem of this volume, Mother Love Persephone is nineteen-year old studying abroad in Paris, and gets an experience from this city. She got in love with French Artist who asks her to pose as nude before him as a token of love. Later Persephone’s mother came to visit her daughter to parish underworld, she asks her daughter about her activities, conduct and life which is explored in this poem. She declares this:

Are you content to conduct your life
As a child and, what’s worse
An anachronism, the brooding artist’s
Demimonde? [40, ML]

Mother was not satisfied and being sorrow regarding her daughter’s life. Rita Dove represents the anguish feelings of women who make their voices loud in the society. Rita Dove’s poetry is mostly intriguing, which does not convey only about The own black community, and also tells how the girls being in domestic sphere interact and achieve empowerment within their locale surroundings.

Eavan Bolandin’s Object lessons centers on the importance of Mother’s care on their daughters, a fear of her daughter’s growth in saving from the danger persons, like mythical mothers want to save her daughter from Hades. Rita Dove colligates her consideration with contentions referring racial and cultural particularity as the contemplations of the ‘universality’ of “western mythology”.

Rita Dove’s repetition to go home is symbolically engaged with the word “cage and freedom.” For daughter, to going home is like caught into the cage and she want to make free of herself from all barriers which is explained
in the poem *Thomas and Beulah*. Rita Dove does not often signify the importance of going home. "But ah, can we ever really go back home, as if nothing had happened?" It is explained in the introduction to *Mother Love*. The answer of Persephone is "No".

Rita Dove insists Persephone’s present status of biased Homelessness represents the ideology of the radical feminism also. That is Persephone does not want to enter into the familial bondage, which she feels as a cage.

Demeter of modern world feels that she loses her children to the chaotic world. She asks her daughter to come back to home but it was too late. She was already trapped in the hands of Hades. She has forgotten her mother and her earlier duty. In Ovid’s *Metamorphosis* mythology after drinking the river water Styx she forgets her past. As a common daughter of the world, she wants to lose her values, old attitudes and traditional for her career, new job opportunity. She needs to contend in this world to maintain her strands. As in mythology, Hades seduced Persephone same in the modern world Modern trends seduces her familial value. This volume is written in Mythical
background and it reveals the reality of the postmodern society.

Rita Dove’s theme of breaking away from home and family in the volume of poem Mother Love indicates the Exile and migration. As a reader, we must not see Rita Dove’s poetry is following the concept of Nomadism. Braidotti insists on her word “Exile can be an evasive tactic” which is linked with the race and class privilege, which is explained by Virginia Woolf in her work “Three Guineas”:

[A]s a woman, I have no country. As a women I want no country. As a woman, my country is the whole.

“Braidotti used this as a topaz of feminist studies. According to Braidotti, Virginia Woolf’s observation does not more consider a generalization about women, whether it is 1938 or in recent years generalization regarding woman must be insist based on the accountability and attention given towards women. Additionally Braidotti affirms, “[I]issues such as exile and the right to belong the right to enter, right to asylum, are too serious merely to be metaphorized into a new idea”(22). He also trouble in using the word “migrant” which is used by the most economically in
commodity groups. Braidotti is clear in her destination, she says, the migrant is not for exiling. She goes to one point to another place for clear purpose. Europe today is a multicultural entity; the phenomenon of economic migration has created in every European city a set of foreign "sub culture," in which women usually play the role of loyal keepers of the original home culture. I do not think that effective links between the 'white intellectual women and the many 'domestic foreigners' that inhabit Europe today (22)

Distention to the Exile and migration, Braidotti's nomad does not move only once and from one place to another, nor is a nomad fixed in one class identity or cultural location. The point of being a nomad is being able to make repeated moves among locations; it is about "crossing boundaries" and "deterritorialization". Deterritorialization represents the severance of social, political, or cultural practices from their native places and populations. Dove's part to the society to change in 21st century positions her to describe about the notion of
the nomad. Nomad senses the way of people who do not live continuously in the same place but, more cyclically or periodically. It is distinguished from migration, which noncyclical and involves a total change of habit. Nomadism does not imply unrestricted and undirected wandering; rather it is based on temporary centers whose stability depends on the availability of food supply, and the technology for exploring it. W.E.B. Du Bois discussing this as “the problem of the 20th century is the problem of the color line, Rita Dove react towards this indication, she says “a dot-dot-dot or blur” with “a demilitarized zone.. I make it permeable” Rita Dove’s manner towards her poetic individuality as a deterritorialization of the color line and by implying other edges represents nomadic.

The nomadic notion and the persona snail is used in the Grace Notes is also traced in the volume Mother Love. The poem Protection in Mother Love focuses on the imagery of snail. This poem traces that Persephone who lost her home and Demeter’s voice for an African American Identity. The poem also focuses on issues of good versus bad hair that come across throughout Black women is writing. She speaks about Persephone’s hair, Demeter sees this:
I know I’m not saying this right.

“Good” hair has no body
in this country; like trained ivy.
it hangs and shines. Mines come out..

and the snail has lost its home. (ll, Mother Love)

Rita Dove acclaims the body, curls of black hair, and points out the limits of “good hair which is connected with white woman which is mentioned through phrases “trained invy” and “hangs.” Hence she interweaves about the racial specifics in her poem which is about the prototypal loss of a daughter by her mother to express her lasting belief that the universal can be marked as black without losing its universal character.

The poem The protection introduces the image of a snail which is also used in three more poem’s in Mother Love. (Persephone in Hell, Blue Days, Exit). In the poem Persephone in Hell Dove connects it straightly to her Family name When Demeter mumbles seeing after Persephone’s attitude in Paris as “my dove my snail”. In “Blue Days” The image of a snail is used to deploy, it is a creature, which contains its home on its back, and the snail is serving as a visible symbol for Dove’s Cosmopolitan resolution to the
challenge of writing her path back home. The Snail estimates conspicuously in Blue Days which is placed in Section V, Dove sings the blues of a woman who is living in a patriarchal world of misdemeanor and adulteration that men says she demands for. The title itself carry the double life of the blues. The day is connected to happiness, peaceful, violation, beautiful and disgusting. The sky is in blue colour when the day perfuse. The Title of the poem Blue connects to the man, blue is the colour traditionally used to stand for a man. Thus, the negative male behaviors towards woman are pointed in Mother Love as a factor of woman as Blues. The poem is about the loss of the mother and daughter relationship is connotated as the loss is brutal and the daughter of this poem falls into the cosmos of male dominance and patriarchal oppression.

Rita Dove’s Mother Love can also be considered as Feminist volume. Intrinsically, we can point out the male-female relationships under patriarchy offers no hope. She explained this in the poem Lost Brilliance:

   In time, I lost the capacity

   For resolve. It was as if

   I had been travelling all these years
Without a body,
Until his hands found me-
And then there was just
The two of us forever:
one who wounded,
And one who served (M1, 52)

The nomadic snail in the poem Blue Days represents that women’s genetic tracking slime on the floor that seems as an oppositional, ironic figure of feminist subjectivity. Often men see women’s body as “tracking slime over the floor” snails. Dove offers a nomadic image of a woman who need independent and freedom from patriarchal and to avoid the hatred of woman. Dove connects the fall of women by their experience with a falling romantic love that amends women. Rita dove discusses how heterosexual love traces women as probing for abuse and degradation. Dove says love is like a skull instead of the root of richness that should follow. Male and female relationships and the mother’s love view are b2ased on unnatural dependence of women. It is explained as: “He can’t give /you up, so you give in until you can’t live /without him”(50, M1). The word “give” here arouses trusted mutual understanding in the relationship,
and live calls up a fertile and fulfilling situation. IF this is the case for women, Dove declines that men universally connected generally suppress women.

Section Five encounters the situations happened to all like Persephone faced. The poem *Lost brilliance* which is the final poem in the fifth section depicts the loss of women’s brightness and ends with the darkened, less expectation, although one of “plush privilege which leads to patriarchy.

...nothing was simpler
to imagine. But it was more difficult
each evening to descend: all that marble
Flayed with the red plush of privilege
I traveled on, slow nautilus
Unwinding in terrified splendor
To where he knew to meet me-
My consort, my match, though much older and sadder. (51, ML)

Dove concludes that men and women are set into the roles of the served and wonder. This section clearly examines the wounds faced by the fragmented women, blues should be resolved, and Dove reveals for what purpose she enters into
the Myth world for constructing the problems of the present world

Rita Dove encloses this “In entering myth and rewriting I from a feminist point of view, Dove aligns herself with the modernists American Poet H.D., whose revisionist mythmaking of figures such as Helen and Eurydice revealed the hidden patriarchal assumptions of male perspective and male dominance behind the myths. Dove admits that she avoided rereading H.D., while working on mother love because, “I did not want to approach myth in any way like that she approached it, so I wanted to forget” (Appendix, page 181). But we can see that such mythical reading is not being forgotten by Dove. She too follows the myth reading in her poems in untold female point of view. The Classical myth of Demeter and Persephone ends in a loss, two female figures flat by the men. Demeter’s grief in her daughter loss, Persephone’s surprise is snatched. Even though the major women characters presented in the myth, Zeus who goes on searching for them, and going to many small gods for help seen as hero in the tale and as a dominating figure. But in Rita Dove’s Mother love, Demeter has seen as a protagonist, quest to rescue
her daughter Persephone from the Modern civilization band
the rejection of the daughter to come back make her the hero the poetry.

In the section six Dove focuses on myth and the archetypal cycle. The section includes Political, "Demeter, Waiting," "Lamentations", History, Rusks, Missing, Demeter prayers to Hades. The epigraph of this section of Mother Love takes for Muriel Rukeyser's "the Poem as mask" begins the process. 'Orpheus' god of music and poetry is the speaker in Rukeyser's poem. Orpheus initially talks confidently on assuming masks but then repudiates this, confessing that this was no distancing device, when he wrote it myself split open. His proclamation "no more masks, no more mythologies". Dove chooses this for her epigraph:

Now for the first time, the god lifts his hand,

The fragments join in me with their own music (53, M1)

Dove makes this volume in connection with political and historical dimensions. It insists consideration towards the return during the human existence of enslavement, incarceration, and loss of literature and art that come of
these situations. The poem *Political* in section six, Dove dedicates this poem to Breyton Breytenbach, an African poet and political rebel who spend seven years in imprisonment. This poem describes the large cycle of Life and death, which pictured in the Persephone-Demeter myth. A fertilizer help plants to grow up, as same, wounds are the body’s effort to heal. This seasonal cycle depicting of waste visionary moves from the poem towards a more accepting view of the process of loss as part of required generation. The final lines of *Political* relate the action to blues which is explained by Dove:

```
. . . Even Demeter keeps digging
Towards the darkest miracle,
The hope of finding her child unmolested.
This man did something ill advised, for good reason.
And paid in shit, the world is shit and shit
Can make us grown. It is becoming the season
She was taken from us. Our wait starts up
Of it own accord, is mistaken for song.
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It explains the painful experiences and healing part of the act. Poet focuses on the clear picturization of universal immortality happens in the world.

Rita Dove’s Mother Love’s problem resolves in the sixth section poems. Demeter’s pain of loss moves from a certain no to an accepting eyes in the reverse -structured sonnet “Demeter, Waiting,” octave follows the sestet instead of usual rhyme sestet octave pattern. Even if Demeter, at the starting of another period without Persephone, incapable to tolerate her missing, by the end of the poem she endorses her pain and then sit down to wait for Persephone. Finally the poem ends with the word “Yes” submits a positive resolve and acceptance of the larger cycle on the part of the mother. Going beyond the blues is also focused on the poem “lamentations” which describes the pastoral tradition and turn the world again. Orpheus’s music in whatever form, hear the shepherd’s with pipes, is a consolation to be grasped, an expression of our nature, and our fullness in the world that should be refused. The lines of the poem proved:

Throw upon the shutters

To your darker residences
can you hear the pipes playing,
Their hunger shaking the olive branches?
To hear them singing and not answer
Is to deny this world, (ML.57)

She finally denies life. It is said that “to refuse to be born is one thing-/but once you are here” (57). Craig Werner and Albert Murray assert, “Dove’s blues in section six of mother love to enter the final phase of the process and reaffirms life”. Rusks, the poem insists on the role of a blues singer she accepts half happiness and denies any further process. She takes on the defiance of a blues queen who, moving down states:

I got tired of tearing myself down.
Let someone else have the throne of the blues for a while,
Let someone else suffer mosquitoes.
As my mama always said:
Half a happiness is better than none at god dam all (ML,61)

In the Seventh and a final section Rita Dove uses her individual experience to make myth quest back into myth. African American Speaker with her white German Husband and
with her daughter travel to Sicily that is known to be Persephone's island. They hire a native Sicilian to guide them and speaker can recognize that the native Sicilian never seen Americans before and also Dove depicts the positive relationship with man and woman.

He shudders a bit as he touches her, not sure, how to inverse till the narrator tells us that we find a common language. While the literal language that they share is German, the between that the two progresses focuses on their attention on seeing the remains of Persephone's pothole and on their common reactions to the remains of an earlier culture that has now been despoiled. They had a disheartening experience looking for the Vulcan's temple:

    we climb
    straight through the city dump,
    through rotten fruit and Tampax tubes
    so our treacherous guide can deliver us into
    what couldn't be: a patch of weeds sprouting six-
    no, seven-
    columns, their Doric reserve softened by weather
to tawny indifference. (ML,72)
The family next attempts to see "the center of the physical world" where Persephone was pulled down to Hades (74). The sacred spot has been tarred over and turned into a racetrack:

Bleachers. Pit stops. A ten-foot fence plastered with ads—Castrol, Campari—and looped with barbed wire; no way to get near. We drive the circumference with binoculars: no cave, no reeds. (ML,75)

Although they are barred from entering, they circle the spot, unwilling to give up their search, using binoculars in an attempt to see beyond what is currently visible and into the past.

The family and their guide find a common language in their desire to bear witness to the spiritual center of human existence. The common language that unites them, therefore, is the transcendent power of myth. In 1993, Dove said,
Myth begins in anecdote—telling a story in order to entertain—but it also constructs a narrative as a way of explaining our place and our progress in the world. A myth or a legend becomes indispensable through the retelling. Generations repeat and elaborate upon the basic story; the really great tales are stolen from other cultures and changed to fit their new surroundings . . . Because they touch the yearning inside us; they explain our impulses on a level deeper than logic but do not require blind faith, because they are allegorical . . . For me, to work with myths is a way of getting at the ineffable. By exploring a myth—nothing anthropological or psychological, I'm not into rooting out all the extant variations or analyzing every symbol—but by re-imaging the myth, we can find so many resonances to our own lives. (Quoted in Bellin 127-128)

As Pereira notes, Dove "does not allow herself to speak exclusively from a middle-class position or only that of race or gender . . . All of these voices, Dove insists, inhabit the same mythic realm and are in dialogue between
the contemporary and the eternal" (137,139). Dove explained in an interview a year after *Mother Love’s* release,

I don’t think a Universalism that lacks a sense of the specific can be very powerful; at the same time, any culturally drenched perception isn’t going to be powerful if it doesn’t have some kind of universal reverberation. I guess what I am saying is that “the universal” is a bogus concept. We’ve come to believe that being “universal” is to transcend difference—again, the incredible trauma of difference in modern society has made us yearn for conformity. Why can’t we find the universal in those differences? (Quoted in Steffen 176-177).

Rita Dove follows Adrienne Rich’s statement that “the true nature of poetry is to drive / to connect. The dream of a common language” (DCL 7). The lines enact Dove’s revisionist Universalism in which she gets to the universal through particular experience that is sometimes inflected by race, class or gender. Her Dove’s poetry intentions to break down barriers between sexes, classes, races, and nationalities, to “find a common language”; but she takes the “dream” a step further–hers is a poetry of myth that
finds the universal in the particular. Her blackness possesses the state but not control or restrict. Poet finds that she can find a common language that can help to guide them towards this archetypal myth.

Dove as a revisionist Universalism does not paint a fuzzy, warm world of unity. Ending Mother Love with a poem order based on the details of the poet’s life, Dove completes her cosmopolitan demonstration of the interrelation of the racial particular and unraced universal.

The major theme of the Mother Love is the ingeminated loss of the parents experience as they let go of their children and too children’s loss of innocence as they move into the world. As a cosmopolitan poet She mentions the society as violated society in her introduction poem “An Intact world”. Dove uses the cycle of the mother and daughter relationship. It renders is a fall from innocence, separation from mother and goes to the world of experience (world of men). Dove traces a loss of specific relationship mother to daughter, the loss of the daughter towards the law of father and the degradation of patriarchy which she renders much similar in T.S Eliot’s The Waste Land, an
uninterrupted collimate between the modern world and world
of myth, making the universal of gendered specifics.

Dove concentrates particularly on the psychological
effects of male domination of women in her persona poems.
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Critics strongly focus on patriarchal society and man as dominators’ or abusing other is discussed majorly in Rita Dove’s work. The mythical character Hades in Dove’s Mother Love is a dominating male as Mick, Diego and the men in the poems Exit, Afield and Lost Brilliance. Rita Dove depicts a negative image towards men. In her poem, she uses all male characters as dominators and she sees them that they are not worthy. She needs equality. Dove expects this with her husband, which is mentioned in her autobiographical section of the poem. Dove encounters that the characterization of Hades interprets every mother’s fear towards her daughter and she says that her husband is a “possible and better reality”.

Dove is very much interested in other forms, cultures, other traditions and working with them as they fit, and to fit them to their new surroundings. Dove tells Steven Bellin that she finds the Greek classic Persephone/Demeter Myth emerging through its resonance in her own life. What mergers in Mother love is the story of the twentieth century biracial American daughter separating from her
black mother, and the European Renaissance sonnet form as ideally suited dove's project in mother love. Dove says the poems in Mother Love she began as a technical exercise. She discovered what the poems were about through her daughter's reading of some of the poems:

When I look back now, it is so obvious — my daughter Aviva was about five years old at the time, just about to enter kindergarten, to go out into the world. I have some readjustments to do as a mother. If I hadn't been oblivious to the actual reason, I had tried to write about mothers and daughters consciously. I wouldn't have made it to first base. As it was I simply decided to explore this myth which had attracted me for whatever reason, and I began by writing sonnets, not thinking at all of the personal implications [laughs]. It really didn't dawn on me until—let's see, Aviva was five then, so I began writing these six years ago, and since then it is gone beyond sonnets to double sonnets and all kinds of strange things. Then, when Aviva was in the third grade, she had to give a report on Greece, so she had been reading this book on Greek myths for weeks, just loving it. One day she came into my room with the book under her arm and said, "Hey, you've been
writing about me [laughs]. I’d been reading her some of the poems and she hadn’t paid much attention; but when she read the classic version of the myth, it all clicked. She walked out of the room; grinning and I couldn’t write a single word more that day. Wow I thought how blind can you be? However, it is necessary blindness, I think. Some poets will use rhyme and meter in that way and some use persona poems or journal entries and notebooks. In this particular case, it was outer structure of the myth that I allowed to guide the writing. Exploring the ways in which I could work that structure into contemporary settings was very productive. (5)

Mother Love renews the dominion of two significant structures: the theme of myth and the form of the sonnet. Both are predominantly appropriate carriers for change within repetition, interplay of freedom and form. Rita Dove who otherwise resists and rejects limiting demarcations, explicitly welcomes these artistic borders whose inclusions and exclusions she renegotiates at will. The multiplicity of voices and stories has mythic quality, and in each case, the particular present becomes a part of the universal mythic landscape. Dove’s poetry aims to break down barriers