

INTRODUCTION

“Myth refers to colorful stories that tell about the origins of humans and the cosmos. Attitudes towards myth vary greatly. Some regard it as a source of spiritual growth, while others see only falsehood. Some see in myth the distinct character of particular cultures, while others see universal patterns. Some regard myth as “contemporary” and “alive”, while others think of it as “ancient” and/or “dead”. “ says Gregory Schrempp.

Myth is, therefore lightening the questions of humanity has about the creation, the gods and the humanity itself. It is true to identify them as stories since there is no background of truths or the evidence that justify their credibility, however these stories are so effective on humans that they survive through time and still have the ability to affect people.

In this study there is the background of myth and how it is effecting humankind; because to know and understand a subject one has to go back and comprehend its history. Then, it is a privilege to know the heroes and the myths provide the real ones including some of the very powerful ones that make a great difference on human psychology or development. The hero pattern is identified as someone who is capable of having both intellectual and physical power; therefore being a hero is unique and is admired by everyone. The heroic events can be expanded through many events in which the events might be identified as similar to the heroic ones. The heroes, having the unique qualities might be identified with such extraordinary characters.

In a myth, one can discuss many different situations through a variety of points of views and it is also easy to connect these aspects to the other stories. Schrempp says that myth can be connected to other stories since the aim of all text is to guide the others, in this manner all the stories show one single purpose, therefore the connection can easily be made.

In this manner, the myth of Theseus is explained and discussed within this work and the mythemes of the myth are explained and connected to the other literary

work which is going to be presented in a postmodern play called Mercury Fur. The heroic quest is displayed, the characteristics of the myth are shown and related to the play. The most important mythemes are explained in which the Labyrinth, the Minotaur and Theseus himself are presented. These mythemes are tried to be related with the play, the characters and the setting itself. The postmodern play is therefore identified within itself, the characters and their characteristics are discussed and the most visible and meaningful details are found and related to the mythemes of the myth. The characters of the play Mercury Fur are identified with the mythical hero Theseus. The flat and the world presented in Mercury Fur are identified with the Labyrinth mytheme. The mytheme of Labyrinth is related to the death concept and this concept is given in the play with the drug butterfly and the characters.

It is important to focus on the postmodern theatre and its most striking form, in-yer-face. This play, Mercury Fur, is an example of in-yer-face theatre and the characteristics of the in-yer-face theatre are displayed in the play. The most striking and shocking events, the cruelty, the darkness, the evilistic aspects are present in the play and the characters are suitable for this world since they provide the evil in this dystopic world. Such a world that chaos is leading every side of the life; death concept is inevitable through the play; but this concept is not given in an acceptable way but most terrifying way. Such people that become dull because of the drug and lose their sense of humanity and lose their history. The concept of memory is destroyed and forgetting. There is no salvation for the characters and the world

The important thing is that the contemporary writers focus on myths because they feel the need to revive the most meaningful aspects in myths to be shown again. The reason myths survive is that the concepts presented in them are still valid and can be related to any literary work. Therefore, the contemporary writers do not disregard these means of myths and they try to include and express them.

1. THE MYTH OF THESEUS

1.1. The Definition of Myth

Myth is originated in ancient times and since then it is tried to be defined as many times as it can be. Nevertheless, it is still hard to define myth when it is combined with a variation of aspects; it is not only the tale that leads to morality but is more than that. Therefore, when one is ready to discuss myth, it is necessary to look at each and every aspect of myth.

It is hard to define myth and some of the writers have come to the same understanding when they try to define myth; “There is no one definition of myth”(John S. Gentile, 2011, p:85) said G.S. Kirk, “It would be nice to begin with a clear and concise definition of ‘myth’ , but unfortunately that can’t be done.” added Wendy Doniger O’Flaherty, however she continues on trying:

“A myth is a story that is sacred to and shared by a group of people who find their most important meanings in it; it is a story believed to have been composed in the past about an event in the past, or more rarely, in the future, an event that continues to have meaning in the present because it is remembered; it is a story that is part of a larger group of stories.” (John S. Gentile, 2011, p:86)

In this manner, myth originates itself in every time period; it is produced in the past but that does not entirely mean that it should stay in the past because myth shows the important values such as the meaning of life and the journey of self and these values can be transferred into any other story or can be found in any time period. Therefore, it is understandable to find such motifs of myths in other stories even if the stories belong to other time periods. The important values, the meanings, and the outcomes make the myths stay alive and be used in other stories because these matters are important in any time. Therefore, O’Flaherty focuses on the matter that myth is immortal and can never be entirely destroyed because there will be people who will choose to add the mythical motifs in their writings so myth will survive the passing time. Edward F. Edinger says “Myths are not simply tales of happenings in the remote past but eternal dramas that are living themselves out repeatedly in our own personal lives and in what we see all around us.” (John S.

Gentile, 2011, p:87) in which he emphasises that myths cannot be only seen as the past that should be stayed behind but is more than that, it is immortal and everyone can see a part of it in their lives. It is understandable to think like that since myths give us the morality in every scenerio, the actions that happen in anyone's life. Moreover, Karen Armstrong points out that "Mythology is an art form that points beyond history to what is timeless in human existence, helping us to get beyond the chaotic flux of random events, and glimpse the core of reality." (John S. Gentile, 2011, p:87) in which she defines history as timeless and myth goes beyond history which means myths are immortal tales that will have an emphasis on humanity forever.

Myths also involve the matter of the origin of the universe and the humanity, therefore, there are myths that are explanatory for the creation of the universe and the humankind. The creation is widely described in various nations and communities, therefore the main history differs in each but has a resemblance to each other since communities affect each other. Scott Leonard and Michael McClure says:

"Myths are ancient narratives that attempt to answer the enduring and fundamentally human questions: How did the universe and the world come to be? How did we come to be here? Who are we? What are our proper, necessary, or inescapable roles as we relate to one another and to the world at large? What should our values be? How should we behave? How should we *not* behave? What are the consequences of behaving and not behaving in such ways?" (John S. Gentile, 2011, p:87)

They emphasise that myths have the answers to the fundamental questions that are not only related to the creation but also to the human nature. In myths, one can understand how the world has come to becoming, the first humans and their procreations, the difference between the good and evil, and how one can find their own self in the chaotic world. Myths do not only come with the right behaved characters or nobody is always good in the stories, there are evilistic characters and situations in myths just to show the importance of the good and to keep the balance in the universe. Without the evil, there could never be the importance of the good; therefore myths show the destroying effects of the evil and make the reader to obey the good.

The definition shows that myths are concerned with the universe and its origin; moreover it shows the relation between humans and how they cooperate with each other in the chaotic world; and most importantly, the relation between human being himself and the finding his true self in a journey which is spiritual described in the story in a various stages. Therefore, the main purpose is to focus on these main aspects and their alter ones to fully understand the meaning of the myth.

1.2. Characteristics of a Mythical Hero

The word “hero” is a strong word to be defined; in which combines a variety of values and actions, such values and actions that in the end make the person a hero. A mythical hero is then to be originated in the myths to become the example of each and every person; it is not only to be the right but also the wrong to show that not to do in such occasions.

In mythology, the hero has a journey to accomplish in which has three main stages; **departure, initiation, and return**. Joseph Campbell explains these aspects in such words:

“The universal hero pattern or “monomyth” involves a process by which the hero leaves the ordinary world of waking consciousness, enters the dark world of the supernatural, overcomes those who would destroy him there, and then returns to the ordinary, possessed of powers and new acknowledge for his people.”. (Joseph Campbell, 1949)

Joseph Campbell also defines the stages of a hero in which the departure or the call to adventure – initiation – return take place with these words “nuclear unit of the monomyth”; meaning that these stages have to be taken place in any heroic adventure/development because the hero has to accomplish the mission that is destined to him. This unity may vary in such cultures and time periods but still the universal pattern does not diminish.

The departure stage is defined by Joseph Campbell with these words “This first step of the mythological journey – which we have designated the “call to adventure” – signifies that destiny has summoned the hero and transferred his

spiritual center of gravity from within the pale of his society to a zone unknown.” (1949) in which he explains that the hero must separate himself from the world physically and spiritually for the sake of the quest.

The initiation stage is designed to put the hero on a series of trials and tribulations in which the hero faces many troubles and obstacles and tries to overcome those with or without help. The success is not always the result but hero's tryings are essential because important thing is that the failure does not win at the end.

The return stage involves the part in which the hero returns to the world of ordinary experience after accomplishing his destined quest. The return must be included in the heroic journey to show that the hero starts from the beginning and then returns to the very first beginning because this journey is a circle to be performed. In the return stage, the hero is mostly supported by the powers of the gods to be able to return where they have started.

Campbell summarises these stages with these words;

“The mythical hero, setting forth from his commonday hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divination (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and there with of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued

(transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero reemerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).” (1949)

These stages can be seen in any myth and therefore it is a certain fact that they should be included in the myth of Theseus- the myth that is to be discussed afterwards-, thus, each stage can be discussed separately throughout the story.

The mythical hero is born with powers, powers that mortals cannot have, and that quality comes from the divine parent; such powers that can be defined as “godly”, and the hero must depart from the ordinary world to seek the true meaning which is addressed to his life. There are stages in hero’s life which can be characterised as such;

- Birth; the hero is born with having a divine parent in which possessing the godly powers; he is born with obstacles and these obstacles do not leave him through his life.
- Childhood; the hero mostly has a very rough childhood having the burden to prove his self in the matter that he is a demi-god and therefore he might face and overcomes with the challenges that normally no child is capable of doing.
- Preparation of the self; the hero has come to understanding of his powers and tries to make himself understand the importance of himself in the chaotic world. Therefore, the hero is now fully aware of the self and is now ready to embrace the true self in the challenging quests.
- Quests; each and every hero prepares himself for the harsh quests because in his destiny it is certain that there are going to be thresholds that have to be crossed. The quests symbolise the true meaning in life for the hero, because whatever the hero thinks of himself or the world will grow into a more matured thought.
- Death and Descending; it is because the hero has got a mortal parent, he has a mortal life and that means, no matter how much he is powerful and godly, he will die at the end and will go to the underworld. Going to the underworld symbolises the descending, showing that even the most powerful humans will

have the taste of death, even if the hero is capable of doing the most heroic actions and being pure, he will descend to the underworld as any other human being does.

- Rising and Ascending to Heaven; The last part in the hero's journey is that after descending to the underworld, with the help of someone or a god he is awarded to be able to go to the heaven. It is because of his most heroic actions and having the pure intentions, it comes to an understanding that no demi-god should stay in the evilistic place as it is called "underworld"; therefore, he should be with the other demi-gods and the gods who are worthy of living in that place which is called "heaven".

All these aspects are shown in the process of the hero becoming, therefore it can be said it is usual in any mythical hero's development.

There are certain characteristics of a hero to have such as to be courageous, skilled, sacrificial, destined, and wounded. A hero should be courageous, to be brave and fearless; because of these aspects he has no fear that causes him to withdraw in the quests. It is expected of him to beat the monsters or evilistic men without the thinking of he cannot. He has to be skilled to earn the victory, and thus he is taught as a warrior from an early age, being able to use the swords, and having the ability to fight in any circumstances. He has to be sacrificial if it comes to that certain moment for the sake of others; because he is capable of understanding that his life and power is not above to others if the world is in distress. Any hero has a destiny to perform and obey; even if that destiny brings him destruction he is aware of the fact that he has to accomplish the tasks he has; because these tasks can only be accomplished by that specific hero and no one else. Every hero has a burden to carry, he is wounded from the very beginning, this burden can be pictured in very different aspects.

1.3. Theseus as a Mythical Hero

Theseus myth is a myth that shows the struggles and obstacles that one can

face and overcome with the power of the mind. Firstly, it is necessary to explain the myth of Theseus and focus on the aspects of his life. Therefore, the followings are a brief summary of the myth.

Theseus was born in a place called Genethlium, on the way from the city to the harbour of Troezen. Aethra was his mother, an earthly woman who was the daughter of Pittheus, and Aegeus was his father, the king of Athens. The important and conflicting thing is that Aethra first involves with Aegeus and then Poseidon, thus the conflict of who Theseus' father is remains still. However, Aegeus and Aethra insist that Theseus is the son of Aegeus and for that Aegeus puts a trial for him to perform when the time comes; he puts his sword and his sandals under a rock and if Theseus is the rightful heir as his son then he should be able to lift the rock and possess the items, thus he does so and he claims the title of Aegeus' son.

The most important quest for him to perform is to enter the Labyrinth and kill the Minotaur. The Minotaur, whose name was Asterius or Asterion, is the monster which has a bull head and a man's body, living in the Labyrinth. The Athenians send seven youths and seven maidens to the Minotaur every ninth year as a sacrifice. When Theseus visits Athens, he pities the parents who send their children to the Labyrinth for the rituel, therefore decides to go along with them. The reason is to kill the Minotaur and puts an end to this tribute for no more sacrifices to be given. Before leaving the coast, he is given a white sail by Aegeus, aiming that if Theseus returns he should put on white sail to signal that he returns safely to Athens. The victims should pass Minos to go to the Labyrinth, Theseus deceives Minos by replacing two of the maidens with two skillful and intelligent boys, the boys afterwards will help Theseus for escaping from Athens. Ariadne who is the daughter of Minos falls in love with Theseus and decides to help Theseus kill the Minotaur, but in return she wants to marry Theseus and leave Athens. Theseus accepts this offer; knowing how she will help him kill the beast; but Ariadne is wise and knows a way that can resolve the problem that Theseus might face which is to get out of the Labyrinth after killing the Minotaur. She, thus, gives him a ball of thread, Theseus should tie the loose end of the thread to the lintel and move along the way as the thread moves along with him, and that is how he can find his way back. Ariadne

even gives instructions of how he should kill the Minotaur and thus Theseus does. He returns home but he betrays Ariadne along the way, he leaves her on the shores of an island; the main reason is not entirely known but it is certain that Ariadne regrets all the decisions she has taken on helping Theseus. Theseus becomes the reason of his father's death by forgetting to put the white sail on the ship and therefore, Aegeus kills himself; this situation creates a new king, Theseus.

“Theseus was a ubiquitous role model of prowess, patriotism, and manhood. An athlete-in-training, a young man leaving home-especially on his way to war, the Athenian army flushed with victory over the Persians: all might have thought of themselves as following in Theseus' footsteps.” (1993)

Barry S. Strauss expressed the importance of Theseus with these words in his book called “Fathers and Sons in Athens” in which Theseus portraits not only an image of a mythical hero but also a national hero; a hero who can do whatever it takes to protect and maintain his people; a hero who does not yield to the enemy and most importantly become the example to his men in his country.

Scholars also call Theseus “Athenian ephebe par excellence, ephebe of ephebes,” and his myth “the story of athenian ephebe system” which means that he is the perfect young man in his time and his actions portrait the perfectness in a young man's life. His reactions towards politics, poor, women, in need are always shown as examples and appreciated. Theseus is also portrayed as the founder of democracy in Athens as it shows that he has the rightness in morals as well as in politics. Theseus is responsible for the unification of the separate villages of Attica into a national state, so there can be no concept of separate but a whole. In a conversation with Herald, these words are uttered for the sake of democracy:

“Herald: Who is the tyrant of this country? To whom must I report the words of Creon, who has been ruler of the land of Cadmus since the time that Eteocles died at the hands of his brother Polynices near the seven-mouthed gates?”

Theseus: First, stranger, you were in error at the start of your speech when you asked for a tyrant here. **For the city is not ruled by one individual – it**

is free! The people (demos) reigns here, taking turns in yearly succession. They do not give preference to wealth, but the **poor man has equality**.

Herald: This is one strong advantage you give us, as in checkers. The city that I am from is ruled by one man, not a mob. There is no one who puffs her up with his talk and turns her this way and that for his own gain, no one who, momentarily captivates and giving much pleasure, later does her harm, and then hides his earlier errors with fresh slander and escapes justice. And, anyway, how could the people set a city on the right path when it cannot judge his words correctly? For it is time, not haste, that provides better instruction. The poor farmer, even if he is not stupid, would not be able, under the pressure of work, to focus on public affairs. And, in fact, it is a dreadful thing for the better class of people when a worthless man gains credit by captivating the people with his tongue, though he was nothing before.

Theseus: He's a clever fellow this herald, and an amateur orator. But since you started this debate, listen, for it was you who threw down a challenge in words. **Nothing is less in a city's interests than a tyrant.** First of all, there are under him no laws in common, but he **rules alone, having taken the law into his hands. And this means there is no longer equality. When laws are written down, however, the weak man and the rich man have equal justice; weaker men are able to answer the prosperous man in kind when badly spoken of, and the smaller man overcomes the great man if his cause is just. This is what freedom is:** 'Who wishes to bring forward any proposal he has that is good for the city?' The man who wants to do this gains fame, and the man who does not remains silent. What provides more equality in a city than this?

Where the people rule the land, they take delight in their supply of young citizens; but the autocrat thinks this is bad for him, and, out of fear for his tyranny, kills the best people and those he thinks intelligent. So how could a city become strong when someone cuts down and plucks off its young men like ears of wheat in a spring meadow? Why should a person accumulate

wealth and a livelihood for his children, only to see his work produce a greater livelihood for the tyrant? Why should one keep one's daughters virgins at home – a sweet delight for tyrants whenever they have the inclination, but tears for those providing it. Let me no longer live if my children will be married by force. Such are the arguments I have launched against yours.” (Joseph Roismann, 2011)

In this conversation one can clearly see that Theseus gives quite importance to the concepts of equality and justice. When he says the city is free, he points that there is no one in charge in the city, no man is superior to another so that everybody has equal rights and powers; therefore there is the concept of democracy but not tyranny. When he speaks about the tyranny he speaks as if it is the evilist and most unhumain concept in politics; for him, one person seen above all is completely the doom of the community because the superior person cannot accept the better ideas without risking his position, and thus this can only lead the community to regress. Lastly, it is a well-known fact that Theseus is the father of democracy in Athens and is appreciated for his open-minded visions.

As it is mentioned before, in every myth, the hero has to go through three main stages while completing the quest, which are “departure – initiation – return”. Theseus also goes through these stages in his heroic quest and it can be discussed in this work gradually.

The departure part in Theseus Myth;

Theseus is the son of a god and as a hero has to fulfill his destiny which is granted to him and to do that he has to take an action. First he has to earn the title of being Aegeus' son by lifting the rock and possessing the sandals and the sword of his father. Theseus decides to prove himself to Aegeus, prove that he is worthy to be called his son, prove that he is powerful and fair in every situations; he takes the road from Troezen to Athens which is a dangerous road to be crossed. This first stage of the journey brings many victories; through the way Theseus comes across with the tyrants and defeats them; another way of proving himself in the eyes of a fair and powerful man.

The initiation part in Theseus Myth;

The departure part is also in relation to initiation stage in which the hero starts his quest with overcoming the minor obstacles but all these minor obstacles lead him to his destined quest. The main quest for Theseus to accomplish is to kill the beast living in the Labyrinth which is called the Minotaur. By the order of Minos, Athenians should send seven youths and seven maidens to the Minotaur as the ritual commands, Theseus decides to be one of them to kill the beast, Theseus overcomes this quest with the help of Ariadne who is Minos' daughter; she gives Theseus a ball of string that can help him find the way in the Labyrinth. He kills the Minotaur and drags the beast through the streets of Athens. The beast have killed hundreds till, and then Theseus comes with his heroic powers and puts an end to this crucial ritual.

The return part in Theseus Myth;

Lastly, the return stage comes ahead and Theseus starts his journey back to home after killing the beast. First Theseus steals a ship to go away but cannot move away without fighting; fortunately without any loss, they are able to get away from the shore with Ariadne. However, Theseus betrays the woman who has helped him kill the Minotaur. He leaves Ariadne on the shore of Dia/Naxos and returns home. Thus, a hero starts and finishes his journey.

1.4. Mythemes in Theseus Myth

A mytheme is the smallest constitutive unit of a myth.

“The identity and peculiarity of a myth are provided by its set of mythemes. The topic, theme, fundamental situation, and archetype represent the content of a mytheme, which is “the smallest unit of discourse bearing mythical significance”, situated “at the core of the myth”, being of a “structural nature”, or “schematic” nature, where “the verbal dynamic dominates the substantiality” and which can be used by authors from different periods “depending on the repression, censorship, morals or ideologies of a certain period and certain milieu” (Durand, 1998, p:303 – 304)” (Golban, 2014, p: 2498)

Tatiana Golban explains in her work called “Reconstructing the Odysseus Myth: The Postmodern Condition in Captain Corelli’s Mandolin” that a myth can be explained by its mythemes since mythemes bear a various numbers of aspects represented in the myth such as the topic of the myth, the archetypes that are idealised, the theme that wanted to be given in the myth, and so on. The mythemes have universal meanings that they can be presented in many myths because the effects on reader should be the same. They are the center of the myth that moves the reader, they do not mean to stay in the past but are ready to be used in any certain time.

“Our purpose is to attempt the breaking down of the mythic scenario into the smallest constitutive units in order to observe the succession of the events and the association of these units to each other. In other words, we conceive the myth as a system of signs and mythemes which are universal and tend perpetually to recombine, and, consequently, to transform the pre-existing mythological constituent units into a new system. The newly constituted system will prove the capacity of the same units to appear in another form, even in an inverted one, creating as a result new meanings.” (Golban, 2014, p: 2498)

Golban continues her words and explains the means of mythemes, thus, to be able to observe and discuss a work, the smallest units need to be organised and explained through the story and mythemes, here represent these smallest units that bear the meanings of the myth. They need to be connected and related to each other and this connection/relation creates the overall meaning of the myth.

There can be many mythemes in one mythical story but should be in relation to each others; all the mythemes have to serve a certain purpose which means they all have to have something in common. A mytheme can be an image or a written concept, but always has a meaning behind. It is one of the most important elements in a myth because it has a certain meaning that affects the story and the reader from the very beginning and it is important to say that one mytheme is not specialised to a certain myth but it can be seen in other myths because mostly mythemes have universal meanings that can affect the reader in every way. For instance, one mytheme can be called underworld which can clearly be seen in every myth and it

certainly represents an important aspect in the myth and in readers' lives. Claude Lévi-Strauss calls this feature of the mytheme "bundled" meaning that it can be taken into consideration in any myth because all shares the linked images.

There is a certain amount of mythemes in Theseus to be discussed; some of them can be familiar and understandable to the reader and some of them can be hidden behind the text but can be uncovered. Therefore it is reasonable for this work to go through and discuss the mythemes one by one.

First of all, it is important to focus on the **Labyrinth** mytheme because it has a very important effect on the myth and it shows a very unique resemblance to the real world. The word "labyrinth" means "a structure with complicated passages through which it is baffling to find one's way"; a construction that is designed to make the passenger get complicated through the way, there are many ways to go through but it is confusing because its aim is to beware the passenger and make the centre to be found difficult. It is a hidden journey for the passengers to attend because there is no certainty in reaching the target or the centre and it is not certain to find the way back in the great construction called Labyrinth. The very first thing is to enter the Labyrinth and this might symbolise death because it is a journey to an unknown place, a place that is dark and full of unknown prospects which is similar to the underworld or death. The centre of the Labyrinth bears the prize which is represented as one's "true-self"; one can only reach the centre by being moral, true, fair, wise, and strong, and these aspects should only be found in a man who deserves to find the prize in the centre; after finding the prize the second stage starts in which the passenger is lead to a stage which is called resurrection; in the resurrection section the passenger fulfills the task by accomplishing what he is destined to do and then finds his way back out; lastly he comes out of the labyrinth. The journey through the labyrinth, the physical journey is actually a metaphor for the passenger to be able to complete or to accomplish the journey of inner labyrinth; thus, if the passenger is able to complete the task and get out of the labyrinth then he finds his way out in his inner labyrinth and accomplishes the self-discovery.

The Labyrinth mytheme is most certainly terrifying, it is a unique place that puts trials and obstacles on the way, it has many dead-ends which means that it complicates the passenger, but in the end if one is able to find the centre and find his way back out then the self-discovery and the physical discovery can be said “accomplished”.

The Labyrinth in Theseus myth represents the place of darkness, a home to a beast, a place that death overcomes in every situation, a place that no one is able to survive in, a place that only serves to cruelty and violence; it is built by Deдалus to host the beast called the Minotaur. The victims that are sent to the Labyrinth are brutally killed by this beast. Until Theseus enters the Labyrinth and kills the Labyrinth this beast does not leave a single person alive in his house. The Labyrinth is a place described as dark, filthy, and scary; a place where every possible ways are in favor of the beast. In Theseus myth or any other work that includes the Labyrinth motif presents an aspect that one has to go through such difficulties and complications to earn the success in life and in self.

The second important mytheme in the myth of Theseus is the **Minotaur** which symbolises the death itself; the beast is a half-man and half-bull; is meant to be the destruction on people who enter the Labyrinth. The Labyrinth symbolises a rough path in which the beast tries to seize the victims and mean to kill them. A mytheme is not only to be mentioned or specified in one myth but it is more to be mentioned or discussed in other myths as well. This mytheme symbolises not only death but a crucial death. This Minotaur mytheme can be transferred into many different aspects in other myths; for example this beast can be transformed into a drug that is meant to kill people eventually. Therefore, the mytheme of death is not only to be specified to the Minotaur but the Minotaur mytheme can be transferred into many crucial moments that eventually lead to death.

However, there is a scene in which the Minotaur is described and the Minotaur meets his half-sister Phaedra; this scene also gives us the impression of a beast that might have some earthly feelings;

“Phaedra stood before her abductor. She examined him from the bottom of his hooves to the tip of his horns. He was huge. A dense pelt of golden hair covered his shoulders, chest, belly, and thighs. He looked all golden in the moonlight. His horns glittered, and his eyes were pools of light.

“Hello, Minotaur,” Phaedra said.

He grunted.

“Are you going to kill me?”

“No.”

“Why did you carry me off, then?”

“I heard you singing. Your voice ...” he reached out and touched her lips with tip of a hard finger.

“What about my voice?”

“My mother used to sing to me. Then, one day, she was in pieces on the ground. Your voice is like hers.” (Evslin, 2014, p: 305-306)

A monster is not normally presented as having emotions but in this case, the Minotaur is presented to have such; the beast hears the voice of the girl and catches her, this is something that shocks the reader because, it is known for a beast to kill people, it is a well-known instinct for a beast to have, nevertheless in this scene the beast feels something, something that might not be defined accurately but it does not kill the girl. Moreover, the song that Phaedra sings is the same song that the Minotaur’s mother used to sing; the song here is the symbol for the Minotaur to show emotions; it is inevitable for it to remember the feeling and show it. This scene is not usual but should be mentioned for the fact that in another plays that might refer to the Minotaur mytheme, the one that is referred as the Minotaur can possess such feelings; therefore it is important to focus on this scene of the myth; a beast might be capable of having such emotions.

Ariadne is the woman who helps Theseus to enter the Labyrinth with a ball of thread and with the help of it, Theseus is able to get out of the Labyrinth with

victory. She is the daughter of Minos and the half-sister of the Minotaur but she is so eager to get out of the Athens that she makes an arrangement with Theseus that if she helps Theseus kill the beast then they will get married and she will leave the city. Theseus agrees and she helps Theseus to kill the beast and then leaves with him. First Theseus keeps his promise and marries Ariadne and they leave Athens, but on the shore of Dia, for an unknown reason he leaves Ariadne while she is asleep. This action shows the very first betrayal from Theseus. Ariadne is now the representative of the victim after being left on the shore. She helps Theseus to fulfill his destiny which is to kill the beast, she betrays to her own brother –no matter what or who he is- , she betrays her father and helps Theseus for only to be left on the shore. This action can be identified as a betrayal act in any occasion therefore can be seen in many mythical stories. Therefore, this Ariadne's situation in the myth can be identified as a betrayal mytheme and can be seen in other myths or any other story forms; because the betrayal is a very important aspect for characters and the story's flow to be mentioned.

Ariadne is not only to be examined under the terms of betrayal but also the advisor and the wise, since she helps Theseus how to enter and get out of the Labyrinth. The Labyrinth is a place where no one has been able to get out until Theseus; he gets a ball of thread from Ariadne and he ties the one end to the entrance of the Labyrinth and finds the Minotaur and kills it; by the help of the thread he is able to find his way back out. Here, the help from Ariadne is essential because Theseus might not think of such technic before entering the Labyrinth, therefore it is accurate to mention for Ariadne as the advisor. She also gives hints on killing the beast since she is the beast's half-sister and being in that city and hearing many things about the beast makes her know lots about the beast. Thus, Ariadne in the myth can represent two aspects; one is the situation of betrayal caused by Theseus, and the other is that she is the embodiment of advisor that can be also seen in other myths with a different form.

In the beginning of the myth, Theseus faces a trial that he has to lift a rock and get the sandals and the sword Aegeus has left; thus he does and possesses them. Afterwards, he wears the sandals and uses the sword in his journey. These items can

represent the help from the father to the hero, since he gets the spiritual power from them, he now has the understanding of having his father's belongings and this situation makes him more powerful inside because no one is capable of fighting depending only on the physical strength but there should be a spiritual thing that one can rely on.

The ball of thread is the most essential help given to Theseus in the myth because without it Theseus would never be able to find his way out in the Labyrinth; therefore the object is necessary for the Theseus myth and is very important to be mentioned. The object symbolises the way out, the survival, the life that is granted to the hero. The initial stage in a mythical hero's journey should always bear an aspect that leads to the salvation, in this case this small ball of thread grants the hero his salvation. In any mythical story, something is necessary to grant the salvation and the object or the thing can be changed according to the story. This ball of thread is the symbol for salvation in Theseus myth but the salvation does not necessarily belong to an object, it might be a person that leads the hero to his salvation.

2. THE REVISION OF MYTH ON THE CONTEMPORARY STAGE

2.1. Postmodern Theatre

Drama plays a strong role in the postmodern period; many names give importance to the field such as Beckett, Ionesco, Pinter, Handke, Bernhardt and Ridley. The conditions in postmodern period shape the art's development as well, because the aspects that are discussed in the works share the world's contemporary problems and views. Therefore to see a postmodern theatre or any form of work is to see the period itself. Moreover, there are specific aspects to be discussed in such works and to see that postmodernism comes with the rejection of modernism and what modernism supports; therefore what is there to focus under the terms of postmodernism is to go against the understandings of modernism.

“... postmodernism is a phenomenon whose mode is resolutely contradictory as well as unavoidably political. Postmodernism manifests itself in many fields of cultural endeavor – architecture, literature, photography, film, painting, video, dance, music, and elsewhere. In general terms it takes the form of self-conscious, self-contradictory, self-undermining statement.” (1989, p:1)

Linda Hutcheon says these words in “The Politics of Postmodernism” in which she gives the very well-known definition of postmodernism. Through the definition, one can understand that the postmodernist aspects are mostly contradictory to former ones and therefore are on the phase of opposing the ideas. It is an open field that can involve many forms of art and these forms develop with the change, a change that can only be done with the glimpses of the period.

Postmodernism foregrounds the postmodern drama in which the reflection on concepts of reality is represented and shaped. Postmodern drama, therefore, focuses on the reflections of the reality and claims that there cannot be a single version of reality but the versions of it.

Kerstin Schmidt says in “The Theater of Transformation”, “The dramatic concept of self and personal identity expresses postmodern concerns; the physical

space on stage, and the event of the individual show further complicate the issue.” (2005). All the characters display a particular self in the play in which the postmodern situations and problems might be seen and taken into consideration; moreover, “mise-en-scene” is a postmodern drama term which explains the dynamic relation between the characters and the stage, and the stage is also designed according to the postmodern conditions. The complications therefore are heightened by the characters according to the postmodern representations.

Schmidt also says that

“Drama and theater are particularly suited to raise questions about the relationship between text, discourse, and performance, about the transformation of fixed words on the page into an articulation on stage, about presence and representation, about the pluralized and fragmented self, about the role of spatiality, and about drama’s own conditions and processes of existence – all of which are major postmodern concerns.“ (2005)

He explains the concept of the text and the performance. Text is the initial part of the work; without it there can be no source of art; discourse is the meaning that lies under the text in which more information can survive to the spectator, the artist displays his or her understanding of the world and the human being with the help of the text and also puts inner meanings to the story; and the performance; actors give lives to the characters and they make the story more reliable with the emotions, their effect on the spectator is essential therefore the performance is an important part of the theater. It is an important role for the actors to take the written words and combined them with emotions and realistic aspects, the representation therefore is quite important. The self is an important subject to be discussed in postmodern theater because the representation of the self displays a complex situation, the characters are frustrated and are eager to hide their true selves, therefore the self might be seen as many through the play and one can come out at the very end. They all are specified as the problems of postmodern drama and are to be discussed under these terms.

Postmodern theatre involves a variation of works and some are presented in a very specified one called in-yer-face theatre, in which plays display the similar aspects .

“The widest definition of in-yer-face theatre is any drama that takes the audience by the scruff of the neck and shakes it until it gets the message. It is a theatre of sensation: it jolts both actors and spectators out of conventional responses, touching nerves and provoking alarm. Often such drama employs shock tactics, or is shocking because it is new in tone or structure, or because it is bolder or more experimental than what audiences are used to. Questioning moral norms, it affronts the ruling ideas of what can or should be shown onstage; it also taps into more primitive feelings, smashing taboos, mentioning the forbidden, creating discomfort. Crucially, it tells us more about who we really are. Unlike the type of theatre that allows us to sit back and contemplate what we see in detachment, the best in-yer-face theatre takes us on an emotional journey, getting under our skin. In other words, it is experiential, not speculative. “ (2001)

Aleks Sierz explains in-yer-face theatre in his work called “In-yer-face Theatre: British Drama Today”. It is certain that in-yer-face theatre the play is full of shocking events that spectator is not used to see; The characters are shockingly evilistic and have no moral values; they cannot be portraided as examples for the society. This theatre is not conventional and traditional, it is new to the actors, it is new to the spectators and to understand the meaning one should be able to focus on the shocking events because everything is supported with an inner meaning. The actions put a strain on spectators’ nerves; they are visually disturbing and are striking to the viewers. The tone and the structure is new; the play is full of curses and street language which is not used to the spectator. There are certain things that can be shown onstage, the spectators are already used to this sort of plays but in-yer-face theatre takes this to a whole new level and presents such things that no one has ever seen before and is certainly strong on the views of the spectators. The very important thing is that in-yer-face theatre does not obey the rules of convention but goes against it; there are well-known aspects and norms but in-yer-face theatre does not keep doing the same old things, it is its duty to show the world that there is no boundry in art. Moreover, in-yer-face theatre shows human nature and the real world;

human nature that in such times that is tried to be hidden or ignored. These crucial actions are presented and make the spectator to explore such kinds of feelings that are normally repressed.

Mercury Fur written by Philip Ridley is a play in which shows the aspects of in-ner-face theatre, thus while reading or watching the play it is a fact that the spectator or the reader will surely get shocked and be disturbed.

2.2. Mercury Fur as an Example of Postmodern Theatre

Mercury Fur is a postmodern play written by Philip Ridley that displays a dystopic world in which the world is in a chaos that there is no order, system or moral values; also people are not eager to place the world in order but the otherwise, they are the ones who want to see the world as it is and even worse. This play comes with the characteristics of the postmodern period in which the stressful human world displays its role.

The first thing is to discuss the world presented in the play; it is a dystopic future where there is no law or order, there is no emotion to feel or reflect, there is no unity or spirit of sharing, there is no good or pure, there is no moral at all. In such a world one cannot find a united family that sticks together and overcomes the obstacles. There is chaos in every aspect of the world; there is no force to come against to this chaotic actions happening in London.

“Mercury Fur is a strange account of a dystopic future in which all morality has become subordinate to the gratification provided by psychotropic ‘butterflies’. The impact of these butterflies is to erode memory and morality such that the main characters of the play have no qualms about providing both a venue and a young boy to furnish the fantasy of a wealthy man determined to act out a paedophilic snuff movie. Following the accidental death of the young boy, his role is transferred to one of the conspirators in a grimly farcical manoeuvre. All turns out comparatively well when the customer is shot, and the rest of the characters get caught up in a bombing raid. The audience may experience a mordant humour, even perhaps a kind of grim moral satisfaction, at this outcome. I think that Ridley is here depicting a dystopia

that plays upon the fears of those who are pessimistic about humanity in general.”
(Wyllie, 2013, p:71)

Wyllie defines the play as a dystopic future in which there is no morality but the needs for butterflies which are the drugs that make people calm and dull in the face of situations. These drugs have a purpose to diminish the reality and memories within person and it is something that makes the person addicted and not care about the things around, even if there is a chaos or death surrounding they do not comprehend the circumstances. They are not even capable of understanding the pain or the destruction; in a scene where Naz is replaced with the Party Piece, he is saved by Elliot, Darren, and Lola after a while of torturing; he is wounded but he is not completely aware of the situation as long as he has friends - which is a big deep wound that Naz carries - and is on drugs; he says something that shocks the audience

“Naz I ain’t worried. It feels fucking great.” (Ridley, 2005, p:123)

The audience is shocked that the wounds do not really affect the character. The most important reason can be the butterflies that Naz has been taking; because he does not really feel or understand anything.

Wyllie describes the play with such words that the characters have no problem putting a ten year old into a movie in which the boy will violently be killed. Throughout the play, things go wrong for the main characters and they all get their doom and this might affect the reader in a calming way as Wyllie describes. Ridley focuses on a certain audience who have a pessimistic view of the world and humanity and he tries to touch this inner fear.

Andrew Wyllie explains Philip Ridley’s interest of memory with these words

“Philip Ridley’s plays are united by a concern with memory to an extent that places the function of remembering at the centre of his output. From *The Pitchfork Disney* (1991) to *Shivered* (2012), all of his nine plays written for an adult audience deal in various ways with the role of memory in achieving or losing an adult identity.”
(2013)

He focuses on the fact that Philip Ridley gives importance to the concept of memory and tries to use the concept in his works as much as possible; the memory for Ridley is not always there to be lost but achieved as well, therefore there are two results for the memory concept, one is to achieve the memory which is lost before and the other is to lose it, lose the memory, the mind and eventually the self.

The characters do not have the capacity to remember the old past because they use butterflies that can affect their mind; however not everybody is on drugs or a drug-addict. Elliot for example, does not use them because he knows what they are capable of doing to minds of the people. However, not-remembering-at-all concept is not completely given in the play because the characters try to force themselves in remembering such important moments. One important moment that the brothers try to remember is placed as this:

“Darren I remembered the wooden guns.

Elliot stops what he's doing.

Darren The wooden guns. Dad made ‘em. Remember? *Slight pause.* Ell?

Elliot Yeah, yeah, I remember. I didn’t know you ... Forget it, Darren.
Come on. Help me tidy up.

Darren Dad made us one each. He carved our names in the handles. They had triggers. The triggers didn’t move.

...” (Ridley, 2005, p:11)

In this scene it is clear that Darren tries his memory to remember their past and Elliot is shocked to see Darren is actually remembering because he knows that people who use drugs like Darren are not capable of doing that.

Wyllie continues with this words “In Mercury Fur (2005) it is the absence of memory that lies at the heart of the play, which serves as a portrait of the fatal dangers, of allowing cultural and personal memory to become obscured.” (2013) in which it is a certain fact that Mercury Fur highly deals with the concept of memory and presents its absence and the effect of the memory loss on people. The loss of

memory is in fact the reason of becoming dull through the play; the most striking fact that with this loss the moral values become at the risk of diminishing, the values, emotions, comprehending the reality and most importantly the self within becomes blur, therefore this concept of memory lies at the centre of the play. The memory is the most striking and brutal aspect in the play and its effect mostly is described as dangerous but there is the need and necessity of remembering since the destruction can only be overcome by remembering.

Philip Ridley says that 'Storytelling is our morality' because the storytelling is the act of telling what is known for the humanity, what is usual or hidden and mostly it is remembering the past and putting reminiscences into the story; the remembering of the self, of the culture, of the world. Remembering the aspects, the aspects that are done in the world, that remind people who they are, who they are in reality, their values and morals. In its relation, the storytelling is in fact to present the moral values of human kind.

What about the source of this absence of memory; what makes people forget and disregard the past reality. The butterflies. Wyllie describes the butterflies as psychotropic which means they have an effect of making people dull and not active in the face of actions. This causes people to forget and thus to forget about their culture; the result is the cultural annihilation; it also causes people to forget all the moral values, thus it is the annihilation of moral values.

The play serves the theatrical form which is called in-ye-face which is odd when one sees all the other plays of Ridley's serve the in-ye-ears form. The visual effects are intense; even the cover of the play presents a heightened image which is strongly disturbing the audience. Wyllie describes the cover with these words

"The cover of the 2005 Methuen edition of the play shows a pretty pubescent boy dressed in a gold lame suit standing in front of a butcher's window display of dismembered animal parts, thus vividly making the parallel with the treatment of the Party Piece boy in the play as exactly a piece of meat." (Wyllie, 2013, p: 72)

He explains that the boy in the play is described as a piece of meat through the play. There is no reference to the boy as a human that can have a life or emotions or even

the right to live. How the animals stand in the windows of the butchers that cannot resist is the exact situation of the Party Piece in the play; he has no right to speak, choose, resist, or live. The visual effect is therefore strong and mostly serves or supports the characteristics of the form in-yer-face. The shocking imagery of the boy standing in front of the butcher's as a victim to be slayed is definitely a great example of in-yer-face theatre imagery.

There is a very important and yet confusing assumption given by Wyllie with these words:

“Mercury Fur has at its heart an awareness of the dangers associated with memory loss, and it uses physicality as an experienced present that helps the audience to share the loss of awareness of the past. Perhaps this shared awareness is heightened by the fact that the play is set in a dystopic future, so that the past that has been erased from the collective memory of the characters might be the present of a given audience.” (2013)

He means that the play displays a dystopic future in which the memory loss is intense, but the most importantly the play affects the audience in such a way that the past that the characters have forgotten might be the present of the audience that are watching the play and thus the audience gets the ultimate shock by feeling or sensing that the play could be real in an ultimate future.

Anna Harpin speaks about the traumatic effect in Mercury Fur in which she claims that the play with its characters, the sacrificial event and the language, shows a trauma that should affect the person/audience in such a way that causes an empathy. Thus, one must feel the pain that the victim feels, fear as the victim does. The sight that is brought to spectator must place the catastrophic feelings inside. Harpin aims this situation in her work “Intolerable Acts” with these words;

“Through a consideration of notions of cruelty, endurance and spectatorship, the paper explores how far Mercury Fur stages an ethical encounter with traumatic material. If, for Ridley, to view is to act, then one must reflect on the visual dramaturgy of his spectacle of pain.

... it is through an amplification of sight that Ridley's practice stages an engagement with trauma and also prompts an ethical embrace of an other's pain. Mercury Fur harnesses heightened performance strategies in order not to create a pseudo-experiential encounter with cruelty but rather to stage a responsible encounter with spectacle of pain. In this way, Ridley asks some to self-consciously endure an other's catastrophe." (2011, p:102, 105)

Ridley tries to make the audience to be affected from the events and the characters, but that does not only stay with the audience; Ridley also focuses on characters to show the empathy aspect, it is a very important aspect to be focused on because the feelings should be mutual at the end, thus this aspect is strengthened with a scene performed by Elliot and Darren.

Elliot [...] Get inside my skull. You wouldn't last a minute. You'd be screaming to get out.

Darren All right, all right.

Elliot Slit my skull open. Know what it'll be like? Like slitting open the guts of a great white shark. Stuff'll come out like you wouldn't fucking believe. "
(Ridley, 2005, p:9)

In this scene the characters are in an argument and the big brother, Elliot, forces Darren to think as if he was Elliot because Elliot is the mind that thinks every single detail and sometimes can get tired, and the burden of his brother should not be one of the things that Elliot should worry about. Ridley puts this scene in front of the spectator to show that the empathy is an aspect that should be committed by everyone.

The concept of darkness is displayed in the beginning of the play; the scene is dark and nothing to see until Elliot appears. This darkness symbolises from the very beginning that the world is in a dark place and everybody should be alerted; the light has abandoned the world, the chaotic events will flow through the play.

"A derelict flat in a derelict estate in the East End of London. Layers of peeling wallpaper (many cleaner patches where framed photos once hung), several pieces of

old furniture (armchairs, sideboard, shelves, etc.), well-worn carpet and smashed ornaments. Detritus and dust cover everything. As well as the front door there are doors to balcony, bedroom, and bathroom. All this, however, cannot presently be seen as, with the windows covered with plywood, the flat is in darkness.” (Ridley, 2005, p: 3)

The light can only be given by the materials but natural; as if the sun has abandoned the world and the light is now in the hands of the human race.

The sound motif is very important in the play; the crucial events involve extreme voices that strike the audience. In the play there is no dialogue on-stage for two pages, all the speeches are connected and presented by screamings and yellings. The voices/sounds are necessary for the play to be presented; in a play whose aim to shock the audience in every level, the sounds have to be brutally real and extreme.

“Screams start to be heard. Muffled at first, growing louder. The sound of struggling. Sound of Party Guest saying, ‘Tell me the truth’, and ‘I’m gonna hurt you!’ etc. Sound of Spinx given directions: ‘Hold him still’ and ‘Over here!’ and ‘Move the light here’ etc. The noises from the bedroom become increasingly horrific.” (Harpin, 2011)

This part in the play displays a very striking moment when they all go to the bedroom where they will kill the Party Piece –now is replaced with Naz-, and there is nothing to see on the scene since the actors leave the scene but the voices coming from the other room still affect the audience. The sound motif is therefore an important aspect to be discussed.

As Wyllie puts the assumption that the play shows a dystopic future that might be the future of the spectator; Harpin supports this idea with these words; “Philip Ridley’s 2005 play Mercury Fur is set in a not-too-distant future dystopia.” The words “not-too-distant future dystopia” refer to the expected future that might fall into the spectators’ eyes while watching, because that future with the present situations that go wrong might cause a kind of future that is presented in Mercury Fur.

“Memory has dispossessed the rememberer.” says Harpin and gives an example from the play in which Naz tries to remember a past memory; but in this scene one can clearly see that Naz pushes his limits to remember; it is like he tries to communicate with the part that makes him forget his past and tries to beat it. It is a very difficult task for someone who becomes an addict of the butterflies.

Naz Hang on! I think... Yeah! That’s it! They killed her!

Darren Who did?

Naz Hang on... Hang on...

Darren Come on, mate. You can do it.

Naz Yeah! We was in the süpermarket. Me. Mum. And... Stacey! That’s her name! Stace [...] Can hear Stace crying but I can’t see her. The crying is real close. It seems to be coming from this big smashed fru,t. It’s all red inside and very juicy. It’s got an eye. It’s Stace!” (Ridley, 2005, p: 33)

The memory loss is again focused in the article, *Intolerable Acts*. The memory loss affects the chronology in their lives; the time is not secure anymore.

In theatre or any kind of work, home is an essential part which needs to be discussed and expressed; it can have many meanings and messages for the reader, therefore the “home” aspect has to be focused on. Lib Taylor defines a term which is called “The Unhomely Stage” in which the concept of home is in negative meaning; there is no home for it to be discussed, or the home is not sufficient enough to be called “home”. The “unhomely” represents the not belonging, not becoming a subject of a place or a nation, not being able to survive in a certain place when it is to be felt home.

“‘The Unhomely Stage’ as a category of postmodern theatre which responds to contemporary lived experience of fragmentation and insecurity; re-evaluating what it means to feel ‘at home’ in the modern world; focused around explorations of migration, journey, loss, and memory. It focuses on troubling feelings of disturbance and fear.” (Taylor, 2006, p:205)

In a place where no one can feel at home it is certain that one cannot feel secure or be a part of something or somewhere. It is certain that without a home there could be no sense of feeling of belonging to a nation or a country, there could be effects of losing memory because without a home means without any family or people to depend on or have in common; thus it is a fact that one has no chance but losing everything that he/she has from the past.

The concept of the “home” refers to such feelings that one can have such as feeling secured, belonged, loved and etc. and also this concept helps one to evolve and become a part of a community and have a homeland.

“‘Unhomely’ performance aims to induce unsettling meanings and felt disturbances through a montage of performance acts which resonate in the experience, memories and cultural knowledge of the individual spectator and which are shaped by the physical (individual) performance/spectator relationship. Visual imagery is very significant in this process, but it is also in performance soundscapes that the ‘uncanny’ eruptions of memory, fantasies and dreams are potently felt. The visceral dimension of sound which connects the audience physically to the event produces a somatic experience, giving rise to moments of visceral shock, which can undermine the impulse for rational or cognitive interpretation.” (Taylor, 2006)

Lib Taylor focuses on the means of ‘the unhomely stage’ in which the performers show the unplaced feelings in an unhomely stage where the location presents a dystopic version and people do not feel of belonging. In a theatre where the play displays an aspect of “unhomely”, the sight effects, the visual effects play an important role through the play and the performers display the most shocking acts for it to pierce the audience. The sound effects are also very important to be focused for Lib Taylor as any others because for example in ‘Mercury Fur’ about for two pages there is no action on-stage but the dialogues and voices come from off-stage which shock and move the audience.

The unhomely concept in Mercury Fur is a very important concept to be discussed since the characters are homeless and the world just forces them to be stay like that. In a dystopic world, “home” is an important subject to be referred but the

lack of home is mostly presented. The characters have to abandon their homes when the first butterfly effect has struck. Elliot and Darren are brothers and they were about to be killed by their own father when he has decided that living in such a world can make everyone cruel and to die is the best solution, but the brothers and their mother have survived; nevertheless they have been homeless since. Their journey has led them to many places but nowhere has ever been a home for them. Spinx and Lola are also brothers who had to leave their home after the strike and could not find any place to make a “home”. Naz, without his family, has to live in wherever he can find because he is alone in this dystopic world and the concept of home cannot entirely be fulfilled.

The true self or the authentic self must be discussed under the circumstances of the play ‘Mercury Fur’ in which the characters display different kinds of roles that they are not in the presence of themselves, they do not represent their inner identities but the fake versions or the pressured versions of them. Therefore, it is a difficult way for them to be examined under the terms of the true self. Another important point to be focused on is the relationship between the characters; because they all hide their inner selves from each other and they are not eager to show the insecure facts of themselves; it is understandable since they live in a world which can be called dystopic and they do not have the luxury to show any threatening facts of themselves. The human relationships are shown as devouring, destroying and have negative effects. The characters attain to have authentic selves, some achieve and some fail but to watch them go through phases in searching is extremely shocking for the audience.

To focus on a specific character for this matter to be enlightened; there is a scene where Spinx shows his compassion towards people by saving Elliot, Darren and The Duchess. Since the character Spinx is not represented as a caring person, he must not care for anyone who is under attack or is about to be killed. Since, he is the head of the operation on selling butterflies and organising massacre parties, he is not the type that risks his life to save others. However, the saving scene is described in such a way that, in fact Spinx was not always like this but he had to be evolved

because of the circumstances. Thus, the inner self and the represented one is in conflict:

“Spinx Have ya forgotten? Eh? What you were like when I first saw ya?
You were a fucking wreck! Ya shit yourself if someone slammed a door too hard.

Darren He was ill.

Spinx Shut it!

Darren He’d been in hospital.

Spinx Yeah! The hospital he run out of.

Darren It was being attacked!

Spinx You were there too, you stupid fuck. In bed. Helpless. Did big brov
Elliot take you with him when he fucked off to safety?

Darren I... I was in a different ward.

Spinx Intensive care! That’s what you were in! You and your mum. And he
– that cowardly cunt! – he panicked and left you there. (*At Elliot.*) Didn’t ya?...
Didn’t ya?

Elliot Yes.

Spinx And who went back for them? Eh? Who went back and saved this
fucking halfwit and the Dutchess. Who?

Elliot You.

Spinx Me! The hospital was a fucking slaughterhouse. I was slipping in the
fucking blood. Two trips I made. *Two!* And who looked after all of ya after that? Eh?
Who got medical supplies and stuff? Who fed ya? Clothed ya? Gave ya somewhere
to live? Who taught ya how to survive in this fucking hellhole? Come on! Tell me,
you nigger, spic, Muslim, wop, Paki, Catholic cunt!

Elliot You, Spinx.

Darren You, Spinx.” (Ridley, 2005, p: 113 - 114)

In this part one can understand that even the big brother cannot keep his mind open and save his little brother in the worst situation; even he is not capable of understanding the situation and goes for his family, yet one person who does not even know who they are, helps the ones in need. This situation shows that Spinx's inner self before everything has gone wrong.

The concept of memory is also discussed by Tatiana Golban and Derya Benli in their article called "The Quest for An Authentic Self: Memory and Identity in Philip Ridley's Mercury Fur", which is one of the most important concepts of postmodernism, in relation to both collective and individual identity is an important subject to be discussed in Ridley's play Mercury Fur; it is not only the individual identity but also the collective one that should be focused on since the past should be gathered in the collective mind. Therefore, its aim can be successful only if there is an authentic self and moral values in human relations.

Golban and Benli explain Philip Ridley and the role of memory in his play Mercury Fur with these words;

"Philip Ridley's play Mercury Fur focuses on the role of memory and its impact upon collective and individual identity. In fact, the absence of memory, attained in the post-apocalyptic world by the dominant power, threatens the possibility of characters to identify with a nation or with an image of the self." (2017)

This memory loss is represented by the drugs called butterflies in a post-apocalyptic world, and this causes them to be separated from their friends, families, cultures, and most importantly their selves. There is loss in gender identity where boys talk like girls, dress like girls, be like girls in every aspect. There is loss in sibling relations where brothers have trouble in connecting and communicating each other and this causes them to be in the danger of community, others and annihilation of the self.

The memory can be one that barely remembered or not remembered at all and the past might not always be as accurate as it sounds in dialogues because of the characters' drug addictions. However, even the ones who don't use the butterflies escape from the past since the past brings them pain. Such pain is presented in the

minds of the characters and such violence observed in the present is only the way to remember the past cruelties. The characters are now familiar with the violence and cruelty and present cruelties connect with the past ones.

The language is even at the risk of forgettleness; while reading the play the curses that one tells to other is familiar to the audience but its complete form is not given since the drugs or the world's dystopic conditions make the mind forget or in the way of forgetting. However, it is clear to see that the language is familiar and is in struggle to maintain some meanings. The example to this situation can be given with these lines "Show me, you nigger, Paki, wop, spic, Chinky, Muslim, Christian cunt!". Nevertheless, when one tries to speak their mind or comment on a situation, he or she does it with the help of the language, therefore it is a fact that the language is the tool in which the communications appear and provides a half-remembered memories into the present.

The characters are presented as weak and easily manipulated, therefore their identity is not strong to be presented as reliable; they are mostly depended on others that they are not able to act on their own. As a result, this puts them to fail on the finding of true self and also fail to act upon the events for their own sake. They escape from the reality, they do not want to be themselves but they want to see an image that can fullfil their needs in dreams or hallucinations. The characters do not own their identities, they do not want to have them, they do not have any attempts whatsoever. There is an example in the play to explain this situation:

“Elliot What butterfly was it?

Darren Oh... one of the new ones.

Elliot What new one?... Darren!

Darren I'm trying to remember!

Elliot What colour was it, for fuck's sake?

Darren Green! No. Gold! With blue flecks. Or was it red?” (Ridley, 2005,

p:5 - 6)

Here, the protagonists argue about the drug addiction; Darren is drugged but is not able to remember the drug he has taken; its effect is so big that even makes him forget the colours of the drug he has taken. He continues;

“Elliot What did it do to you?

Darren Famous people... political leaders... killing them.

Elliot Assassination. You ate a red with silver stripes.

Darren Just a wing! A wing!

Elliot How were you fucking assassinated?

Darren I wasn't.

Elliot Who did you assassinate, then?

Darren No one.

Elliot Well, someone was fucking assassinated some-fucking-how!

Darren I saw someone assassinated. Okay?

Elliot Who?

Darren The American twat. Big teeth – Don't tell me!... Kennedy! (Ridley, 2005, p:6)

The drugs make people see things, feel things, and do things; there are different kinds and each of them can affect the person differently and this one makes the character Darren see and be a part of the memory even if he did not actually experience the event. He becomes another person who was a part of a big political event which is the assassination the present of the USA. It is enough for someone to just see an action and then fictionalize it as if he is there or is the one who the action is happening to; Darren is here the one who sits next to Kennedy while the assassination happens. He explains this climatic phase to Naz with these words:

“Darren I look at Kennedy. Half his head is hanging off. And then ...
Kapow! ... My cunt is getting juicy and creaming up. I fiddle with the bone and

brains on me dress. I'm gonna come. I feel it. The sun. The heat. Bone. Brain. Blood. And then – gushhh! My cunt sprays cunt juice all over the car.”(Ridley, 2005)

He is in fact Jacqueline Kennedy in his hallucination; he even becomes a woman, and experiences sexuality in woman appearance. He is away from the reality, away from the real world and most importantly, he is not himself, he is away from his true self. He is not strong enough to become a person, an identity therefore he creates an identity who is strong and is full with excitement so that he can feel some emotions. He makes himself other in his mind and gets satisfaction from other identities.

The dominant aspects progressing in the world force the individuals to obey and leave their true selves behind. The true self in this context is not approachable.

The memory loss is so effective that even the most memorable moments are not remembered, even the most well-known people are not known anymore, even the most famous places on earth are not spoken anymore. The memory loss causes them to be alienated from the world and from themselves. The collective memory loss causes them to be alienated as a national and social identity. They are now the victims of the butterflies.

However, Elliot and the Party Guest seem to be the only ones who are not affected from the butterflies since they do not use them. They are not exactly the types that forget the past or are okay with every cruel and irrational things that are happening in the world. They are not eager to lose their identity, in the contrary they do not become the slaves of the dominant aspects and become clean in the case of drug addiction.

“Naz ... I think it's me dad but ... ya know, I can't remember anything about him at all... It's the butterflies, ain't it?

Elliot Yeah.

Naz If ya stop taking 'em, do memories come back?

Elliot I don't know.

Naz How comes you can remember so much?

Lola He don't eat 'em.

Naz What? Not ever?

Elliot No.” (Ridley, 2005, p:59)

Here, the scene clearly refers to Elliot's cleannes on butterflies. He does not want to use them but is not disturbed by selling them. Here, another thing comes to alive in which Naz wants to see a solution on remembering. He cannot remember his old memories and this upsets him, instead he wants to recollect them and tries to figure it out by asking others; but the answer cannot be given since no one knows.

Especially, the Party Guest insists on having a real experience and having real feelings. He admits that he once used a butterfly but then he understands that all the things butterflies affect are not real and there is no meaning in using something that can affect only on the non-real mind. This way, he maintains his true self; he never loses his true identity and even more he wants to extend the limits.

“Party Guest Ya know, I've tried the odd butterfly. Don't tell the girlfriend. Ha! And... well, they're okay. But it ain't... it ain't real, is it? It ain't real skin. Real blood. Real pain. Oh, fuck, I'm so bloody excited. I feel like a little kid.”
(Ridley, 2005, p:96)

Elliot is also the one who does not use the drug and maintains his true self. He does not obey the non-real world's comfort provided by the butterflies. He does not use the drugs, he does not make himself dull with them but he sells them. He cannot stand against the dominant aspect of the world. He cannot present or apply his own thoughts about the world, his country or the humanity. He denies of using the drugs therefore is able to preserve the individual and collective memories. He does not erase his identity as a Being; he is respected and listened to; even the gang's leader shows his admiration to Elliot by saying:

“Elliot ol' son, your brain... it thrills me. Honest. Tell ya, the best time I ever had was when Lola was looking after ya. Remember? I used to come home and sit by ya

bed and... fuck, ya'd talk and tell me stuff. I think you are special, Ell. Ya know that, don't ya?" (Ridley, 2005, p:82)

Spinx makes it aware for the spectator that Elliot is a special person and his mind is as well. His mind being clear from the drug makes him to preserve his own Being.

The feelings are damaged; in the play one can truly understand that no one is able to think or act right and no one is capable of having true feelings. However, there is the presentation of two brothers who truly love each other and care for each other. It is a different way of showing this sibling love but they create a strong bond in the eyes of the spectator. It is important to see that they have never been separated, they do not abandon each other, they complete each other. No matter how much Elliot gets angry, he cannot leave his little brother behind. This brotherly love becomes very essential and important in the eyes of the spectator because the love between the brothers is unique and cannot be broken easily. Therefore, the spectator holds on to this love and does not let them disappear until the end of the play; the spectator is mostly concerned with the brothers at the end; it is a clever way for Ridley to put a sibling love into the play because this kind of feeling is very effective on the audience. In a world full of chaos, the pure love between the brothers is something that cannot be achieved by the drugs but can only be genuine. There is a very authentic example of love presented between Darren and Elliot:

“Elliot	I love you so much I could chase you and chase you.
Darren	I love you so much I could grab you and grab you.
Elliot	I love you so much I could grab you harder and harder.
Darren	I love you so much I could make you scream and scream.
Elliot	I love you so much I could kick you and punch you.
Darren	I love you so much I could punch you and kick you.
Elliot	I love you so much I could make you bleed and bleed.
Darren	I love you so much I could kill you and kill you.

Elliot I love you so much I could burst into flames.

Darren I love you so much I could burst into flames.” (Ridley, 2005, p: 15)

There is another scene needs to be mentioned for the concept of love; in this scene Elliot shows his love for his brother Darren and his lover Lola. He cannot bear the fact that they can be murdered by others so crucially therefore he comes up with an idea that before such thing happens, he should be the one to kill them, because his killing will be so soft for them to handle.

“Elliot But if things ... if things got so bad I was afraid people might hurt you... Hurt you and Darren and ... I couldn't stand that... You know, I made a promise to Darren.

Lola Oh?

Elliot I'd kill you both before I let anyone hurt you. I'd shoot you while you slept or something. It's like a ... like a comfort to think of it. The power's still in our hands, Lol. Don't you see? We can decide... not to carry on. We can decide to ... disappear.” (Ridley, 2005, p: 66)

The second thing to be discussed is the characters; the protagonists are Elliot and Darren who are brothers and try to survive in the chaotic world; they are alone having no parents. Elliot is the big brother who takes care of his little brother Darren; he sells some sort of a drug called “butterfly” which has an effect of making people forget the past and making them dull that they don't feel anything or care about anything. They cannot be called as rational humans because they are unable to understand simple things, they are like robots obeying the rules and not questioning. Elliot is the one who sells the butterflies but he does not take them, however Darren is an addict who is unable to go a day without one. Elliot is more rational and healthy comparing to Darren. Darren is the muscle in this two people group, Elliot is both brain and the muscle, taking care of everything. Their job other than selling butterflies, having parties with the other characters, Spinx and Lola. Parties are the ones that could only be done in that chaotic world. They make someone's dream come true for money; however these dreams involve a person getting killed/slaughtered. They find an abandoned place like a flat in this case, they tidy the

place and make it ready for the filming. They bring the Party Piece who is overdosed and put him or her to sleep till the planned day comes, and then they prepare him or her according to the customer's killing fantasy dream.

Lola and Spinx are brothers, Spinx is the older and the leader of the group who has a great power over others. He plans the party, brings the customer, and organises everything. He is the most powerful and cruel one in the play. He is the one who really does what it takes to save him and others. Lola is his brother who is an effeminate person, acting and dressing like a girl. Lola and Elliot are together in the play, Lola is also not on butterfly drugs so he is aware of most things and he is the one who shows the emotions mostly; he prepares the Party Piece, he does his make-up and is involved in the plan but he is not the one who stands and watches the killing part, he is not happy that they do such things to people ,but he is also not the deprecator.

Naz is another character who is playing an alone homeless and becomes friends with Darren and Elliot, lately finds himself in the center of the play; He has no family or friends, he is a drug-addict and therefore is like anyone else not being able to perceive the things that are happening in the world. He comes across with Darren and two drug users connect right away. It takes time for Naz to understand what is happening in the flat but then he finds himself in need of friends and becomes a big help for others. Throughout the play he helps Darren calm down when he feel anxious, he helps Elliot to set the scene for the party, he helps the Dutchess to feel comfortable and relaxed, he helps Lola to prepare the Party Piece; because he is alone and inneed of friends, he does everything he can do to hold onto the gang. There is a scene where he shares his gun with Darren, he is so naive in this aspect, he does not mean to hurt anybody, he does not want to become enemies, he just wants a family; therefore he shares the one thing that is the most valuable to him.

“Naz Tell you what, you and me – we’re mates. Right? And you know what mates do? They share their stuff. So this gun – it ain’t my gun. Or your gun. You know what it is?”

Slight pause.

It's our gun. So I'm gonna put our gun here ... See?

Hides gun.

This is ... our place for our gun. Any trouble, first one gets to it – Bang! How's that sound to you?" (Ridley, 2005, p: 29)

However, he is easily replaced with the Party Piece when the ten year old victim cannot endure the pain any longer and dies. He is victimised by Spinx; at first no one helps him or let's say cannot help him but then, they all stand up to Spinx and saves Naz from a horrible end.

The Dutchess is the mother of Elliot and Darren who is unaware of anything around her, saved by Spinx when the chaos first dropped the world and everything went wrong; She is not herself the most time, and in the play there is not a direct reference of her being the mother of Elliot and Darren but the situations happened to the characters match, thus the mother portrait can be identified. She is now under the auspices of Spinx and the others; Spinx is very fond of her; he cares about him and tries to avoid him from the mess that they create. She is unaware of the chaotic world and being drugged by the gang for her sake.

Party Piece is a character played by a ten year old boy who has a very important role in the play, being the victim; he is captured by the gang and being drugged so that he won't be able to understand what will happen to him. Throughout the play he does not speak or react to others, he dies because of the overdose; death does not leave him in the play.

Party Guest is another character who pays the group to make his "dream" come true; a dream that is portraided by him; a dream that is full of blood and cruelty; a dream that is not suited as right for anyone. He wants his fantasy to be filmed so that he can watch it afterwards. He is also the source of salvation according to Spinx.

"Spinx He's paying with contacts. Where to go. Where to be safe. What to say. I'm trying to save us here. All of us! That's why we've got to go ahead with this." (Ridley, 2005, p: 113)

Each character plays an important role in the play; each one has got more things to show than a simple role. They all show the characteristics of a postmodern men might show. They are all in distress, they are frightened of the world even if they are not eager to show, they try to survive in the apocalyptic world by having each other. They don't have a family but they become each other's family. They all do things that they normally would not do. They become the human beings that the world has forced them to be, therefore it is hard to announce them guilty because it only makes them the scapegoat and nothing more. They all portrait more than they present in the play so more can be discussed with the metaphors that they will portrait.

2.3. Why The Contemporary Writers Focus On Myths?

Myths have ability to refer to many important values; they are the examples to many stories and one can easily see the glimps of any myth in any story. Thus, the contemporary writers do not hesitate to include the mythical motifs and symbols in their works; they take the mythical stories as examples and put such characteristics to their characters, such characteristics that find the life first in mythical heroes; by this act, they pay homage to the old artists. These early found creations become the first of everything, the primitive literature as it is to be called. Northrop Frye says "We find the primitive formulas reappearing in the greatest classics – in fact there seems to be a general tendency on the part of great classics to revert to them." in which he explains that contemporary writers go back and find the original stories and characters and take an example from them to make their writings much more valuable referring, because these primitive works have proved themselves to be worthy by not diminishing through time, therefore it is a great way to focus on myths and use them as pioneer.

Myths are valuable to be taken example, but this cannot be the only reason. Myths have the ability to show the rightness in any situation; characters are created to be right, just, and moral, and this portait shows that there is a need of myths to be created; the influence of myths can create an example of a society or a human being.

The human beings that are examples through time and many want to be as these characters, these mythical heroes are seen as the role model for a right man.

Many contemporary writers have used the glimps of myths in their works and there are many examples to be given; Pan by Knut Hamsun, The Crying of Lot 49 by Thomas Pynchon, The Lightning Thief by Rick Riordan, Ulysses by James Joyce, The Ground Beneath Her Feet by Salman Rushdie, The Night Tourist by Katherine Marsh, Black Ships by Jo Graham, etc. Moreover, there are well-known books and movies that include the aspects from myths; such books like Lord of the Rings, Percy Jackson and the Olympians, Harry Potter series, and Game of Thrones, etc.

From early times to present, myths have been found applicable in stories, they are found usefull to make points and deliver moral messages; therefore it is understandable for a writer to go back and find the appropriate myth for his story and use the motifs and symbols that are necessary for his own one.

In this work, the postmodern work called Mercury Fur is going to be discussed for the purpose of its use of myth of Theseus in the play. Philip Ridley focuses on the myth of Theseus in his play to connect the situations of Theseus to his characters; because the Labyrinth motif can be connected to the world which is represented as dystopic and apocalyptic, the Labyrinth is a place that has chaos and so many dead-ends; the world where the characters of Mercury Fur lives is a place where one can see lots of dead-ends. Moreover, the Minotaur motif which is presented in the myth of Theseus can also be connected or paralleled to the evils that are shown in the play Mercury Fur. The beast, Minotaur, is the one that brings evil and destruction; in the play, Mercury Fur, there are many evils and destruction examples that can be seen as the motif, Minotaur. The mythical hero, Theseus has also such characteristics that might be paralleled to the characters of the play. The feelings such as love, betrayal, hate, compassion, etc. and the concepts such as darkness, entrapment in chaos, survival, etc. can be made parallel to each other in the myth and the play.

2.4. Mythemes in Relation to The Myth of Theseus in Mercury Fur

Mythemes are essential in stories and it is not only to be discussed in myths but in any kind of literary work; because mytheme is a concept of such ideas that can be easily found in literary works. They are familiar to the reader because they are already expressed in works before; therefore it is necessary for this work to focus on mythemes that are presented in the play Mercury Fur.

Such mythemes are easily be found because they are obvious in the play but some are not because they are in the unconscious level and are not visible to the reader. First thing to do is to observe and discuss the visual and obvious mythemes and connect the Theseus myth and its mythemes with the play. It is more understandable to discuss mythemes of Theseus in the play Mercury Fur since the myth is involved within the play. Therefore starting with the protagonist of the myth, Theseus should be characterized with the other protagonists of the play.

In the play there are two main protagonists and they are the brothers, Elliot and Darren. The brothers play different character types in the play but they both have some familiar character traits with Theseus.

Elliot is the older brother who is wise, strong, and does whatever it takes to live; Theseus is also wise, strong and is willing to do whatever it takes for the ones who do not have the power to stand up against the evil by themselves. Elliot is very protective of his brother and Lola, he takes the position of the mind in the group and tries to solve the problems; he is in the leader position just like Theseus. Theseus cares about his family and the others, in this case one can see that the things Elliot does cannot be identified with the things Theseus does for survival; but in the myth Theseus is also the one who betrays Ariadne to survive since he cannot go against the gods. Elliot is mostly the one who tries to protect the gang and mostly his brother so he can be identified with Theseus. Elliot is entrapped in the dystopic world and tries to find a way out; Theseus is also the one who is willing to enter the Labyrinth and

kill the Minotaur but in the end he needs to get out. This dystopic/chaotic world is the Labyrinth of the characters in the play.

Darren is also the one who can be identified as Theseus because he is the body and strength in the relationship between the brothers. Like Theseus does, Darren uses his strength against the difficulties. Other than strength, Darren is also very clever because he can come up with good arguments from such subjects and he makes his argument really wise; in the case of the myth of Theseus when they talk about the myth, he is the only one that focuses on the manly perspective that if the Minotaur was a man, then they could communicate rather than fight:

“Darren This ... Minotaur?

Spinx ... Eh? What?

Darren Was it a bull with a man’s body or a man with a bull’s head?

Spinx What difference does it fucking make?

Darren A lot of fucking difference if you’re the fucking Minotaur.

Elliot Explain what ya mean, brov.

Spinx He don’t know what he fucking means!

Elliot He does! – Come on, brov.

Darren Well ... I was just thinking ... if it was a bull with a man’s body then ... this ball-of-string bloke ...

Elliot Theseus.

Darren Yeah. Theseus was probably right to kill it. No question. But if the Minotaur was a man with a bull’s head ... this Theseus might have been able to have a chat with the Minotaur. I bet the Minotaur – if it was a man with a bull’s head – wanted to get out the fucking labyrinth too. They could’ve both followed the string out.” (Ridley, 2005, p: 83 - 84)

This is a unique understanding of the myth coming from the play and it is very strange that Darren comes up with it because his mind so far is presented as

blurred and dull to the reader and yet he creates a different point of view from the story which opens the eyes of the reader towards Darren and see that he is not the one who represents the idiotic one in the play but he can come up with such explanations about such situations. This perspective creates the wise version of Darren and this aspect can definitely be identified with Theseus.

Through the play one can easily see that brothers possess the identity and character traits of Theseus but this possession change or shift from one to another. In the play one can see that, at one point Elliot is represented or can be represented as Theseus and in the other, Darren is. This shift can only be seen with the power that one holds; in that certain point who has the more power or the intelligence gets the identification of Theseus and then situation might change.

From one perspective only, Elliot, Darren and Lola all can be presented as Theseus when the Party Piece accidentally dies and instead Spinx tries to replace him with Naz because they refuse this idea of killing one of them. Naz can be nearly considered as one of them since they meet him that day but Naz helps them with the preparation of the party and should not be wasted with killing. When Spinx convinces them, Lola leaves the place and the other two characters, Elliot and Darren stop the filming and save Naz. This scene shows that they cannot bear the evilistic act they are performing. In this aspect, the heroic action performed by them can be seen as familiar with the ones Theseus performs.

“Elliot No!

Party Guest continues to pull Naz.

Elliot I said, no!

Party Guest Eh? What?

Spinx Who the fuck d’ya think you are?

Elliot It’s over!

Party Guest The fuck it is!

Grabs at Naz again. Naz cries out. Elliot pushes Party Guest away from Naz.

Elliot No, I said.

Party Guest Fuck off, you cunt!

Grabs Naz viciously. Naz screams out. Darren finds himself at the place where Naz had put the gun. Elliot pulls Party Guest away from Naz. Darren picks up the gun. Elliot and Party Guest struggle.

Party Guest I'll kill ya, ya cunt! And then I'll kill the kid – *Raises meat hook* – and then I'll kill –

BANG!

Darren has shot the Party Guest.” (Ridley, 2005)

Here the compassion of mankind steps in and opens the characters' eyes in the crucial event. They all act in the most rational way and in a metaphorical way they kill the Minotaur of their own. The moral values show their effects on the case of Naz and save him.

The space or the stage is very important to be discussed because it portrays more than its images; such an image is presented that shocks the spectator from the very beginning.

“A derelict flat in a derelict estate in the East End of London. Layers of peeling wallpaper (many cleaner patches where framed photos once hung), several pieces of old furniture (armchairs, sideboard, shelves, etc.), well-worn carpet and smashed ornaments. Detritus and dust cover everything. As well as the front door there are doors to balcony, bedroom, and bathroom. All this, however, cannot presently be seen as, with the windows covered with plywood, the flat is in darkness.” (Ridley, 2005).

A derelict place shows that there is no life in that place, not anymore; people abandon the place and the place is now the representative of the dystopic world because derelict means that there is no order, new, or clean which is the perfect description for the place. There was life before and there are proves to be shown with

the framed photos and furniture, and the most importantly the place is in darkness. In the Theseus myth, the Labyrinth is also a place where there is no sense of life and everywhere is dark and lifeless. Therefore, the place presented in the play can be compared to the Labyrinth as well.

Everything starts with the darkness. The darkness can be one of the mythemes of the play because it is connected to many chaotic aspects. In a dystopic world the darkness is the dominant part that cannot be avoided; and darkness do not only represent the visual aspects. When one hears the word darkness, he or she may think of many things before the visual aspect; the darkness can refer to many evilistic aspects and in this case, there are many. In a place where there is chaos and evil, the darkness can be seen in everywhere. The darkness is the power, the darkness is the rulers, the darkness is the estate or the government, the darkness is the society, the darkness is the butterflies, and most importantly the darkness is now the instincts of people that want to come out. The darkness aspect can be the source to many evils and here to identify with the Theseus myth, it is clear that the Labyrinth can be represented as dark and evilistic.

The Labyrinth with its complicated and endless ways, with its monster living inside is definitely a place that show the evil dark forces that the play's space shows. The Labyrinth is therefore can be identified with the world that Mercury Fur presents; because in that chaotic dystopia everyone is trapped and there is not one but many monsters to face to. Both places are presented as dark and full of terrors. One of the most shocking scenes where Naz tells his story and it definitely shows a dystopic picture.

Naz Yeah! We was in the supermarket. Me. Mum. And ... Stacey! That's her name! She's younger than me. She only comes up to about here. Mum still calls her 'baby'. There's not much food on the shelves. I hear a noise. A gang's rushing down the aisles. About ten of 'em. Couple are about my age. They've got paint or something on their faces. Bits of meat hanging round their necks. They're screaming and waving these big knife things. Ya know?

Darren Machetes?

Naz Yeah! Mum grabs me by the hair. Mum pulls Stace by the hand. We try to get out through the back of the supermarket. But some of the gang are already there. We run back down the aisles. I slip in something. It's red. Blood. There's blood pouring from under the shelves. I look through the packets of corn flakes. I see a machete goin' up and down. And someone's hand goin' up and down. Then no hand. Then no machete. But more blood. Next thing I know the gang is all round us. They're laughing. Mum is screaming. 'Don't hurt me kids.' Lots of bladers go swish. Sort of helicopter feeling. Stuff gets in my eyes. Blood. Wipe it away. Look up and see one of the gang holding Mum's head. He's cut it off. He's holding it by the hair. Just like Mum held my hair. I thought, now you know what it feels like. Can hear Stace crying but I can't see her. The crying is real close. It seems to be coming from this big smashed fruit. It's all red inside and very juicy. It's got an eye. It's Stace! The gang has stomped on her head. One of her arms is gone. The gang drags her away and pull off her knickers. She's pissing herself. The piss shoots right up. The gang laughs. One of them gets his cock out and says he'll plug the leak. He sticks his cock in her. One of the other fucks what's left of her mouth. They all drink Coke. They fuck Stace and they drink Coke. I think Stace must be dead now. She ain't moving. I get right to the back of the shelf. I stay there for ages." (Ridley, 2005, p: 33 - 34).

Such experience can be defined as traumatic for a very young boy; he is in a supermarket with his family and it is a normal day for them but then something happens that shocks them. They are vulnerable. The mother is not capable of protecting her children; and even if she is, she must protect them from other children. The killers are children who are most probably on drugs. The butterflies have such effect that they are able to make people slaughter infants. Naz and his family are entrapped in the supermarket and cannot get out; before the world the Labyrinth can also be the supermarket for Naz and his family, since Naz and his family cannot find their ways out in the place and there is not one but many Minotaurs who are presented as children. Naz like Theseus finds his way out but his mother and sister are not lucky like him; they are slaughtered by the children so they become the victims to the dystopic effects of the butterflies.

Butterflies, the Party Guest, Spinx, and even Elliot, Darren and Lola can be represented as the Minotaur in the play. Butterflies are the drugs which make people dull and evilistic, they are capable of making people to find the most crucial instincts and perform them. From the very first butterfly to the last one – which can be said the butterflies are destroyed when the bombings start – they have very different kinds of effects on people but they are destructive that no one should use it. Minotaur in the myth of Theseus has the purpose of killing, therefore destroying and here the butterflies do the same on people. The only difference is here that the butterflies are taken by the people willingly.

Party Guest is the representation of evil in the play; the whole party is designed for him and everything should be done according to his inner evilistic instincts. A ten year old boy needs to be killed; not just only killed but slaughtered and suffered. He is like the Minotaur that wants to kill just because. There is no purpose of killing but he just wants to fulfill his evilistic dream:

“Party Guest Wow! I’m creaming me pants just thinking about it. Not every day the horniest fucking fantasy of your whole fucking life comes true, is it?”
(Ridley, 2005)

Spinx can be identified as the Minotaur as well since the party is organised by him and he is known as the leader of the group. He is the oldest of the group and is the most dangerous one because he has power over them all; therefore he is ready to do whatever he likes and the gang just has to obey his decisions. He is the one who makes Elliot sell the butterflies, he is the one who organizes the party and he is the one that victimizes Naz after the Party Piece dies. He fits well to the definition of the Minotaur or to the aims of what a monster does.

Elliot, Darren and Lola can be identified as Minotaur but not as much as “butterflies, the Party Guest, or Spinx”. They are in a gang who perform a sort of a party that involves diabolical plans in which one person dies brutally in the end. They can be seen as the Minotaur since they are the ones bringing destruction to others by capturing them, and then preparing them for their doom. They are the Minotaur to many people who have died by becoming the Party Piece in their parties;

but they are not the Minotaur to Naz. They stand up to Spinx after he has replaced Naz with the Party Piece; they do not let that happen and save Naz from the diabolical event. Just because of that, they are not entirely the Minotaur that can involve all the evilistic instincts that a monster should have.

The Labyrinth motif is very efficient in the myth of Theseus and this motif is not only be specified to this myth but can also be seen in other stories in different shapes. As it is said before, the supermarket can be presented as the Labyrinth for Naz and his family. The Labyrinth can be the flat since they cannot find their way while entering the flat and getting out. The most visible or understandable Labyrinth motif can be identified with the world that they live in because that world is in such a chaos that every possible way ends up with cruelty and darkness. The Labyrinth motif brings the complications and dead ends and the people living in that world always come across with such difficulties. Theseus enters the Labyrinth with the knowledge of he can get out, but no matter how much he is helped or has a strong possibility, he must be afraid that he might not get out; because nothing is never certain. The characters are like Theseus end up in the “world labyrinth” and they want to get out but here is the “get out” means to survive and they are willing to do whatever it takes to just survive. In the end, Spinx reveals why he has to replace the Party Piece with Naz and perform the party for the Party Guest; and it is because he knows that their Labyrinth has no longer an exit and if they want to survive they have to leave and to that they have to find their way out.

“Party Guest ... The bombing’s gonna start.

Elliot What bombing?

Spinx What d’ya mean ‘what bombing? Bombing! Big bombing! Bombing that blows us all to shit!

Elliot When?

Spinx (at Party Guest) Tell him.

Party Guest The word is tomorrow night but ... it could be ... sooner.

Spinx Sooner! You hear that? It could be any time. (At Party Guest.)
Couldn't it? Eh? Couldn't it?

Party Guest Yes.

Elliot How does he know?

Spinx His girlfriend's got connections.

Party Guest Jesus, Spinx!

Spinx He's got to know. Tell him what she said. Quickly!

Party Guest ... There'll be three days of non-stop bombing. Fire bombs. Napalm. Technology we ain't even heard of. Everywhere's a valid target. Civilian. Military. The whole fucking thing. After three days the soldiers will move in." (Ridley, 2005, p: 111 - 112)

The apocalypse or the Minotaur has come for them in this scene that will devour them. They are entrapped in the Labyrinth and cannot move; thus the result has to be death.

Elliot, the big brother, is aware of this labyrinthic situation and that there can be no way out; the life they live is not valuable and in the end everyone will die. Therefore, he finds himself wondering about death by talking about the "black butterfly"; this butterfly's effect is to make people kill themselves, it is a suicidal effect. Through the play Elliot cannot make himself calm on the issues of violence, he feels like entrapped already by dealing with these kind of cruelties. The Labyrinth motif is therefore to be paralleled with the world they live in, and most importantly, Elliot is the one that is aware of the dystopic situation. The death is there and there is no way out for them to survive. Thus, everyone has to embrace the death in an inescapable world/labyrinth. Golban and Benli explain Elliot's situation with these words:

"...Elliot considers life as unbearable. Without an essence or an agency of Being, Ridley's character seems to question death as the only way out of this inescapable labyrinth. Since he is unable to act outside the imposed ideology, Elliot finds himself

as a victim of a cruel and inescapable organization, where death seems to be a release from the never-ending torture.” (Golban, Benli, 2017)

In the last scene, when the bombings start, the brothers create a love bond that moves the spectator emotionally; because the death is now inescapable and there is nothing but love to show. However, Elliot cannot bear the fact that his brother is going to be murdered cruelly therefore takes his gun; Darren, on the other hand, is still in the mind that they can get out, they can survive since they have each other. The characters portrait different perspectives in this scene; Elliot is being the rational one that foresees the moves and Darren is being the emotional that believes in salvation.

Nevertheless, they both seem to find their own salvations in the end. Elliot finds his salvation in death and Darren finds in believing in love.

CONCLUSION

In this work, the aim is to focus on the details and the aspects that are given in the myth and then are related to the postmodern play called Mercury Fur. Firstly, it is necessary to focus on the meaning(s) of the myth given by the various of writer who dedicate their works to the means of understanding of mythology. It is important to list some of the characteristics of the myth that affects the reader through the story; such characteristics make reasonable understandings on the minds of the reader. These characteristics then, need to be related to the characteristics of the hero that is presented in myth and this hero must have such characteristics that lead the reader to a cathartic moment through the story. The mythical hero therefore displays a very important role in the story and it is necessary to be identified through stages; because very stage portrays an important and valuable aspect of the hero. In this matter, the writer Joseph Campbell creates and identifies the main stages of the hero; and in this work the hero that is needed to be focused who is Theseus is discussed through these stages that Campbell explains.

The myth of Theseus is discussed and some of the parts are especially explained for the sake of the myth's and the mythemes' relations with the postmodern drama. The mythemes are discussed in general and then the ones that are presented in the Theseus myth are explained. Each and every mytheme has a meaning that needs to be distinguished and related to the postmodern drama, Mercury Fur.

The importance for this work to be created is that the revisioning of myth in the contemporary world, in this matter, in the postmodern drama. The myth concept is very important and not to be erased from the memories, thus, there are lots of works that include the concepts of myths. Therefore, in this work, the postmodern drama, Mercury Fur includes the myth of Theseus and the importance of the work is that postmodern world focuses on myth when it is necessary or when there might be a relation within. The relation of the play with the motifs can be related to the myth of Theseus, especially with some of the specific mythemes presented in the myth.

Mercury Fur, the postmodern play needs to be discussed under the terms of the postmodern drama, and especially the postmodern drama form in-her-face; and then

the play is summarised and the specific articles and books help the development of the play's explanation. The motifs are expressed and discussed through the myth of Theseus and then are identified in the play, Mercury Fur; the mythemes also are discussed through the myth of Theseus and then are extended within the play.

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