

**THE MYTH OF ORPHEUS AND EURYDICE
IN *CAPTAIN CORELLI'S MANDOLIN***

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**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Doç. Dr. Tatiana GOLBAN**

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TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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Pelin ANGIN tarafından hazırlanan “The Myth Of Orpheus And Eurydice In *Captain Corelli’s Mandolin*” konulu YÜKSEK LİSANS Tezinin Sınavı, Tekirdağ Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca 01/08/2019 günü saat 10.00’da yapılmış olup, tezin kabul edilmesine OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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ÖZET

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Zamanın başından beri, mitlerin edebiyat üzerinde önemli bir etkisi olmuştur. Postmodernizmle birlikte, mitler ters yüz edilmiştir. Mitler gibi, müzik de insanoğlunun vazgeçilmez parçası olmuştur ve Orfeus Mit, müzik ve mitin arasındaki yakın bağlantıyı gösterir. Bu tezin amacı, Orfeus ve Euridike Mit ve Kaptan Corelli'nin Mandolin'i arasındaki karakterlerin benzerlik ve farklılıklarına vurgu yaparak ve miti de konstrüksiyon yapıp müzik ve mit arasındaki ilişkiye odaklanarak, Carl Gustav Jung'un arketipleri, Joseph Campbell'in kahramanın yolculuğu ve Claude Levi-Strauss'un temaları gibi uygun bir karşılaştırma method ışığında, Kaptan Corelli'nin Mandolin'inde kullanılan artistic anlamları incelemektir.

Anahtar Kelimeler: Müzik, Mit, Arketip, Kahramanın Yolculuğu, Mitim.

ABSTRACT

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Since primordial times, myths have had an important effect on literature. Along with the influence of postmodernism, myths are deconstructed. Like myths, music is an indispensable part of man, and Orpheus Myth shows a close connection between music and myth. The aim of this thesis is to define myth and examine the artistic means used in *Captain Corelli's Mandolin* by Louis de Bernières through the lens of an appropriate comparative methodology such as Carl Gustav Jung's archetypes, Joseph Campbell's monomythical journey and Claude Levi-Strauss's mythemes, focusing on the similarities and differences between the Myth of Orpheus and Eurydice and *Captain Corelli's Mandolin* as well as deconstructing the myth and focusing on the relationship between music and myth.

Keywords: Music, Myth, Archetype, Monomythical Journey, Mytheme.

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INTRODUCTION

This study aims to explain and define myth on the re-appearance of myth in literature by examining one of the ancient myths, The Myth of Orpheus and Eurydice and its projections on the post-modern novel, *Captain Corelli's Mandolin* by Louis De Bernières.

The first chapter tries to explain and observe the meaning of myth in line with the most essential contributions of Carl Gustav Jung, Joseph Campbell and Claude Levi-Strauss together with their mythical theories. Before comparing the novel and myth and explaining certain characters' behaviors, we intend to discuss the emergence of the terms: 'archetype', 'monomyth' and 'mytheme', which are very important and essential for the definition of myth.

Throughout the course of the first chapter, we try to reveal the postmodern representation of myth by examining popular archetypes -like anima, animus, collective unconscious- and archetypal characters by Carl Gustav Jung, mythemes by Claude Levi-Strauss and the monomythical journeys by Joseph Campbell in de Bernières's novel *Captain Corelli's Mandolin* as well as to deconstruct the modern ideals with the help of Orpheus myth.

Moreover, the first chapter reveals the summary of The Myth of Orpheus and Eurydice. Lastly, the first chapter aims to explain music, the most important mytheme in both The Myth of Orpheus and Eurydice and *Captain Corelli's Mandolin*, which leads to relationship between music and myth because when we look at The Myth of Orpheus and Eurydice, we could find a lot of mythemes - the smallest thematic entity- and these mythemes are recognizable in *Captain Corelli's Mandolin* by Louis de Bernières. These mythemes are also motifs and themes. For example, underworld motif, war motif, love motif and music motif are included in both the novel and the myth. Therefore, we would focus on the relationship between music and myth.

Having explained these, the second chapter presents a short character representation and tries to explain the subversion of myth. It concentrates, not only on characters, but also upon archetypes, the quests, monomythical journeys of the

characters, popular mythemes in comparison between characters in the myth and the novel. Therefore, the novel and the myth will be discussed primarily from the point of view of deconstruction of myth.

The author Louis de Bernières's best work *Captain Corelli's Mandolin* has been translated into many languages and sold all over the world, but there are few academic studies which emphasizes methodologically and theoretically on it. De Bernières mixes the traditional meanings of myths with new meanings by modifying the "universal truth" of myth and deconstructing their known connotations. Therefore, we attempt to discover them in the domain of Comparative Literature and that of English literature.

CHAPTER 1

1. THEORETICAL APPROACH TO MYTH

1.1. Defining Myth

In Longman dictionary, myth is defined as “an ancient story, especially one invented in order to explain natural or historical events” (Pearson, 2017: 1781) whereas in Oxford dictionary, myth is defined as “a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events” and “myths are often therefore stories that are currently understood as being exaggerated or fictitious.” (Knowles, 2005: 805) On the other hand, traditional definition of myth is the Greek mythos which means the story and refers to myth in English.

In general, the definition of myth is very similar to them: “A myth is any traditional story consisting of events that are ostensibly historical, explaining the origins of a cultural practice or natural phenomenon.” (Saundarya, 2018: 834).

According to Mircea Eliade’s definition, “myth is a sacred and true story as well as a timeless and eternal story.” (Eliade, 1963: 6).

The definition of myth of Sigmund Freud is totally different from the definition of myth of Mircea Eliade: “Myth is the projection of psychology onto the external World” (Freud, 1953-1966: 258).

The definition of Gilbert Durand, myth is “a dynamic system of symbols, archetypes and schemas, a dynamic system that tends, when prompted by a schema, to take the form of a story.” (Durand cited in Brunel, 1992: x).

Tatiana Golban emphasizes in *Rewriting the Hero and the Quest* “the representation of reality as revealed by myth is achieved through a distinct structuralframework which is unique to myth” and “myth, accepted as a structural system, assumes the existence of a center or an origin (mytheme), which is both universal and contemporary.” (Golban, 2014: 11).

Claude Levi-Strauss refuses the definition of myth Mircea Eliade because of sacredness of myth. For him,

myths have no author: as soon as they are perceived as myths, whatever their actual origin may have been, they exist only embodied in a tradition. When a myth is told, individual listeners receive a message that properly speaking comes from nowhere.” (Levi-Strauss cited in Brunel, 1992: xi)

Conversational attitude to myth had arrived by the end of the twentieth century. Until that time, myth was seen viewed as fairytales, fantastic stories by the community and seen as nothing which came into true. In opposition to science, especially with the rise of positivism, science and deductive method in research, myth was neglected, even rejected from all scientific domains.

It is extremely interesting to notice that myth was an extremely powerful force in Antiquity, throughout the Renaissance, even nineteenth power of myth was revived but by the end of nineteenth century, the beginning of the twentieth century, marked irritating aspect of myth. Myth became irritating, and it showed that a word conveyed no meaning. In this respect, the attitude came from the Antiquity because myth was considered as a true story until Plato, who mentioned myth in relation to a story which is not true so for centuries, although myth was considered under this aspect, myth continued to emerge, resurrect, revive from one generation to another, from one cultural background to another. It raised so much interest that and such a great fascination that many writers used myth as a historical environment, cultural background or a different concept. Therefore, it proved to continue to be revived and reappeared in most of literary concept. For Mircea Eliade, myth is an old story about the origin of the world. Some consider myth as stories about a character’s life, presenting some fundamental situations. The others consider there is no explanation about the origin of myth. Therefore, myth briefly has three functions: It narrates, it explains, and it reveals.

Mircea Eliade said “myth is a kind of a sacred story; it relates to an event which took place in primordial times when the life began.” (Eliade, 1963: 6). Myth is a sacred story because there is a heroic mission, a divine mission, gods, etc. Although myth might recount a heroic mission that will be obligatorily connected to

the divinity or divine purpose. Mircea Eliade focuses on myth of sacredness and creation. He stresses profanity and the sacredness of myth is connected to the origin of the universe, cosmos and the Earth. The origin of human being is sacred because human is a product and creation of God. Therefore, each hero has a divine task and purpose in this sacred frame.

In all cases of definition of myth, myth tells a story that is frame of a tale. It continues to tell a story. For centuries, myth managed to survive. For example, there is no need to read the text about Hector because the story is in our mind. He should go to fight with Achilles who will kill him. Although Hector does not know his destiny, Andromache knows his destiny which is a spontaneous act and is narrated in our mind and imagination. Therefore, myth never stops narrating and functioning as a narrative.

The explanation of the myth is connected to the narrative function, but it has something new: myth is a verbal act that creates a narration. This verbal act refers to events that took place in "primordial life" according to Mircea Eliade. Myth explains how the universe existed, how some cultures developed, how a phenomenon occurs.

For Eliade, myth reveals existence of divinity, existence of human being, existence of universe, stories of a hero, similar messages, creation stories, limitation of human condition, mortality, pain, suffering in this world. We frequently undergo in this world. It could refer to divinity and mankind since it is a sacred story. It reveals only the truth.

All in all, myth keeps its originality and continuity although it is defined by each person differently or the same. Therefore, it is important to look through some people such as Carl Gustav Jung, Joseph Campbell and Claude Levi-Strauss who study on myth.

1.1.1. Carl Gustav Jung

Carl Gustav Jung is a Swiss psychologist, psychiatrist and psychoanalyst who remarked the infinity between mythology and psychology and proposed the theory of archetypes such as anima, animus, shadow, Great Man, Great Woman,

Mother, Child, Trickster, Wise Old Man, etc. So, he is known as the founder of analytical psychology which is based on the theory of human personality and on the archetypes that are the language of the collective unconsciousness and play a key role in helping people understand themselves by combining different aspects of their personality.

Carl Gustav Jung started his research together with Sigmund Freud. Although they thought that human psyche could be divided into two parts: the conscious and the unconscious, Freud considered one type of the unconscious while Jung divided the unconscious into two parts: the personal unconscious and the collective unconscious.

The personal unconscious represents the repressed desires, wishes and form the basis of neurotic complexes. The second type of unconscious is the collective unconscious, which represents the originality and uniqueness. The collective unconscious is connected and related to inherited but some different neurotic behaviors. In parallel to this personal unconscious, Carl Gustav Jung thinks about the possibility of existence of the collective unconscious, which is not different in the case of each individual but identical for all individuals all over the world.

This collective unconscious does not develop individually therefore it consists of pre-existed forms, images and ideas since it is inherited. These pre-existed forms, images and ideas exist in their unconscious passively in all of us. We are not aware of them until a certain movement or situation exists.

Archetypes not only represent unconscious content rendered into consciousness, as prototypes or patterns of instinctual behavior, but also exist outside space and time and thus speak to the universal nature of human experience (Jung, 1969: 14).

As we understand, Jung also asserts that archetypes are manifestations of instinctual behavior and spontaneous products. Moreover, archetypes are always reproduced in all cultures in all ages, so archetypes are called “growing impoverishment of symbols” (Jung, 1969: 14).

Archetypes appear as symbols in mythology, literature, art, music, films and other forms of creative expression. Archetypes are noticeable images, symbols, motifs and/or themes. They occur and reoccur in human experience. Although they appear a little differently, their forms come from the collective unconscious.

Archetypes are systems of readiness for action, and at the same time images and emotions. They are inherited with the brain structure – indeed, they are its psychic aspect. They represent, on the one hand, a very strong instinctive conservatism, while on the other hand they are the most effective means conceivable of instinctive adaptation. They are thus, essentially, the chthonic portion of the psyche... that portion through which the psyche is attached to nature. (Jung, 1931: 53)

Archetypes of the collective unconscious are not individuals but universals in the human psyche. They are instinctive and irrational ideas which facilitate our adaptation with our psyche. If we want to exemplify this, we are all born with the ideas of mother and father which appear in our dreams as mother and father archetypes, not as god and goddess because the parental objects have been bearers of our target ideas.

The collective unconscious is common to all people and inherited in our brain structure through our DNA, comprised of the elements of the environment. Therefore, “archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal.” (Jung, 1948: 222).

The unconscious uses archetypes in mythology to represent aspects of the human psyche by invoking our instincts. They are emblematic forms of the human psyche which present themselves as symbols and images to the conscious mind.

The archetypes, which are pre-existent to consciousness (...) appear in the part they actually play in reality: as a priori structural forms of the stuff of consciousness. They do not in any sense represent things as they are themselves, but rather the forms in which things can be perceived and conceived. Naturally, it is not merely the archetypes that govern the particular nature of perceptions. They account only for the collective components of a perception. As an attribute of instinct, they partake of its

dynamic nature, and consequently possess a specific energy which causes or compels definite modes of behavior or impulses; that is, they may under certain circumstances have a possessive or obsessive force (numinosity!).
(Jung, 1963: 347)

Archetypes are universal nature since we speak about the collective unconscious. They appear in the mind of individual in all cultural and historical environments and concepts, reappearing some forms, images, symbols and ideas. Jung states that they manifest as a form, an image, a symbol and an idea and create a scenario.

If we want to explain in a detailed way, hero quests are archetypes. Although the hero quest or heroic journey acts in Ancient and Medieval cultures, it is not a reality corresponding to the contemporary world. In the Ancient environment, heroic quest is a natural thing. In Medieval Period, we have a similar situation but in the contemporary world, heroic quest is not a natural thing but appears as a powerful image. Cultural and historical concepts need a hero, an archetype. For Jung, an image, a form, or a pattern has been transmitted from generation to generation unconsciously in a suitable environment. In Jung's archetypal theory, there are four major archetypes that are ego, the shadow, anima and animus. Ego is the conscious mind and sense of purpose, identity, awareness of ourselves. The second one is the shadow which is the unconscious aspect of human psyche that the ego tends to frequently reject but comes to be accepted. It represents our dreams because in our dreams, it has tendency to appear in the shape of a person of the same gender of the dreamer. This ego should simulate and accept power of the shadow. The shadow can be negative or positive:

The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge. (Jung, 1976: 145)

Anima and animus are parts of the collective unconscious. Jung uses anima for female aspects in masculinity while he uses animus for male aspects in femininity.

However, in Latin *anima* means soul representing unconscious feminine element of male personality. *Anima* appears in dreams, visions, fantasies, etc. For example, Hera is the counter part of Zeus. Feminine element balances the masculine element. Another example of *anima* is Helen of Troy who is the missing heart for Paris for the sake of entire world. *Anima* does not only refer to this, but it is also connected with feminine elements for giving birth, creation, all possible forms, building process of the world, conquering the world, materialization of *anima*. Man needs a spiritual satisfaction and an emotional part to display power, force and success. Therefore, *anima* might be a spiritual guide for the male personality. For example, Dante's *Divine Comedy* helps the male personality. *Anima* represents an affection, some characteristics of good mother, not libidinal but spiritual, affectionate aspects, not neglected by the male personality.

Animus, on the other hand, is the powerful side of a woman. All women have a strong side of *anima* (soul), willing to fight in different aspects. There are many examples in mythology where women became extremely powerful. For example, Medea is a searcher and knows how to use magic, medicine and kills her children.

For Jung, myth represents some allegorical expressions, called archetypes or patterns, the natural and indispensable intermediate stage between the conscious and the unconscious recognition. Through the myth, the unconscious is revealed to the conscious because myth reveals some fundamental messages at the same time in neglected aspects of human personality; therefore, myth represents that reach the conscious to unconscious. For Jung, there is no question of myth sacrality, and myth functions as a mechanism, which stimulates the material of the collective unconscious to appear in unconsciousness. Therefore, mythology becomes nothing else, the mirror of entire collective unconsciousness. It is a true story. Although Carl Gustav Jung does not consider sacrality of myth, myth represents a fundamental truth of human existence, an essential mechanism according to human's distinct cultural and historical environments. Similarly, some scholars consider dangers of this kind of thinking. Humans act similarly and respond to all cosmic situations and similar kinds of behavior. Man acts in different culture environment under the same impact

in the same kind of repetition.

To sum up, Carl Gustav Jung develops an archetypal theory with regard to myths by discovering and explaining similarities in myths and archetypes. These archetypes could be found in both *The Myth of Orpheus and Eurydice* and post-modern novel; *Captain Corelli's Mandolin* by Louis De Bernières.

1.1.2. Joseph Campbell

Joseph Campbell is an American professor and skillful at comparative mythology and religion. *The Hero with a Thousand Faces* is his famous book where he discusses the journey of the archetypal hero: monomythical journey. Moreover, he is famous for his concept monomyth which is a theory that sees all mythic narratives as variations of a single great story. Campbell borrows the term monomyth from *Finnegans Wake* by James Joyce, and he is inspired by Carl Gustav Jung's theories and terms such as anima and animus. Therefore, Jung, Freud and Campbell work together but Campbell is much inspired by Jung although he rejects some Jungian terms by considering myth from a sociological and anthropological perspective.

Campbell, like Jung, takes the psychological approach to myth and insists that the narrative telling through images in dreams, fantasies which are consciousness. For Campbell, myths might be similar to dreams and must be considered as seriously as we consider dreams which appear in our mind.

Campbell, like Jung, insists that we need myths to give us an idea about who we are, when self-knowledge and identity are concepts that go beyond name, origin and geographical setting. Campbell also insists on the importance of myth especially in an environment and a spiritual value. Spiritual satisfaction is provided by self-identity.

Both Jung and Campbell consider that an essential instrument used for understanding of human psychology is myth. Meanwhile, Campbell insists that myth is a symbolic manifestation and differs from Jung in a sociological and anthropological perspective. For Campbell, myth is not only perceived as an essential instrument used for the understanding of human psychology but also as a symbolic manifestation of human's relationship with the divinity.

For Jung, myth is the search for human psyche while for Campbell, myth is the instrument connected to divinity whatever they did, whatever they acted in Ancient community as well as connected to ritual ceremony and divinity. In Campbell's myth, the modern man leads to a spiritual value, but life seems to be meaningless and purposeless. In life, there are no miracles. This rational world does not convey miracles. However, there is an instinctive necessity to worship somebody.

Joseph Campbell's monomythical journey is divided into three major parts: Departure, Initiation and Return. These parts totally consist of 17 stages.

In Departure part, there are some stages: The Call to Adventure, Refusal of The Call, Supernatural Aid, The Crossing of the First Threshold, and Belly of the Whale.

In Departure part, the young hero is unexperienced and should enter the mature world. Frequently, the first stage represents that the hero is not ready yet and sometimes refuses it. He does not leave his ordinary comfort; he is not aware of his power and capacity to conquer the other world. For example, Achilles does not want to join the Trojan War because he knows to be killed and he tries to escape. Then, he is persuaded by Ulyseus. Another example is that Myrddin is the guide for King Arthur, Medea is the guide For Jason. The Belly of the Whale stage means rebirth of the hero. The hero might be wounded and indeed he resurrects.

In Initiation part, there are some stages: The Road of Trials, the Meeting with the Goddess, Woman as Temptress, Atonement with the Father, Apotheosis, and The Ultimate Boon.

In Initiation part, the road signifies the quest. It could be a lost person and lost quest. It could be sometimes a material or spiritual value. The quest could be psychical, spiritual and even psychological. In Jungian terms, the goddess is soul, and the hero falls in love with the goddess. Atonement with the father is a spiritual testing. The hero finds his father and confronts him. In Apotheosis and the Ultimate Boon parts, the hero reaches to the final death and rebirth. Finally, the hero reaches

to the achievement of the goal.

In Return part, there are some stages: Refusal of the Return, the Magic Flight, Rescue from Without, the Crossing of the Return Threshold, Master of Two Worlds, and Freedom to Live.

In Return part, the hero refuses to come back from the unfamiliar and unknown world. The hero establishes his own world and so he refuses to return. The hero gains wisdom and shares this wisdom with people. Therefore, the hero becomes master of the two worlds by establishing the balance between material and spiritual world. After the hero proves his achievement, he returns in a freedom mood from the idea of death and without any regrets of the past.

Joseph Campbell's monomyth and the hero's journey is shown implicitly in Louis de Bernières' *Captain Corelli's Mandolin* with the help of the main characters, especially Pelagia, Mandras and Corelli as well as Dr. Iannis and Carlo. Therefore, the hero might not be a man all the time. *Captain Corelli's Mandolin* is the evidence of this, because it is shown that the writer de Bernières uses Campbell's monomyth of the hero and the quest in his novel by presenting and retelling the characters.

1.1.3. Claude Levi-Strauss

Claude Levi-Strauss is a French anthropologist and ethnologist. He is famous for his structural anthropology and structural manner of looking at myth by applying Ferdinand de Saussure's structural linguistics to anthropology. He identifies a lot of myths to find a common format and works on a structuralist theory of mythology. He refuses to connect myth to any kind of coincidence, any sacred aspects of myth and any possible connections to divinity unlike Jung and Campbell. Levi-Strauss is influenced by Marxism. Therefore, he denies any connections to divinity, sacredness and holy aspects of myth.

Some fundamental connections and explanations of human conditions could be discovered in myth, but there is an abstract form for myth to appear. This abstract form exists and circulates only because the tradition provides its circulation. Levi-Strauss thinks

Myths have no author: as soon as they are perceived as myths, whatever their actual origin may have been, they exist only embodied in a tradition. When a myth is told, individual listeners receive a message that properly speaking comes from nowhere. (Levi-Strauss, 1964: xi)

As it is understood, for him, there is no connection to divinity. While Eliade and the others consider myth delivers language of god, Levi-Strauss does not insist upon the origin of myth as well as upon the existence.

Levi-Strauss studies lots of myths, mythical situations and maybe 800 stories all over the world because he is not limited in his research. He discovers that myth is a search for an order. The world is chaotic, disorder and disorganized. We perceive the chaotic world through our eyes but through our minds, we manage to perceive a kind of order. Therefore, Levi-Strauss considers that this is a perpetual tendency of human being from disorder to order. For example, Gilgamesh is a Biblical myth which contains chaos to order. Claude Levi-Strauss sees myth as an explanation and a possibility of achieving order out of chaos. However, while considering such a territory of the entire world, considering so many cultures and considering geographical and historical peculiarities, we could find a possible order in chaos because of the fact that each culture produces something more or less similar and develops its own peculiarities. In this respect, Claude Levi-Strauss tries to find out common format of all myths. He refers to the structure when myths are composed of variables and invariables.

Claude Levi-Strauss associates myth with the language like a mathematician. He reveals some formulas, forms and structures. If we know the formula in mathematics, we can solve the math's problem easily. Like mathematic formulas, we use similar method. This method is a structure which does not change. Although it is fixed, it is composed of some variables as well. In order to prove the invariable structure, the variables are introduced to prove the existence and functionality of the formula. There are many stories focused on the same structure. Although this structure is more or less similar, it will be surrounding by some variables. Within the structure of myth, Levi-Strauss calls the term, mytheme, which is the smallest thematic entity. We see the theme, motif and mytheme in different

literary works. Similar to motif and theme, mytheme is revealed distinctively in different aspects. For example, the most popular and the oldest theme in contemporary environment is incest. The well-known example of this theme is Oedipus. Oedipus marries his own mother, Jocasta. Another example is that Thyestes abuses his own daughter, Pelopia. The last example for now is Zeus and Hera who are brother and sister as well as husband and wife. This perennial, universal and eternal theme exists all over the world and this motif never stops. This structure is fixed. That is to say, somebody is seduced all the time.

For Claude Levi-Strauss, myth is a universal concept which is perceived by our minds in the same manner. In all types, it is the attitude that primitive mind is not developed, but modern mind is more developed. Therefore, modern mind is much more capable to perceive aspects by ignoring the primitive mind. He considers that the mind may change according to the referent. If the referent is simpler, that mind may reveal simpler way of thinking; but if the referent is more complex, the mind may reveal difficulty of thinking.

Claude Levi-Strauss is influenced by Ferdinand de Saussure and Roland Barthes, especially by the terms such as binary opposition, signifier and signified. The structure of myth represents the structure of the human mind. There is no primitive mind. The mind reacts similar to all stimulus equally all the time. The mind produces equally efficient structures which are common to all people.

For Claude Levi-Strauss, mythic thought is extremely important. Myth is nothing else than the category of the human mind which is content with the rational and logical thinking. This rational and logical thinking is called by Claude Levi-Strauss as mythic thought. This mythic thought is created by some dichotomies and oppositions through logical and reasonable associations. Mythic thought does not create universal structure by diminishing the reality. This mythic thought is helped by the existence of dichotomies and oppositions which exist in the form of each myth. Some examples of these oppositions which stimulate the dynamism of the structure are good vs evil, war vs peace, masculine vs feminine, life vs death, love vs hate, husband vs wife, light vs darkness, day vs night, and so on. They have a role in perpetuation in the creation of a structure and in the function of a structure. The

role of dichotomies in the existence of a myth definitely comes to strengthen for the structure of the myth and a meaning which delivers a myth. It provides circulation and dynamism of mythical structure due to these oppositions. They provide variations because they are revived each time and they continue forever.

Myths always perform in equal qualities and similarly in all historical contexts. Contrary to Jung and Campbell, Levi-Strauss declines all the connections of myth to historical circumstance and considers myth as an independent universal entity. Therefore, he considers myth is not a simple form of mind, but myth is a language as well. For him, myth becomes a language because he compares myth and language by being influenced by Ferdinand de Saussure's combination of words which obtain meaning only when being in relation to the other words. Therefore, mythemes have no meaning independently, but they make sense only when being in relation to other mythemes which create a situation.

For Claude Levi-Strauss, language responds to some stimuli mind and myth comes to be directed by mind. First meaning of myth is words. Language comes beyond any cultural variations. Whenever you speak about general linguistics, you refer to logical structure of language and relation between language and mind. Therefore, myth respectively develops itself.

For Claude Levi-Strauss, structure of myth is a development from awareness of opposites. This awareness of oppositions strengthens the structure of myth each time. Therefore, myth explains and provides a circulation of a structure by preventing death of a structure but by providing a continuity.

While we are talking about Levi-Strauss, there are three most important items: structure, binary oppositions and transformation. The structure is always fixed and the same. We always find a struggle between binary oppositions such as good and evil. Transformation is a perpetual capacity. For example, Ulysses, a character by James Joyce, is a modernist hero who represents the inversion figure of Ulysses by Homer because we have the same structure and hero. Levi-Strauss states

A myth, or a group of myths, far from constituting an inert corpus subject to pure mechanical influences operating by means of the addition or subtraction

of discrete elements, must be defined, in a dynamic perspective, as one particular state of a transformational group, temporarily in equilibrium with other states, and whose apparent stability depends, on a superficial level, on the degree to which the tensions prevailing between two states cancel each other out. (Levi-Strauss, 1990: 208-209)

All in all, mythemes of Claude Levi-Strauss could be found in both *The Myth of Orpheus and Eurydice* and post-modern novel; *Captain Corelli's Mandolin* by Louis De Bernières.

1.2. The Myth of Orpheus and Eurydice

The myth of Orpheus and Eurydice has never lost its glamorousness from generation to generation, thus helping its popularity be kept with its thematic and symbolic elements among poets, dramatists, authors, composers, painters, and the other artists dealing with this myth.

Publius Vergilius Maro, who was an ancient Latin poet and was often known as Virgil or Vergil, wrote the first version of Orpheus and Eurydice myth in the fourth section of his book called *Georgics* in 29 BC whereas Publius Ovidius Naso, who was a Roman poet and was usually called Ovid, wrote Orpheus and Eurydice myth in the tenth section of his book called *Metamorphoses* in AD 8 by adding and entering more details such as their wedding.

Orpheus, according to the most popular two versions of Orpheus and Eurydice myth, is Apollo's son, who is the god of music and poetry and teaches him to play a golden lyre by giving it to him as a gift, and his mother is the muse Calliope, who teaches him to create verses in order to sing a song. As a son of such talented god and muse, Orpheus is so effective and skillful at music that everyone – even animals, plants and rocks – looks up to him while they are listening to him without doing anything.

Apart from this admiration, Orpheus joins in the Argonauts and uses his talent for them to be able to pass the Sirens, who sang a different charming song in order to seduce the sailors. Under favor of Orpheus, the Argonauts pass the island of the Sirens without being deceived.

Orpheus is also known as his eternal love to Eurydice as well as his charming music. On their wedding day, the love story of Orpheus and Eurydice begins sorrowfully because of the fact that Hymen, who is the god of marriage and inspires feasts, songs, marriage ceremonies, sings his hymn depressingly instead of his common celebration song although he is invited by Orpheus in order to bless their ceremony joyfully and happily. As a consequence of this somber hymn, an oracle appears immediately and a poisonous snake bites Eurydice just after their marriage ceremony, which causes Eurydice to go down into the realm of the shades and the dead, belonging to Hades, the god of the underworld, and Persephone, to the queen of the underworld as well as the wife of Hades.

Orpheus suffers so sorrowfully that he cannot accept his young bride's death. However, the idea of the persuasion of Hades and Persephone in order to release Eurydice comes into his mind immediately. Orpheus enters into the world of the dead by passing through the gate of the netherworld so as to arrive in the River Styx, where he plays his golden lyre so sorrowfully that Charon, the ferryman of the dead, does not want a fee although the shades normally have to pay it. Moreover, everyone in the realm of shades such as Tantalus, Sisyphus, Cerberus, Hades and Persephone, together with the cheeks of the Furies does not stop to listen to Orpheus's sorrowful and somber song. Consequently, Hades and Persephone cannot put up with his pleas created by his lyre, and they are persuaded providing that Orpheus must not turn back to look at her face until they both arrive in the world of the living. However, Orpheus cannot stand being apart any longer and he is not sure whether she comes after him or not due to the fact that he cannot hear her footsteps, and so he looks at her dotingly, which causes Eurydice to disappear immediately and go into the world of the dead again.

This second death of Eurydice makes Orpheus so upset that he prays and waits by trying to persuade Hades again and re-entering into the underworld for seven days and nights in a woesome way. However, he understands this is not possible any longer, and he breaks with all women by wandering aimlessly. "Orpheus himself is entirely lost by becoming a stranger in a strange land (Burnett, 2018: 218)". The Bacchantes take offence at his behavior against them because of

the fact that Orpheus is not interested in these Thracian women. Therefore, they attack him with the help of stones and Orpheus uses his music to defend from these stones by charming the rocks but yet they kill him as a vengeance by tearing his body apart from his head. Actually, this is not a vengeance for Orpheus because of the fact that he reaches into the underworld near Eurydice when he dies. It is not just that the Bacchantes separate his head from his body, but they also throw this head away to the river. Orpheus's head floats on the river by continuing to sing a song forever. Therefore, Orpheus comes back to life after he dies, which shows a kind of resurrection as a Christian element.

According to Christianity, individual souls are alive after death which is also a kind of resurrection because at the end of the world each soul comes back to life as a resurrection. For example, the most popular example in Christianity is the death and resurrection of Jesus - both spiritual and material resurrection. Therefore, Orpheus continues being alive and meets Eurydice after he dies. In this respect, Orpheus is thought to be resurrected because resurrection means coming back to life after death.

1.3. Relationship between Music and Myth in relation to Orpheus

Myth is often accepted as a real and sacred story in spite of its ambiguity. Bronislaw Malinowski emphasizes "myths are regarded not merely as true but as venerable and sacred. They are told when rituals to which they refer are to be performed, or when the validity of these rituals is questioned."

Music is often accepted as ideas and emotions. These ideas and emotions are expressed in important forms via melody, rhythm, harmony, etc.

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form (Plato). (Wordsworth Dictionary of Musical Quotations, 1991: 45)

Music arises from not only the sacred rituals to honor gods or goddesses but

also the individual happiness and sadness. In that respect, music is regarded as true and sacred despite its ambiguity like myths. As time goes on, music loses its duty to sacrifice and honor and becomes more individual pleasure. As a result, now we cannot live without music.

For ages, people have been dealing with something interesting and killing the time which reflects their spirits when they become gleesome or somber, together with their nearest and dearest or alone, when a new baby comes into the world or a person passes away; the sum and substance of it, whatever takes place. Therefore, they have been principally applying for music and myth in order to increase their happiness or to get rid of their misery, because both musical and mythological experience have been indispensable for the lives of the human beings.

Plato's cosmology and music's ethical influence comes from the Orpheus myth's symbolism which was turned into both abstract concepts of his theories and combination of myth and philosophy – mythosophia – by Plato. In other words, Plato was into the relation between myth and philosophy, therefore he was inspired by the Orpheus myth.

Music and myth have some similarities, one of which is retold and played or resung over and over by the same person or the different ones. This similarity gives them immortality. For example, Orpheus myth has a lot of versions written by different writers such as Publius Vergilius Maro, Publius Ovidius Naso, W.K.C. Guthrie, Jean Paul Sartre, and so on. Each writer changes the role of Orpheus and the others while they are telling their sacred story. Like myths, music is played and/or had a sing by the different musicians again and again. Therefore, myth and music have unlimited immortality.

Orpheus myth's musical powers appear in Antiquity, the Renaissance, and modern times as a musical thought and musical practice. The Renaissance was a turning point of a musical thought and musical practice in Europe. The most important person who reflects this turning point was a philosopher Marsilio Ficino who used the Orpheus myth by focusing on the myth's role in the musical thought. Another important person in the Renaissance was a composer Claudio Monteverdi

who preferred to use the Orpheus myth as a response to the musicians to the Renaissance about the powers of music. At the end of the 18th and early 19th centuries. Ancient mythology began to appear again, especially in operas. Gluck's opera *Orfeo ed Euridice* (1762) and J. Offenbach's operetta *Orphee aux enfers* (1858) were the most important examples of the Orpheus myth.

There are four famous composers who all regard mythology and music as an inseparable art although each of them analyzed and studied mythology differently and made great contributions to the development of relationship between mythology and music: Franz Liszt, Richard Wagner, Claude Debussy, and Maurice Ravel.

If I begin with the first composer, Franz Liszt is regarded as one of the best pianists of all time, composed approximately 700 pieces and instructed over 400 students. Liszt created a new genre which is called symphonic poem. In this genre, Liszt tells mythological stories through the orchestra, which is vast, extended, programmed and full of reminiscent motifs. Moreover, the symphonic poems Liszt wrote retell the story of Orpheus and Prometheus, Briefly, Liszt only began the culture's reactivation of mythology in music whereas Richard Wagner produced such a wonderful work that the political and cultural foundations of the day were shaken.

Richard Wagner is one of the most intelligent and skillful composers of all time, because he learned English in order to perfectly understand Shakespeare and translated *Odyssey*, written by Homer, into German when he was only fourteen. Moreover, Wagner was a German composer and conductor of his operas as he was an adult in spite of his poor piano skills. Wagner studied mythology, ancient history and Shakespeare when he was a teenager; therefore, his later works were influenced by them and they are programmatic and operatic. Like Liszt, Wagner created a new genre which is called music drama. In this genre, text and music are equally important. "Wagner's various innovations within this form, such as leitmotif and continuous melody, allowed him to share lengthy narratives while maintaining musical continuity and textual integrity." (Cobb, 2016: 5). Wagner combined mythology with music which is obviously shown in the example of *Der Ring des Nibelungen* (From Genesis to the Ring), Wagner worked on for over 25 years. This work "contains layers of myth, a self-consciousness of its own dual mythical nature,

and a conglomeration of history and myth (...) as a nineteenth-century metaphorical explanation of history” (Cicora, 1988: 76).

Like *Der Ring des Nibelungen* (From Genesis to the Ring), Tristan and Isolde and Parsifal are the most amazing examples which reflect mythological narratives from the Late Romantic era. Wagner said ‘’ with the sketch of Tristan and Isolde I felt that I was really not quitting the mythic circle opened out to me by my Nibelungen labors... two seemingly unlike relations had sprung from the one original mythic factor’’ (Wagner 280). Briefly, Wagner’s inspiration from religion, mythology, history and literature when he was only a child reflected on his works and operas.

Claude Debussy in the Late Romantic era was another skillful composer. Debussy is renowned for sensory content of music and dealt with mythology for inspiration. *Prélude à l'après-midi d'un faune* is one of the most famous work. In this work, Debussy translates a symbolist poem by Paul Valéry into music.

Debussy did not use mythological stories as the foundation for his music-working from their narrative foundation and combining both the music and myth into a single artistic statement, like Wagner’s operas-but instead worked toward them, manipulating his music to clearly portray the myth without explicitly stating it. This approach is not unique to Debussy, however for Ravel would soon follow in his footsteps as the leading Impressionist composer. (Cobb, 2016: 6)

Like other skillful composers, Joseph Maurice Ravel began to learn to play the piano from an early age and attended the Paris Conservatoire. In spite of the fact that Ravel did not often use mythology in his works, *Daphnis et Chloé* is based on Greek mythology. ‘’Much like Debussy, Ravel found creative freedom in Greek mythology and utilized it for its colorful exotic elements rather than for its narrative possibilities.’’ (Cobb, 2016: 7)

A lot of composers and artists have been inspired by mythology all the time and they have utilized it in their works, operas, and music, especially in Late Romantic and Impressionist eras:

Mythology provides a narrative and message familiar to every man, creating a common foundation from which the artist can lead his audience. Artists of the Late Romantic and Impressionist eras used mythological stories in incredibly diverse ways, giving credit to the vast creative possibilities of mythology. (Cobb, 2016: 7)

The myth of Orpheus has had an important role in expressing the views of power of music in Antiquity, the Renaissance, and Modern Times. The most famous and popular example of the Orpheus myth during the history of European music culture of the influence is that a myth can be cooperated with musical thought and musical practice. What makes this cooperation popular is the presence and the continuity of the

Orpheus myth from Ancient times to the present. It comes from the uses of the Orpheus myth countless times sometimes as its part sometimes as the whole version by a lot of philosophers, musicians, poets, composers, artists, and the others from the past to the present.

There are some thoughts about music which appear in many different literary forms such as poems, novels, or mythical stories. In all of these forms, music and myth cooperate with each other. It forms "music mythology" which is the body of mythical narratives whose subject matter is music. One of the most well-known example of music mythology is the Orpheus myth.

The Orpheus myth can be thought as the most remarkable example in ancient Greek literature, which reflects music mythology with the help of the main character Orpheus, who plays the lyre. Like Orpheus, there are many widespread characters in other myths which reflects music mythology; for example, Vainamöinen in Finnish mythology, who is the god of songs and poetry; Sadko in Russian mythology, who is the musician and merchant; Krishna in Hindu mythology, who is the divine flutist; Gilgamesh in Sumerian mythology, who is the inventor of the drum; Osiris in Egyptian mythology, who is the singer and the god of the afterlife; and so on.

Myth was an extremely powerful force in Antiquity, throughout the Renaissance, revived in the eighteenth century, but by the end of the nineteenth century and the beginning of the twentieth century marked irritating aspect of myth; therefore, mythical thought slightly disappeared:

The music that took over the traditional function of mythology is not any kind of music, but music as it appeared in western civilization in the early seventeenth century with Frescobaldi and in the early eighteenth century with Bach, music which reached its full development with Mozart, Beethoven, and Wagner in the eighteenth centuries. (Lévi-Strauss, 1995: 46)

Claude Lévi-Strauss, who is a structuralist and anthropologist, interestingly enough, has an enormous interest in musical construction, which is quoted below by him:

Perhaps because the combination of musical expression with intellect is less obvious, musicians do not seem to have experienced the same constraints in explaining the logical scope of their art. Harmony and counterpoint treatises demonstrate how the different structural distributions exist and become perceptible only through the relationships of keys, pitches, tonal qualities, and rhythm. For a long time, there has been recognized in the field of music two principal means of composition: the juxtaposition of one structure with another, or the maintenance of the same structures while transforming their perceptible supports (Lévi-Strauss, 1971: 582).

Wilhelm Richard Wagner is a famous German composer. His devotion could be resulted from the symmetry in their methods as John Leavitt emphasizes that ‘Lévi-Strauss in analyzing-existing myths into mythemes; Wagner in constructing a mythic work of art using motifs.’; namely, Lévi-Strauss’s aim was to analyze or to understand something whereas Wagner’s was to construct something because of the fact that Lévi-Strauss puts forward an idea about the balance between mythology and music by noting that both music and mythology are ‘instruments for the obliteration of time’ (Lévi-Strauss, 1964: 24).

The relationship between myth and music was once considerably arbitrary. However, it is now, according to Lévi-Strauss's view as Wendy Doniger states, related to each other: 'two different kinds of relationship- one of similarity and another of contiguity-' (Lévi-Strauss, 1995: 44). For him, the similarity underlies in 'a musical score', therefore it is out of question to comprehend a myth as 'a continuous sequence' but as 'a totality'. In other words, what she wants to say is that the meaning could be reached by bunches of events, not by the order of events, which is a totality. Like myth, music can be understood as a whole page, 'not stave after stave'. That is to say, he considers myths as showing similar structures with musical constructions.

It is also impossible to understand that the relationship between musical theme and mythological theme, exemplified in Wagner's tetralogy, *The Ring*, which reveals the same theme, 'renunciation of love'. As Lévi-Strauss states, a musical theme appears at the beginning, reappears in the middle and then at the end to compound three different events by adding them up. In other words, if 'a symphony has a beginning, has a middle, it has an end', and a myth has the same structure, which shows 'the similarity of method between the analysis of myth and the understanding of music' (Lévi-Strauss, 1995: 49).

There is another similarity between music and myth by showing the same characteristics with language. As the least element, there are letters in language, notes in music and words in myth. These letters, notes and words have no meaning in themselves without combining another letter, note and word together to express them. Moreover, 'music emphasizes the sound aspect already embedded in language, while mythology emphasizes the sense aspect, the meaning aspect, which is also embedded in language' (Lévi-Strauss, 1995: 53). Therefore, they are 'the two inseparable faces of language' (Lévi-Strauss, 1995: 53) and 'two sisters, begotten by language, who had drawn apart, each going in a different direction' (Lévi-Strauss, 1995: 54).

To add more, Lévi-Strauss makes an analogy between myth and music which is related that they are both untranslatable although they are both convertible because of the fact that they are basically structural by stating that

Myth, like music, is not translatable into any other form of communication; again, like music, it is “infinitely transformable” in shape, but neither myth nor music exists primordially in language. (Lévi-Strauss, 1971: 579)

In other words, Lévi-Strauss expresses the most important difference between music and myth:

Now you can compare mythology both to music and to language, but there is this difference: in mythology there are no phonemes; the lowest elements are words. So, if we take language as a paradigm, the paradigm is constituted by, first, phonemes; second, words; third, sentences. In music you have the equivalent to phonemes and the equivalent to sentences, but you don't have the equivalent to words. In myth you have an equivalent to words, an equivalent to sentences, but you have no equivalent to phonemes. So, there is, in both cases, one level missing. (Lévi-Strauss, 1995: 52, 53)

All in all, music and myth are not separable from each other and the relationship between music and myth is very essential and important part in the Myth of Orpheus and Eurydice. Therefore, Louis de Bernières uses the relationship between music and myth in his novel.

CHAPTER 2

2. PRACTICAL ARGUMENTATION

2.1. *Captain Corelli's Mandolin*

Captain Corelli's Mandolin, which is a novel written by Louis de Bernières, is actually based on what is happening in the Greek island of Cephellonia because of both the invasions of the Italian and German and as well as the love relationship between Pelagia, who is a very beautiful and well-educated woman, and Captain Antonio Corelli, who has a great deal with music, during the Second World War. Moreover, it includes experiences and lives of other main characters: Dr. Iannis, who is the father of Pelagia and has a great skill at medicine, Mandras, who is the first lover of Pelagia and has only a great skill as a fisherman, and Carlo Guercio, who is a homosexual soldier and falls in love with Captain Corelli, thereby using himself as a shield in order to protect him against the bullets of German soldiers.

The novel actually tells the Second World War in detail as well as a love story between Pelagia and Mandras and then Pelagia and Corelli. The novel is not a postmodern novel but also it has myth and mythic elements because of the fact that the writer deconstructs myth.

Louis de Bernières inverts some units of myth in the heroic journey and quest. Louis de Bernières shows the traditional journey of the hero but he subverts this mythical journey by inverting the traditional hero with an anti-heroic character. Therefore, he presents an anti-heroic mood and demythologizes the image of the hero and the heroine:

It may mean that we still believe in heroes and their important role in history, but lament their absence in our time and our place. This is presupposed when we ask ‘where have all the heroes gone?’ and is implied in the answer some offer that ‘they have been slain by our mediocrity.’ It indicates a belief not only in the possibility of heroic action but in its desirability. (Hook, 1978: 4)

Pelagia is one of the major characters who is taught medicine by her father. Firstly, she falls in love with Mandras, but in fact she thinks that she falls in love

with him. As the time goes by, she understands that she actually does not love him because she loves Italian Captain Antonio Corelli.

Captain Antonio Corelli is another main character in the novel who is both a lymphatic soldier and musician, and he shares the house of Dr. Iannis and Pelagia in exchange for drugs for cure. During his accommodation in that house, he is falling love with her day by day. However, their love does not take long due to the German occupation and Corelli has to escape from the island in order to protect his own life.

Both Pelagia and Captain Antonio Corelli live apart from each other for ages. In the meantime, she hopes that he will come back to her and the island and so she waits for him sanguinely every day. On the other hand, Corelli becomes a famous musician by playing a mandolin and visits each country or city all over the world except for the Greek island of Cephellonia in order to give a concert throughout his life. Finally, he decides to go back to the island. However, anything is not like before anymore because of the fact that many years go by.

Carlo Guercio, who is close friend of Captain Antonio Corelli and falls in love with him, is a homosexual soldier. He always sits at Captain Antonio Corelli's feet as his chauffeur and uses himself as a shield by protecting him against the bullets of German soldiers. However, he writes a letter which explains everything about his life just before he dies.

Dr. Iannis is an unofficial doctor on the island and his aim is to write the history of the Greek island of Cephellonia; therefore, he spends his great time on trying to write it. Sometimes, misfortunes occur and spoil his writings; for example, the goat which belongs to Pelagia eats them. He is appreciated owing to his success in medicine not just by Pelagia and but also by all people on the island. An earthquake happens and makes him be killed.

Mandras is Drousulo's son and has an important role in the novel to depict the Second World War. He is handsome but he does not know how to read and write, and he does not read any literary works unlike Pelagia. Therefore, he joins the war to prove himself as a strong man but not as a simple fisherman. However, he comes back from the war and then he returns to war by joining a group called ELAS. At his

second return, he changes completely and lastly, he commits suicide.

2.2. The Myth of Orpheus and Eurydice in *Captain Corelli's Mandolin*

2.2.1. Captain Antonio Corelli

Captain Antonio Corelli is not introduced in the beginning of the novel, but he is introduced in the middle of the novel, in the twenty-fourth section of the novel, *A Most Ungracious Surrender*. Moreover, he is directly shown as a self-sufficient but young man to show archetypes and mythemes as well as to subvert hero-myth and quest paradigm by Louis De Bernières because of the necessity for his revising, rethinking and rewriting process.

Captain Antonio Corelli is presented as a hero without any heroic ambition although he has a huge courage and heroism opposite to readers' expectations in order to subvert the character Corelli by Louis De Bernières. However, Orpheus is presented as a hero with his ability of music in the beginning of the myth.

Captain Antonio Corelli comes with Carlo Piero Guercio like Orpheus who uses a ferry to go near Hades in order to bring Eurydice back to the world. Carlo Piero Guercio is like a ferryman for Captain Antonio Corelli to go to Dr. Iannis's house:

In the early evening Captain Corelli arrived, driven by his new baritone, Bombardier Carlo Piero Guercio. The jeep skidded to a halt outside, generating clouds of dust and much noisy alarm amongst the chickens that were scratching in the road, and the two men came in by the entrance of the yard. Carlo looked at the olive tree, amazed by its size, and the Captain looked around, appreciating the signs of a quiet domestic life. There was a goat tied to the tree, washing hanging on a line from the tree to the house, a vivid bougainvillea and a trailing vine, an old table upon which there lay a small heap of chopped onions. (De Bernières, 1995: 201)

As it is understood from that, Captain Corelli is looking for a quiet and domestic life because he firstly and directly pays his attention to the house and life there in a psychological sense. Whatever a person wants to have a lot, he/she firstly

and directly recognizes it. Therefore, Captain Corelli gets interested in the environment.

When we look at the first meeting of Captain Corelli and Pelagia, we could see a good impression between them. Captain Corelli examines her in detail. He has a good sense of humour despite the war and makes a joke and Pelagia smiles:

There was also a young woman with dark eyes, a scarf tied around her head, and in her hand was a large cooking knife. The captain fell to his knees before her and exclaimed dramatically, 'Please don't kill me, I am innocent.'
(De Bernières, 1995: 201)

Another example of Captain Corelli who always has a sense of humour happens when Lemoni sees ‘‘ a great big spiky rustball’’ (Bernières, 1995: 311). It is very dangerous because it might explode at any moment. Therefore, Corelli decides to make it explode with the help of some dynamite before it explodes by itself in order to prevent any dangers. He makes necessary preparations for it, and he makes it explode in front of a group of Greek people, but no one sees Corelli after the explosion. They think that Corelli is killed during the explosion, but ‘‘Corelli was indistinguishable from the wet sand because he was perfectly covered in it.’’(Bernières, 1995: 318). In the end, Carlo realizes him uninjuredly and washes him, but Corelli makes his joke as usual by saying ‘‘Was it good? I missed it.’’ (Bernières, 1995: 319).

Music is more important than the other things for both Captain Corelli and Orpheus before love comes into their lives. Like Orpheus, Captain Corelli puts his heart to music so concupiscently that he cannot think of anything else – even love- in his life until he falls in love, which is represented in the twenty-fourth section of the novel by statements of Carlo Piero Guercio:

I think that Corelli was able to find it so funny because music was the only thing, he considered serious, until he met Pelagia. As for me, I grew to love him as much as I had loved Francesco, but in an entirely different way. He was like one of those saprophytic orchids that can create harmony and wonder even as it grows and blossoms on a pile of shit, in a place of skulls and bones. He let his rifle rust, and even lost it once or twice, but he won

battles armed with nothing but a mandolin (De Bernières, 1995: 195).

Captain Corelli and his soldiers put together a band called La Scala even during the Second World War. However, Orpheus is a solo lyre player while Antonio Corelli is sometimes a solo mandolin player and sometimes plays with the band La Scala. Moreover, Orpheus and Captain Corelli compose their own songs with their love to music by playing their precious musical instrument:

His battery had a latrine known as 'La Scala' because he had a little opera club that shat together there at the same time every morning, sitting in a row on the wooden plank with their trousers about their ankles. He had two baritones, three tenors, a bass, and a countertenor who was much mocked on the account of having to sing all the women's parts, and the idea was that each man should expel either a turd or a fart during the crescendos, when they could not be heard above the singing. In this way the indignity of communal defecation was minimized, and the whole encampment would begin the day humming a rousing tune that they had heard wafting out of the heads. (De Bernières, 1995: 193)

Pelagia falls in love with for Captain Corelli in the same way as Eurydice falls in love with Orpheus owing to music, which is shown in the novel:

(...) instead he returned to his room and took Antonio out of her case. He began to practice fingerings with his left hand, sounding the notes minimally by hammering on and pulling off with his fingers rather than by using a plectrum. (...) Halfway between sleep and walking, Pelagia's lucid dream took on the distant rhythm of the piece. She was remembering the day before, when the captain had actually arrived at the house on a grey horse that he had borrowed from one of the soldiers who performed the curfew patrol each night. (...) Pelagia awoke ten minutes later. Her eyes flicked open, and she lay there for a second, wondering if she was still asleep. There was a most beautiful noise coming from somewhere in the house, as though a thrush had adapted its song to human tastes and was pouring out its heart on a branch by the sill (De Bernières, 1995: 219-221).

Not only are both Orpheus and Corelli musicians in their life and during the war but also do they devote themselves to music; for example, Orpheus helps the Argonauts by using his talent in order to be able to pass the Sirens, which sang a different charming song in order to seduce the sailors. On the other hand, Corelli helps the soldiers be interested in music and relaxed instead of being afraid of the war by using music and putting together a band called La Scala. This situation is so interesting and extraordinary that Pelagia like readers are astonished, which is shown in their conversation in the book: “ ‘What is Antonia?’ she asked. He avoided her eyes, ‘My mandolin. I am a musician.’ ‘A musician? In the army?’ (Bernières, 1995: 206). Another example of his mandolin Antonio is shown when Captain Corelli praises Carlo Piero Guercio:

Corelli protested.’ He rescued a fallen comrade in the open field, under fire. He is famous all over the Army, and he refused promotion too. He is a one-man ambulance. What a man he is. He has a Greek bullet in his leg to show for it. And this...’ he tapped a case in his hand ‘is Antonia. Perhaps we will make more formal introductions later on. She is very anxious to meet you, as am I. By what name do men know you, may I ask? (De Bernières, 1995: 202)

The fact that Corelli’s mandolin has a human name shows his two identities: himself, Corelli, and his mandolin, Antonia, who is an identity created both to escape from the terrible conditions of the Second World War and to use his romantic side to be able to form his music. For example, Corelli says, “Let’s sing, boys” (De Bernières, 1995: 395), while they are going to the mission because of the fact that Corelli and his soldiers know that they will die interestingly.

There is a close connection and balance between Orpheus’s music and journey to the underworld like Captain Corelli because of the fact that Captain Corelli is sutured by the help of the strings of his mandolin when he gets shot, which shows harmonization between music and their lives. Also, this is a kind of certain resurrection. In Orpheus myth, Eurydice comes back to the underworld due to the mistake of Orpheus while she is just being resurrected; that is, Orpheus believes in this kind of resurrection so much that he is in impatient desire and he looks back at

her although he must not do this. However, Captain Corelli is resurrected thanks to both the treatment of Pelagia and the strings of his mandolin.

Captain Antonio Corelli displays an archetypal quest which is not based on heroic fulfilment but on an artistic attempt. His artistic attempt is generally related to the human psyche. Therefore, in Jungian term, music is the confrontation with the shadow for Corelli because of the fact that it shows a phase of his internal transformation to prepare the quest. He recognizes the dark aspects of the war which means disorder and chaos for him. Music is the escapism from this disorder and chaotic war and effortless access to the personal unconscious for him. Moreover, he always makes a joke about himself although he is a fascist captain, which is exemplified in the novel by these lines:

There was also a young woman with dark eyes, a scarf tied around her head, and in her hand was a large cooking knife. The captain fell to his knees before her and exclaimed dramatically, 'Please don't kill me, I am innocent.' 'Don't worry about him,' said Carlo, 'he is always being foolish. He can't help it.' (De Bernières, 1995: 201)

The mytheme that Corelli's encounter with the goddess is the new contest for his elevation and self-assurance is presented by Pelagiabecause of the fact thatPelagia does not want him to stay in their house. Normally, as Campbell states, a hero meets a strong and powerful female figure who could be an ordinary, mystical or supernatural woman. This woman allures or seduces the hero physically or spiritually. This situation provides a powerful experience for the hero. However, Captain Corelli 's encounter with the goddess is different from the definition of Campbell due to Pelagia's unbearable attempts to send Corelli away from the house. For example, she does not give food to him by making him stay hungry while she and her father are eating, and she places the pine marten in his bed. In spite of these, Pelagia is also femme fatale figure for him in archetypal terms, due to the fact that Captain Corelli desires and dreams of her sexually every night, which means Corelli's tested during his journey.

On the other archetypal term is the Mother Goddess, whose both destroyer features and loving and caring figures are revealed by Pelagia at the same time. At the beginning, Pelagia is malefic figure but then, she turns into a harmless person. This transformation means for Corelli's achievement of psychological wholeness because Carl Gustav Jung himself states that the Mother Goddess provides a fundamental change for the hero's acknowledgements. These essential functions are important and useful to both him and his community.

If we continue to discover the archetypal terms, we could face another Jungian term: Anima, which is the unconscious feminine element of a male personality. Captain Antonio Corelli's anima is Pelagia, who is both destructive and then creative. That is to say, his anima helps him to succeed artistic self-expression. As we are told in the novel, Corelli was

captivated by the appealing tranquility of the sleeping girl and felt that it would have been a desecration to awake her by clattering about. In addition, he did not want to cause her any embarrassment that might arise from being in his presence in night-clothes, and, besides it was terrible to be reminded of the shame of having displaced a rightful owner from her own bed. He looked down her and experienced the urge to crawl in beside her- no- thing could have seemed more natural- but instead he returned to his room and took Antonia out of her case. He began to practice fingerings with his left hand, sounding the notes minimally by hammering on and pulling off with his fingers rather than by using a plectrum. Tiring of this, he took a plectrum and laid the side of his right hand across the bridge so that he could mute the strings and play 'sordo'. It made a sound very like a violin playing pizzicato, and with great concentration he set himself to playing a very difficult and rapid piece by Pagnini that consisted entirely of that effect.(De Bernières, 1995: 219)

Another example of his anima which provides artistic self-expression for him is Corelli's composing 'Pelagia's March', which is a masterpiece, consisting of the transformation from the harmful figure into the creative one of his animas:

Corelli looked at her silhouette against the light of the window, and a tune came into his head. He could visualize the patterned patrol of his fingers on the fretboard of the mandolin, he could hear the disciplined notes ringing from the treble, singing the praise of Pelagia as they also portrayed her wrath and her resistance. It was a march, a march of a proud woman who prosecuted war with hard words and kindnesses. He heard three simple chords and a melody rise and swell, breaking into a torrent of bright tremolo more limpid than the song of thrushes, more pellucid than the sky. (De Bernières, 1995: 291)

Captain Antonio Corelli's quest for his art can be thought as an archetypal term. Therefore, we consider that his psychological growth as an artist is provided with the help of the Mother archetype (Pelagia) during his journey.

If we continue to look at the art of Captain Antonio Corelli throughout the novel, we can easily discover the relationship between Pelagia and his mandolin. His art is connected and compared with his lover: 'How like a woman is a mandolin, how like Pelagia is a mandolin, how gracious and how lovely' (De Bernières, 1995: 307). Similar example is depicted in the novel:

'How like a woman is a mandolin, how gracious and how lovely. In the evening when the dogs howl and the crickets chirr (...) I take my sweet Antonia. I brush her strings softly, and I say to her, 'How can you be made of wood?' just as I see Pelagia and ask without speaking, 'Are you truly made of flesh? Is there not here a fire? A vanishing trace of angels? A something far estranged from bone and blood?' (...) At night I dream of Pelagia. Pelagia comes, undressing, and I see her breasts are the backs of mandolins moulded in Napoli. I cup them in my hands, and they are cold like wood and worm like yielding mother's flesh, and she turns about and I see that each buttock is the rounded pear-shaped singing mandolin, swelling in tapered segments, purpled in pearl and silvers of ebony. I am confused because I am caught between looking for strings and the pain of the loins' longing, and I wake up moistened by own lust, clutching Antonia, pricked by the scratching ends of strings, sweating. I put Antonia down and say, 'O Pelagia,' and I lie awake awhile, thinking of her before I force myself asleep because then it will be morning sooner, and I will see Pelagia. (De Bernières,

1995: 303-304)

Another development and psychological growth of Corelli is the archetypal encounter with the Father, which is not his biological father but Dr. Iannis, Pelagia's father because of the fact that he is a wise man. Moreover, Corelli associates himself with Dr. Iannis by comparing with these words:

You and I are very alike. I am obsessed by music, and you are obsessed with your medicine. We are both men who have created a purpose for ourselves, and neither of us cares very much for what anyone else may think of us. She has only been able to love me because she learned first how to love another man who is like me. And that man is you. So being a Greek or an Italian is incidental. (De Bernières, 1995: 355)

Captain Antonio Corelli is similar to Orpheus in many ways. For example, Orpheus is torn apart by the angry women while Corelli is bitten by Psipsina, the cat at the first night in Dr. Iannis's house. Another example is when Corelli is shot. He is torn apart by bullets: "there was enough blood to fill the arteries of a horse, enough mites offlesh to feed the crows for months." (De Bernières, 1995: 409), but he is sewn by Dr. Iannis with the help of strings of Antonia. This moment shows acceptance of Dr. Iannis as his son.

From the other perspective, it can be easily seen that mytheme of underworld and descent motif symbolically occur. Dr. Iannis mends Corelli with four strings of his mandolin, which means the atonement with the father in Jungian terms. Therefore, he is full of astonishment, fear and wonder after his experience. He accomplishes himself as a heroic mission because the unconscious and the consciousness are unified by the strings of his mandolin. Like Orpheus, Corelli represents the underworld motif with this event.

Like Orpheus, Captain Antonio Corelli produces his best artistic expression after the descent into the underworld because of the fact that he himself discovers new forms and sounds, which is explained in the novel:

I realized that I was completely old-fashioned, so that I had to find another way to be innovative. Do you know what I did? I took old folk tunes, like some Greek ones, and I set them for unusual instruments. My second

concerto has Irish pipes and a banjo in it, and guess what? The critics loved it. Actually it's in exactly the same form, with the same kind of development, as you would find in Mozart or Haydn or whatever. It sounds good too. I'm just a trickster waiting to be found out. I specialize in finding new ways to be an anachronism. (De Bernières, 1995: 525)

Captain Antonio Corelli is similar to Orpheus in another way when we discover the similarity between Dr. Iannis and Hades. Orpheus is asked not to look behind and not to look at the face of Eurydice until they arrive at the real world by Hades. Like Hades, Dr. Iannis asks Corelli to leave Cephallonia if he wants to marry Pelagia or to go alone if he wants to be a musician. In short, there are strong conditions of Dr. Iannis for Corelli to make a decision between his dream and his love:

'You can't live here,' said the doctor. He pointed at the mandolin. 'If you want to be a musician this is the last place to be. You would have to go home, or to America. And I don't think Pelagia could live in Italy. She is a Greek. She would die like a flower deprived of light.' (...) 'You'd have to live here, that's all. If she went to Italy she would die of the homesickness. I know my daughter. You might have to choose between loving her and becoming a musician.' (De Bernières, 1995: 354, 358).

It is understood that Captain Antonio Corelli is very similar to Orpheus. We could easily discover another example of this similarity when Corelli and Pelagia spend their time together. Like Orpheus and Eurydice, Corelli and Pelagia starts a journey. Orpheus must not look behind and Eurydice has to follow him. In the same way, Corelli and Pelagia get on a bike. Pelagia is seated behind Corelli like Eurydice is behind Orpheus. While Orpheus and Eurydice are in the underworld, Corelli and Pelagia are in the middle of the war like a hell. However, both couples are hopeful despite all negative events:

The captain found it almost impossible to control the machine with the extra weight, and to begin with they move about and went into the stony grass verges. They fell off twice, without injury, and then they established that she should try not to move about when she was seated behind him. She clung to his waist, white-knuckled with terror, her face buried between his shoulder-

blades, the machine thundering in her groin with a sensation that was at once deeply pleasant and thoroughly disturbing. (De Bernières, 1995: 328-329)

If we look through this event from another perspective, we could easily discover that Eurydice dies once because of the snake and dies because of the mistake of Orpheus for the second time. Like this, ‘they fell off twice’, which can be associated with the myth of Orpheus and Eurydice.

Captain Antonio Corelli and Orpheus love their lovers forever. Orpheus does not respond to any women after Eurydice completely dies. He wanders in vain with his eternal love and plays his lyre. Like Orpheus, Corelli states that he will always love Pelagia with these words: ‘After the war I’ll love you, after the war I’ll love you, I’ll love you forever, after the war.’ (De Bernières, 1995: 331). On the other hand, these two lovers show an impossible love because they are never able to meet in love. If we study Corelli and Orpheus as monomyth and the quest of the hero, we could easily see the three main parts - departure, adventure and return. Corelli is called to adventure, war, and he never sees himself strong enough to join the army. He always states that Carlo ‘is one of our heroes. He has a hundred medals for saving life, and none for taking it.’ (De Bernières, 1995: 202). On the other hand, Orpheus is called to adventure, war, by Jason in order for the fact that Jason cannot win the war without Orpheus’s help although Orpheus has only weapon, his lyre according to the prophecy.

Corelli comes to the house of Dr. Iannis, which can be thought as the stage of crossing the first threshold in Campbell’s terms because he crosses into a new place by leaving dark sides of the war. Corelli sees the house as a quiet, habitable and domestic place together with enormous olive tree and a goat. Corelli is tested a lot in this house by Pelagia and Dr. Iannis, which can be thought as the stage of road of trials in Campbell’s term:

Father and daughter sat down to eat, both of them clattering the cutlery on the plates, and waited until they were sure that the Italian must be dying of hunger and feeling like a ragamuffin boy who has been sent to Coventry at school, and then they invited him to join them. He sat with them and ate in silence (De Bernières, 1995: 206).

On the other hand, Orpheus's monomyth has less stages than Corelli's. Therefore, the stages of crossing the first threshold and road of trials is directly associated with the death of Eurydice. Orpheus starts his journey to rescue Eurydice from the underworld. He uses a ferry to reach the underworld because he is not a dead person. These could be thought as the stages of Orpheus's monomyth.

If we come back to Corelli's monomyth, the stage of meeting with the goddess could be thought as meeting with Pelagia because Corelli always dreams of Pelagia every moment, especially every night by comparing his music to his lover:

He tried to suppress his lubricious imagination by thinking about Vivaldi. (...) Very soon there were dozens of identical slender hands, and in a flash his mind pictured himself stark naked on a vast table, with every one of the miraculously unclothed Pelagias crawling all over him, engaged upon a delicious assault of breasts, hands, and hot, wet, nuzzling lips. (...) In safety now, his thoughts returned to all the Pelagias on the table, their many hands running up and down his body, their many ripe breasts pressing to his mouth like cool and succulent fruit. (...) It was a supreme moment of crisis; the captain had been so far lost in fairyland that he was at that precise moment making love to each of his naked Pelagias in turn. (De Bernières, 1995: 259-260)

On the other hand, like Orpheus, Corelli uses his music to suppress his love and lover. Orpheus is very sad because of the second death of Eurydice and he plays his lyre without loving any other women. In the same way, Corelli uses his music at first to "suppress his lubricious imagination by thinking about Vivaldi" (De Bernières, 1995: 259) when he is near Pelagia, but after he leaves her during forty years, Corelli uses his music to be able to forget Pelagia only for a moment. When Corelli and Pelagia meet again forty years later, Pelagia asks, " Did you ever write your concertos?" and Corelli answers, " Three. I've played them all over the world, too. The first one's dedicated to you, and the main theme is 'Pelagia's March'." (De Bernières, 1995: 520).

Although DeBernières's hero, Captain Antonio Corelli, is shot, he survives due to the fact that "Carlo stood to attention next to Corelli, glad to die at last, and resolved with all his heart to die a soldier's death." and "Carlo stood unbroken as one bullet after another burrowed like white-hot parasitic knives into the muscles of his chest" in front of Corelli like a shield (De Bernières, 1995: 399). However, his body is found and taken to Dr. Iannis's house by Velisarios, a man in the island. Corelli is so terrible that Dr. Iannis does not know how to cure him at first. This moment could be thought as the stage of aposthesis in Campbell's monomyth because it is the moment of death and rebirth for Corelli. He almost dies but he survives with the help of Carlo's body, which is a kind of resurrection for Corelli. In the same way, Orpheus is torn apart by the angry women, but he continues to play his lyre although he dies because it is a kind of resurrection.

Another Campbell's stage is atonement with the father which occurs when Dr. Iannis tries to cure Corelli. Dr. Iannis is so sorrowful for Corelli that he is persuaded that Corelli and Pelagia will marry in the future after the war on condition that Corelli must allow Pelagia to become a doctor. Moreover, Dr. Iannis sees Corelli as his son because Dr. Iannis has not got a child apart from Pelagia by stating these words: "Antonio, if I have ever had a son, it was you. You have a place at this table." (De Bernières, 1995: 430). Like Corelli, Orpheus encounters with atonement of the father when he enters the underworld and encounters with Hades because of the fact that Hades is so sorrowful to Orpheus that Hades is persuaded by his music and he allows Eurydice to go to world again.

If we look at the ultimate boon stage in Corelli's monomyth, we could consider it in both ways: successful and unsuccessful. He does not achieve the goal of war because he is wounded, and he has to escape from the island. On the other hand, he achieves his goal of the music quest. He acknowledges his existence by producing his music in his heroic mission and by becoming a famous musician. Like Corelli, Orpheus is both successful and unsuccessful in his journey. If we consider his attempt to get Eurydice back, he fails in his goal although he persuades Hades. On the other hand, he plays his lyre forever even after he is killed and torn apart. In Corelli's monomyth, he refuses to return because he is happy in his new artistic

world. Corelli is so satisfied that he refuses to return to the island and his lover, Pelagia 40 years later. In fact, he comes back to the island every year, even about in similar dates, and follows Pelagia but he does not want to come near Pelagia because he has an accuse all the time. He thinks that Pelagia married because he always sees a girl near Pelagia. Actually, he should appear and ask Pelagia everything whatever he wants to know, but he refuses to return. Like Corelli, Orpheus refuses to return in a different way. After he loses Eurydice for the second time, he refuses to return to the real world, and he wants to stay near Eurydice or get her back to the real world from the underworld.

In terms of Corelli's monomythic experience, he becomes master of two worlds after he finally returns. In the material world apart from the island, he is a well-known musician. When he returns to the island, he has a lot of plans such as reuniting with Pelagia, reconstructing the old house where he has many good memories despite the war, teaching young Iannis to play mandolin, wanting to compensate for the past by wearing the waistcoat, knitted by Pelagia although it has passed for 40 years and giving a goat was stolen in the past. In short, Corelli wants to make up for the past and years without him. This shows that he becomes the master of two worlds. Like Corelli, Orpheus also becomes the master of two worlds because of the fact that he enters the underworld although he is not a dead person. He is the only person to be able to enter the underworld, belonging to Hades. Orpheus enchants everyone in the underworld. Moreover, Orpheus enchants everyone and everything in the material world with the help of his lyre. Therefore, his music and lyre provide him for the master of two worlds.

According to the definition in the website of Wikipedia, "the descent to the underworld is a mytheme of comparative mythology found in a diverse number of religious from the world, including Christianity." The descent to the underworld mytheme in Strauss's term is also related to a kind of resurrection owing to journeys from the earth to the underworld.

The underworld mytheme, also known as descent motif, has been commonly used in both oral and written literature from the ancient times to today:

The concept of the descent to the underworld derived from the numerous oral traditions, legends, and literary forms borrowed from antiquity which undoubtedly influenced the writers and redactors of spiritual literature. (Leeming, et al, 2009: 227)

The underworld is the place where not only the dead inhabit, but also the living undertake a journey in order to set off on a quest and search for advice, wisdom or knowledge as well as to visit or rescue somebody and to fight with somebody; namely the place for both the temporary visitors and the permanent inhabitants. In spite of the fact that the living is normally forbidden from going into the underworld, Orpheus is capable of entering the realm of the dead by using his beautiful singing in order to rescue his beloved wife and bring her back to the earth.

To enter the underworld by crossing the river, a person must pay charge to the underworld boatman, Charon. However, the person who lacks a coin to pay a fee to the ferryman of the dead must firstly go to the river's banks so as to grind. Although Orpheus does not give a coin to cross the river together with the ferryman, he mesmerizes Charon by playing his beautiful golden lyre. Like Orpheus, Corelli does not pay a fee to the ferryman while he is leaving from the island. It is interesting that both Corelli and Orpheus go to the underworld, but Corelli goes from one underworld to another because of the war.

Charlotte Spivak states that “the descent into hell is a necessary stage not only for the hero but for everyone's psychological and spiritual development. (Spivak, 1988: 368)” due to the fact that sometimes a hero or a person does not physically go into the underworld, but he/she does journeys to the underworld psychologically and spiritually. According to Joseph Campbell, who considers myth from an anthropological and sociological perspective and defines the monomyth in *The Hero With A Thousand Faces*, one of the stages in heroic journey is “a descent into the unknown that symbolizes death and resurrection that may involve an underground journey symbolic of a descent into hell” (Palumba, 2018: 335). The hero leaves from his own world, that is, he leaves from his own self. Therefore, “the hero is willing to undergo a metamorphosis.” (Allen, 2016: 141). The experiences that will transform him will begin soon.

Orpheus's aim is to rescue Eurydice from the underworld, but Corelli's aim is to rescue himself from the island in order to be alive and survive. Therefore, there is a difference here. On the other hand, both Corelli and Orpheus come together with their lovers. Orpheus is torn apart by the angry women, but he continues to make his music in the river according to the myth and his soul meets Eurydice in the underworld. In the same way, Corelli comes back to the island forty years later although he returns to the island once a year and he does not appear in the island. Therefore, Corelli meets Pelagia.

Lastly, we could mention about music mytheme shown by the character Corelli because Corelli is a musician and a mandolin player while Orpheus is a lyre player. In this respect, both Corelli and Orpheus show music mytheme. Whatever happens in their lives, they cannot give up making music. Moreover, they combine their music with their love and lovers. On the other hand, both Corelli and Orpheus do not marry another woman because they are faithful to their lovers and they are devoted themselves to their music.

To sum up, Corelli is very similar to Orpheus in many ways and Louis De Bernières uses this by deconstructing the myth together with some mythemes, archetypes and heroic journey.

2.2.2. Pelagia

Pelagia is one of the main characters in the novel and introduced at the beginning of the novel unlike Corelli. She is Dr. Iannis's daughter and she is a seventeen-year-old Greek woman. She wants to be a doctor like her father, so she is learning medicine, cure and treatment. At the same time, she falls in love with Mandras who is a basic fisherman but her father thinks that Mandras is not able to appreciate her intelligence and he does not approve this love:

‘Don't you approve of him, Papakis?’

He turned and looked at her gently. ‘He's too young. Everyone is too young when they marry. I was. Also, I have not done you a favour. You read the poetry of Cavafy, I have taught you to speak Katharevousa and Italian. He isn't your equal, and he would expect to be better than his wife. He is a man

after all. I have often thought that you would only ever be able to marry happily with a foreigner, a dentist from Norway or something.’(De Bernières, 1995: 103)

The writer De Bernières uses the heroine’s journey by demythologizing the image of the hero, which is an alternative to the hero concept because of the fact that he reimages and rewrites monomyth of the hero. In this situation, it is important whether the hero or heroine is successful or not during the journey.

Pelagia is very different from the other women in Cephellonia with her sufficient knowledge about medicine, with her literacy, with her being fluent in both Katharevousa and Italian, and with her interest in poetry. She is depicted as an unusual and unexpected female character despite women’s condition of that time.

If we look at Pelagia in Jungian terms, unfortunately, we could find almost nothing because Jung presents only male concepts during the process of individuation. However, we could mention some archetypal terms by making a connection between Pelagia and Orpheus-Eurydice. For example, the animus of Pelagia is at first Mandras and then Corelli as well as her father all the time, but Eurydice has one animus: Orpheus. Pelagia’s animus shows her desire to a happy life with her husband, which is shown in the novel:

Where is Mandras? He is usually here by now. I want him to come. I can hardly breathe; I want him to come so much. My hands are shaking again. I’d better take this silly smile off my face, or everyone will think that I’m mad. Come, Mandras, please come (...). Stay for dinner, and stroke my shin with your feet, Mandras.(De Bernières, 1995: 83)

On the other hand, Eurydice is silent throughout and if it is thought that Eurydice follows Orpheus to return to the world, it is referred that she desires a happy life with her loving husband like every woman.

Pelagia is inquisitive contrary to most women and Eurydice. Pelagia tries to investigate her own identity with her inquisitive characteristics upon the archetypal caregiver. She cares with Mandras when he is shot and when he comes back from the war: Pelagiagrinned as much as her future mother-in-law as she witnessed the scurrying of the grey-bodied parasites and as the

septic excoriations and the eczema were revealed; the scalp was pitted with inflamed scratches that glistened with finally, and, most worrying of all, the glands of the neck were sickened where she knew that she should feel compassion, and she hurried indoors to look for the oil of sassafras. As she reached for it, she realized for the first time, and with a small shock, that she had learned enough from her father over the years to become a doctor who was also a woman. She toyed with the idea, and then went to look for a paintbrush, as though this action could cancel the uncomfortable sensation of having been born into the wrong world.(De Bernières, 1995: 161)

On the other hand, neither Orpheus nor Eurydice could be compared with Pelagia from this perspective, because both Orpheus and Eurydice are not curious. They are ordinary lovers until Eurydice dies. However, Orpheus could be thought as a caregiver because he tries to rescue Eurydice from the underworld.

In Campbell's term, Pelagia's journey is more spiritual and psychological because she lives in Cephellonia throughout her life. This spiritual and psychological journey is especially for Pelagia to search for her identity. Her spiritual and psychological journey could be studied in both ways: when she falls in love with Mandras and when she loves Corelli.

In Pelagia's monomythic journey, the moment Mandras declares that he loves Pelagia could be considered as call to adventure. On the other hand, Eurydice is introduced at the moment of wedding; therefore, she could be considered to be called to adventure. For both Pelagia and Eurydice, call to adventure is love. Contrary to the stage of refusal of call, both women do not refuse this love call and they accept the journey of love. When Eurydice is bitten by a snake, we could consider this moment as the stage of crossing first threshold. Like Eurydice, Pelagia's crossing first threshold could be Mandras's being shot.

Pelagia accepts Mandras's proposal and they are engaged now, which could be considered as the stage of belly of the whale because she shows her willingness to undergo a metamorphosis. Like Pelagia, Eurydice is allowed to follow Orpheus. However, Eurydice does not succeed in this stage and returns to the underworld instead of being in the real world. Like Eurydice, Pelagia does not want Mandras in

the future time.

For Eurydice, atonement with the father occurs when she encounters Hades for the second time. For Pelagia, it occurs when Dr. Iannis warns her that she is engaged to Mandras although he does not come back from the war and that Pelagia should pay attention to her behavior and relationship with Corelli.

In Pelagia's spiritual and psychological journey, the stage of apostasies occurs when Mandras comes back from the war. She and even his mother does not recognize him apart from the cat, Psipsina. She does not love him anymore. He uses some sentences wrongly which he thinks as comic jokes because he wants to be a wise man but Pelagia does not understand him. On the other hand, Pelagia is knitting a waistcoat for him but he does not like it by saying that it is not symmetrical when he sees it:

She showed it to him diffidently, saying, 'This is what I was making for you, to dance at feasts. Do you want to take it now?' Mandras took it and held it up. He cocked his head to one side and said, 'It doesn't quite match up, does it? I mean, the pattern is a little different on each side.' (De Bernières, 1995: 213)

On the other hand, Pelagia starts a new journey on her spiritual and psychological world while Eurydice finishes her journey. This journey is a bit different from her other journey because of the fact that she faces more obstacles such as the earthquake, death of Dr. Iannis, the separation of Corelli as well as war.

Pelagia accepts Corelli's love contrary to the stage of refusal to call or adventure.

Pelagia falls in love with Corelli and she likes spending her time with him. However, Corelli is shot and has to leave from the island. Therefore, Pelagia's spiritual and psychological journey becomes more complex.

The war and her father are the most important obstacles for the love of Pelagia and Corelli. Therefore, these obstacles could be considered as the stage of crossing first threshold. For example, Corelli explodes a big rustball. Therefore,

Corelli was deaf for two days and suffered the most extreme mortification at the thought of losing his music forever. For the rest of his life he would suffer periods of tinnitus, an enduring souvenir of Greece.(De Bernières, 1995: 319)

This event could be thought as the stage of crossing first threshold for their love because Pelagia thinks that Corelli is killed there and therefore, she is very anxious.

After Corelli leaves from the island, Pelagia could be associated with Orpheus because she continues to learn medicine and she brings Antonia up. Orpheus continues to play his lyre after he loses Eurydice. In this way, music mytheme of Orpheus turns into medicine mytheme of Pelagia in Strauss term.

After Corelli has to leave from the island, Pelagia's father is kidnapped but "Pelagia did not know what had happened to her father or where he had been taken" (De Bernières, 1995: 444). This moment is the stage of road of trials because Pelagia loses both Corelli and her father about at the same time. Like Orpheus who loses Eurydice twice, Pelagia loses first Corelli and then her father, which means that Pelagia loses two different people while Orpheus loses the same person twice:

Alone in the house, penniless and helpless, stricken by a second dose of inconsolable despair, she thought for the first time in her life of ending everything by suicide. (De Bernières, 1995: 444)

Pelagia thinks to commit suicide like Orpheus. From this moment on, Pelagia becomes silent and she does not like anything in her life like Orpheus who loses Eurydice for the second time. Both Orpheus and Pelagia breaks herself from life for some time. Life is meaningless for them because both of them lose the most important people in their lives.

In this process, Drosoula and Antonia try to get Pelagia back to life by stating that Pelagia should complete Dr. Iannis's writings and continue to learn medicine in order to be a doctor. In this respect, Pelagia survives with her plan in her life: to become a doctor and complete the book of her father. Like her, Orpheus continues to make his music and play his lyre although he loses his wife forever.

Therefore, music mytheme turns into her ambition to be a doctor in Strauss term.

If we turn back to Pelagia's monomyth, her apostasis occurs when Mandras comes back from the war and tries to rape Pelagia. At first, Mandras knows how to read and write now, and he has read all letters written by Pelagia and he puts on his pocket near his heart. In his first return, when he is illiterate, Mandras makes Pelagia read some of them. In his second return, Mandras firstly makes Pelagia read them again but Pelagia reads differently contrary to sentences written in the letters. Therefore, Mandras gets angry and says, "Do you think I am stupid, slut? I said, read the last one" and "Yes, I can read." (De Bernières, 1995: 448). Then, Mandras engages in violence against Pelagia but Pelagiabegs by saying "Mandras, let me out" (De Bernières, 1995: 449), but Mandras tries to rape Pelagia. In the same way, Eurydice is bitten or raped by a snake and killed on her wedding day. However, there is a difference here because Eurydice cannot get away from being raped while Pelagia gets away by shooting Mandras.

In her monomyth, Pelagia achieves her goal to be a doctor. Moreover, she brings Antonia up, has her marry. and she also brings young Iannis up, which could be thought as the ultimate boon. In this respect, Orpheus and Eurydice meet in the underworld, which is also their ultimate boon in their journeys.

Lastly, we could mention about Mother archetype. Firstly, Pelagia becomes a mother and caregiver for Mandras and Corelli. Then, she brings Lemoni, Antonia and young Iannis throughout her life. On the other hand, Drosoula becomes a mother for her because Drosoula does not leave Pelagia alone at all, which is shown in the novel:

Drosoula told her emphatically that what you had to do was to leave the snails overnight in a pot full of water, with the lid on to prevent escape, and in the morning, you had to wash them thoroughly. Then you heated them alive in water and waited for froth and scum to appear on the surface. (De Bernières, 1995: 308)

How dare you call me "mother"? I am no mother, and you are not my son. she paused and wiped the saliva from her mouth with her sleeve. 'I have a daughter...' she indicating as though she had given birth. (De Bernières,

1995: 451)

Maureen Murdock, who is a psychotherapist and mythologist, has studied on Joseph Campbell's heroic journey for women and reconfigured it. According to her, women in a patriarchal environment end up their heroic quest in frustration and alienation because the achievements and qualities of men are seen superior to the achievements and qualities of women. Therefore, women 'start to define themselves in terms of deficits, in terms of what they don't have or haven't accomplished and begin to obscure and devalue themselves as women' (Murdock, 1990: 14). Moreover, she considers that women search for a more affirming life. As a result, Louis De Bernières reimages and rewrites the heroic journey by creating a new face and transcending gender borders.

On the other hand, for Maureen Murdock, women search for their own identity in their heroic journey. Pelagia's aim in her heroic journey is to search for her own identity, and so she has a spiritual and psychological journey rather than physical one. Pelagia starts her journey by rebelling against traditional obedience and feminine limitations. She is more successful in being a doctor than being a housewife. She does not know how to cook, and she wants Drosoula's help. She does not know how to knit, and she cannot knit a waistcoat properly. However, her psychological transformation continues with her determination to study medicine. The heroine's journey shows spiritual one while the traditional hero shows physical journey. Therefore, Pelagia is defined by the inward movement into the Self.

Pelagia knits a waistcoat for Mandras, but its right part is different from the left part. While Mandras does not like it, Corelli sees it as a masterpiece and Corelli wants to buy it. However, Pelagia does not want to sell it because it is a proof of her evidence and identity. Another example is that Pelagia presents her power and authority when she cures and sews Corelli's body. During her life, she gains experience and she saves her knowledge. When it is necessary, she uses her prior experience. These contribute to her self-development.

In conclusion, Pelagia shows her femininity in the masculine world. Therefore, mythical symbolism is inverted. Like Orpheus, she shows her art, which means her talent in being a doctor. Moreover, she helps Corelli create his art and

music. Pelagia is the creative figure and aspect for Corelli.

To sum up, the writer Louis De Bernières deconstructs the myth, mythical journey and shows some mythemes by using the character Pelagia. Moreover, he uses some characteristics of Orpheus and Eurydice in the character of Pelagia.

2.2.3. Mandras

Mandras is a young and basic fisherman who is introduced at the beginning of the novel. He has an important role in the telling of the Second World War. He is the son of unattractive and ugly woman, Drousulo. He has no education, but he is a handsome boy in the island. He is not approved by Dr. Iannis when Mandras falls in love with Pelagia because of lack of proper education.

Orpheus and Mandras are also naïve. While Orpheus shows his naivety with his love, Mandras shows his naivety from his birth on as Tatiana Golban states. Even Dr. Iannis always calls him ‘‘fool’’ and ‘‘idiot’’. Mandras is so clumsy and naïve that the olive tree is associated with Mandras’ naivety:

He struck his forehead on a lower branch of the olive where Mandras had used to swing, and momentarily stunned himself. He grimed sheepishly, ‘I’m always doing that. You’d think I’d know it was there by now.’ (De Bernières, 1995: 285)

Mandras is similar to Orpheus in many ways. For example, Mandras explores the unknown world; that is, the Second World War while Orpheus explores the unknown world; that is, the underworld. On the other hand, Mandras is shot and wounded one day in the island. Then, he is taken to the house of Dr. Iannis and Pelagia to be treated. In this way, Mandras waits for Dr. Iannis’s help. Like Mandras, Orpheus needs for Hades’s help to get Eurydice back when he is in the underworld. This moment could be thought as the stage of crossing first threshold in their monomyths.

In his monomyth, Mandras, unlike any other heroes, is not reluctant to join the war. Therefore, he does not refuse the call to the adventure:

I want my call-up immediately. (...) I'm going to make her understand that in defending Greece I will be defending her, and every woman like her. It's a question of national salvation. Everyone has the duty to do his utmost. And if I die, then it's too bad, I won't have died for nothing. I will die with the name of Pelagia and the name of Greece equally on my lips, because it amounts to the same thing, the same sacred thing. And if I live, I'll walk with my head held high for the rest of my life, and I'll come back to my dolphins and my nets, and everyone will say, 'That's Mandras, who fought in the war. We owe everything to people like him,' and not Pelagia, and not her father, will be able to look at me and call me a fool and an idiot, and I'll always be more than a nobody-fisherman with terracotta shards in his arse. (De Bernières, 1995: 82-83)

Mandras wants to join the war to gain fame. Mandras thinks that everyone will look at him differently if he joins the war and comes back from the war. Like Mandras, Orpheus does not refuse the call to the adventure because he wants to meet Eurydice and get her back to life again.

On the stage of meeting with the goddess, Mandras meets Circe, an old hag instead of a young nymph:

I woke up when somebody poked me with their foot. When I saw that it was an old hag, I wondered whether my dream had simply changed, but it hadn't. she was small and withered, and she had tied her few strands of hair behind her head. Her back was bowed and bent, her dress was in tatters, and her cheeks were hollow, her chin sharpened, because there was not one tooth in her head. (De Bernières, 1995: 172)

Like Mandras, Orpheus meets with the goddess who is not a princess but angry women who tear him apart when Orpheus refuses them sexually. At the same time, meeting with the goddess of Campbell's monomyth is the same as the encounter with the goddess in Jungian term.

The man smiled, revealing good teeth but bleeding gums, and he petted the animal about the head. 'Ah, at least Psipsina remembers me.' he said. (...) Pelagia was astounded. Psipsina was afraid of strangers, and how did this ghastly ruin know her name? who could have told him? She wiped her hands

on her apron for the lack of any sense of what to think or do, and said, 'Mandras?' (De Bernières, 1995: 156).

This could be thought as the stage of apostasis because he dies spiritually and psychically by being afraid of the war and escaping from the war.

We could mention about Mandras's attempt to rape Pelagia. When he is unsuccessful at his attempt, he regrets and commits suicide. Therefore, Mandras is unsuccessful in his monomythical journey. Like Mandras, Orpheus cannot get Eurydice back in his journey, so we could think that Orpheus fails in his monomyth.

When we compare Mandras and Orpheus in Strauss term, we could see a mytheme: love. Mandras loves Pelagia, and he associates her with Greece. Therefore, in Jungian term, his anima is Pelagia. He considers her to be a sacred symbol because she is superior to him in a lot of ways such as authority, knowledge, ability, and something like this. On the other hand, he is a basic and unskillful fisherman. He wants to be equal to Pelagia who is superior to him. Therefore, he joins the war twice, and he loses Pelagia twice by leaving her alone. Like him, Orpheus loses Eurydice twice.

To sum up, Mandras is similar to Orpheus in many ways but with some small differences. Both of them die in the end but Orpheus meets Eurydice in the other world. Therefore, Mandras fails in his heroic journey.

2.2.4. Dr. Iannis

Dr. Iannis is an important man in the island and everybody likes him. He is an unofficial doctor, but we do not know it at the beginning of the novel. He is a writer as well as being a doctor. He writes about the war and the island. He brings Pelagia up alone because his wife dies. He teaches her languages, medicine and other things. In Jungian term, his anima associates with Pelagia who is the only person in his life.

One of the most remarkable features of the mythical Orpheus is his talent - his music. So, the hero opens every door via music and his lyre, which becomes the metaphor for knowledge both literally and symbolically. This talent converts into the mythical hero and into a symbol of civilization.

Louis de Bernières's Orpheus, Dr. Iannis, has had the ability to heal the people of his island and always developed himself as a doctor. The development enhances his knowledge and his desire to learn a new thing as a treatment or cure. Also, it develops his ability. This circulation shows his character representation and gives him the enthusiasm and the joy of life as well as the power of manipulating the people of the island.

If we look at Dr. Iannis's job in reference to the encounter with the monster mytheme, Louis de Bernières reworks this mytheme and reveals the example of the deaf man, Stamatis, on the first page in a hidden way by making a resemblance between Stamatis and the Sirens. Louis de Bernières uses it as an episode of healing whereas Orpheus drowns out the Sirens' charming songs that enticed sailors to come to them and crashed their ships into islands. Both events include ears and ears' function: In Stamatis's situation, "old man Stamatis had been deaf in that ear since childhood" (De Bernières, 1995: 1) because there was a light green and wrinkled pea in his ear. In Orpheus's situation, Orpheus plays his lyre to block the Sirens' alluring songs which affect sailors badly and cause their ship crash. On the other hand, another resemblance between Stamatis and the Sirens is that both of them reflect monster motif and mytheme. The Sirens directly show it because they are really devil, whereas Stamatis implicitly and metaphorically shows it because he is a normal man but his wife says, "He was a devil" after Dr. Iannis says, "You must have been a very annoying little boy" (De Bernières, 1995: 2). As a result, Dr. Iannis encounters with a monster like Orpheus.

Another thematic unit as a mytheme is the re-creation of the hero's identity. This re-creation is done by many heroes by wanting to go beyond their limits. These desires are sometimes limited by time and change. The desire to go beyond their limits is either physical or psychological but sometimes both of them. The same result, however, is that the hero creates himself anew through each desire, each journey, each creation. For example, Odysseus recreates himself by confronting each difficult situation. Another example is that in the epic of Gilgamesh, Gilgamesh sets off alone on a second quest in order to search for the secret of eternal life. Although Gilgamesh does not possess immortality, he gains maturity and wisdom by

acknowledging the limits of a mortal being's life. In the case of Dr. Iannis, he creates by means of medicine, operation, writing a historical book, being a wisdom man among other people.

One of the most important point is that although we know Dr. Iannis as a doctor at the beginning of the book and nobody doubts the truthfulness of his identity, we learn that he has no medical diploma at the end of the book, and that he learned medicine during adventurous journeys by travelling a lot. Another important point is that Dr. Iannis always loved his wife a lot and he suffered enormously when he lost his wife, but we know is that Dr. Iannis

had not elected himself as a leader of the community but had become one by a process of invisible franchise, as though an autodidact such as himself must possess uncommon sense as well as recondite knowledge. (De Bernières, 1995: 144-145).

It is obvious that Dr. Iannis shows his recreation as "a leader of the community". Dr. Iannis interests in writing a book, "A Personal History of Cephallonia", apart from being a doctor, father, leader. This book is incomplete but, in his intention, to be completed. In each story, myth, book, or film, a book represents immortality of a hero because of the fact that it helps continue the name of the writer. Therefore, he can go beyond the limits of transitory life. While Orpheus shows his immortality by means of his music and his lyre when he is torn apart by the angry women, Dr. Iannis wants to show his immortality by means of his intention of writing a book. In both situations, Dr. Iannis and Orpheus try to recreate themselves. However, at the beginning of the book, we learn "Pelagia's little goat eating his writings with evident satisfaction." (De Bernières, 1995: 8). It is obvious that Dr. Iannis actually has difficulty in writing a historical book and recreating himself, which is a difficult process. He produces storytelling and descriptions about the Self at the same time. Like Dr. Iannis, Orpheus suffers physically, but the suffering does not change the result: Both Dr. Iannis and Orpheus reach to immortality by recreating themselves. However, Dr. Iannis dies before he completes the book, and Pelagia completes it. As a result, Dr. Iannis shows his own identity as a doctor and writer of history and Orpheus as a lover and musician.

On the other hand, while Dr. Iannis is writing a historical narration, we could learn about the past which can be reconstructed, adjusted or maybe erased. Therefore, Dr. Iannis attempts to load his authority on his narration as a writer. He wants to impose his supremacy on his narrative discourse. He writes the past under his own control by reconstructing the history, which causes mutable reality rather than a solid and immutable one. Thus, we could easily see his manipulative aspect and his authority on their writings as an artist.

The most obvious mytheme in *Captain Corelli's Mandolin* is the hero's encounter with a monster which has undergone different modifications. Louis de Bernières presents Dr. Iannis as a manipulative character who tries to preserve his authority among all men in the island by advising them. On the other hand, Orpheus presents a manipulative character like Dr. Iannis because Orpheus tries to persuade Hades in order to rescue Eurydice from the underworld and so he succeeds to manipulate Hades. Orpheus uses his music to affect the decision of Hades whereas Dr. Iannis uses his ingenuity as a wise man with the help of manipulative language.

On the other hand, Eurydice shows the mytheme of the hero's encounter and re-encounter with a monster at the beginning of the myth. She encounters a snake and she is killed by him. Then, Orpheus comes to rescue her from the underworld, but she goes back to the underworld again just before she reaches to the Earth. Eurydice dies twice when she encounters and re-encounters with the monster whereas Dr. Iannis and Orpheus always beat the monster.

In his monomyth, Dr. Iannis tells the Second World War and experiences some obstacles. For example, he is kidnapped and then he comes back to his house two years later, but he does not speak anything for eight years until the earthquake happens:

It seemed as though time stopped and the unspeakable rowling of the earth would never end. Dr. Iannis plunged out of the doorway of the room that used to be Pelagia's and spoke for the first time in eight years: 'Get out! Get out!' he cried, 'It's an earthquake! Save yourselves!' His voice sounded tinny and infinitely remote behind that guttural explosion of ever-augmenting sound, and he was thrown violently sideways. (De Bernières,

1995: 467).

Jacques Derrida uses a term “autoimmunity” which means the theory of body’s immune system. Derrida borrows the term from biology and develops it as an inevitable process in his philosophy. This process affects each sovereign identity:

Sovereignty neither gives nor gives itself the time; it does not take time. Here is where the cruel autoimmunity with which sovereignty is affected begins, the autoimmunity with which sovereignty at once sovereignly affects and cruelly infects itself. Autoimmunity is always, in the same time without duration, cruelty itself, the autoinfection of all auto affection. It is not some particular thing that is affected in autoimmunity but the self, the ipse, the auto that finds itself infected. As soon as it needs heteronomy, the event, time and the other. (Derrida, 1974: 109).

In this respect, authority and sovereign are important for Dr. Iannis but he suspend his immunity in order to protect himself from the other. Therefore, he finds out an unpredictable other who lives within himself. He does not speak anything. In the same way, Orpheus becomes silent just after he loses Eurydice twice and comes from the underworld. Therefore, Dr. Iannis is similar to Orpheus.

To sum up, Dr. Iannis shows some mythemes and archetypes like Orpheus. Louis de Bernières presents us them throughout the novel by inverting The Myth of Orpheus and Eurydice.

2.2.5. Carlo

Carlo is a strong but homosexual soldier. He is introduced in the novel by the parts of ‘La’omosessuale’, which means the homosexual. He loves his friend Francesco who is shot during the war. Therefore, Carlo’s animus is Francesco.

When we compare Carlo and Orpheus, there are not many similarities between them unlike Corelli, Pelagia, Mandras and Dr. Iannis but there are a few similarities.

When we look at the character Carlo, we could directly see homosexuality as both an archetype and mytheme. This homosexuality could be associated with Orpheus in one way. Carlo is not interested in women. Like him, Orpheus is not

interested in women just after Eurydice dies but there is a difference here: Orpheus is not homosexual but only he does not pay his attention to any women because he keeps his love in his heart.

One of the other similarities between Orpheus and Carlo is that they love their lovers a lot. Carlo falls in love with Francesco, but Francesco sees him as a brother. Carlo buries him when Francesco is dead. After the war, he returns to Italy and visits Francesco's family. Carlo tells them about his death in a horrible and tragic way. Like Carlo, Orpheus loves Eurydice a lot and he wants to get her back to life again in order to stay with her forever.

Another similarity between Orpheus and Carlo is that they are torn apart. Orpheus is torn apart by the angry women because he is not interested in these women sexually. Therefore, he dies but he meets Eurydice. On the other hand, Carlo is torn apart by the bullets because he shields his body for Corelli. Thus, this event causes Carlo to die.

On his monomyth, Carlo refuses to call in the war with Francesco. They do not want to perform the night task because they understand this is a trick for them to be shot. Fortunately, a supernatural aid occurs with the help of weather:

'You assume too much,' he said. 'I think it's not only fishy, but dirty.' (...)
Francesco and I were saved by the weather in a most curious fashion. We were well prepared in advance and crept out of our own lines at ten o'clock in the evening.(De Bernières, 1995: 70).

At this point, Orpheus does not refuse to call. He is eager to go to the underworld.

Therefore, there is a difference between Orpheus and Carlo. However, both Carlo and Orpheus fail in their monomyth because both of them are killed without completing their quests.

On the other hand, we could see Carlo as Eurydice because Carlo is in love with the artist and sacrifices the artist. In the relationship between art and artist, Carlo is easily to lose like Eurydice because Carlo suffers a lot by not being masculine in the army. He disguises himself by looking like a man, but in fact he feels himself as a

woman.

Carlo speaks too little during the novel and we could learn information about him from his letters after he dies. In this respect, Eurydice is silent during the myth. The myth does not allow Eurydice to speak any words. Both Carlo and Eurydice are silent during the life. When we look from this perspective, we could mention about feminism. As Woolf states, ‘‘we feel the influence of fear in it; just as we constantly feel an acidity which is the result of oppression.’’ (Woolf, 1977: 54). Therefore, the character Carlo shows the underworld motif and mytheme like Orpheus and Eurydice.

To sum up, Carlo is identified with both Orpheus and Eurydice by showing a few similarities between them. Louis de Bernières reveals this by inverting the mythical journey.

CONCLUSION

In the conclusion of this thesis, we have mainly focused on similarities and differences between *The Myth of Orpheus and Eurydice* and *Captain Corelli's Mandolin*. While we are comparing them, we focus on the main characters in both the novel and the myth.

In the following chapter after the introduction, we have explained what myth is. Every scholar defines it a bit differently. Therefore, we have focused on all definitions as well as the originality and continuity because they have managed to survive for centuries. Myths have an important role on not only literature but also films, music, books, etc. Therefore, we have mentioned about the most important people who studied myth for a long time. They are Carl Gustav Jung, Joseph Campbell and Claude Levi-Strauss. Carl Gustav Jung is famous for his archetypes, Joseph Campbell is famous for his monomyth and Claude Levi-Strauss is famous for his mythemes. These theories are defined one by one with the examples.

The first chapter tries to summarize *The Myth of Orpheus and Eurydice* and show the relationship between music and myth because it is the most important similarity between two works. Music is a very important symbol, motif or mytheme in the myth as well as in the novel. Moreover, the relationship between music and myth shows the characteristics of archetypes and mythemes. In this chapter, some composers and his works which are related to Orpheus myth are mentioned.

In the second chapter, *Captain Corelli's Mandolin* is summarized shortly. This is necessary for us to make a connection between Orpheus or Eurydice in the myth and the other characters in the novel. Moreover, the second chapter focuses on the similarities and differences between characters in the myth and the novel. Especially, Orpheus is similar to Corelli because Orpheus plays his lyre and Corelli plays his mandolin, but other archetypes, mythemes and monomyths of the characters have the same or the similar characteristics with other characters such as Pelagia, Mandras, Dr. Iannis and a bit Carlo.

Sometimes, Eurydice and sometimes Orpheus have the same characteristics with the characters in *Captain Corelli's Mandolin*. Therefore, Louis de Bernières uses mythical elements and subverts myth with the help of similarities and differences between the characters in the novel and in the myth. Louis de Bernières reconstructs the ancient literary myth as well as reimagining and rewriting The Myth of Orpheus and Eurydice in his novel *Captain Corelli's Mandolin*.

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