

**THE HEROINE'S JOURNEY
IN *BIRDS WITHOUT WINGS*
BY LOUIS DE BERNIÉRES**

Berrak BEŐIKÇI

**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
DanıŐman: Doç. Dr. Petru GOLBAN**

2019

**T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ**

**THE HEROINE'S JOURNEY IN *BIRDS WITHOUT WINGS*
BY LOUIS DE BERNIÉRES**

Berrak BEŞİKÇİ

İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

DANIŞMAN: Doç. Dr. Petru GOLBAN

TEKİRDAĞ-2019

Her hakkı saklıdır

ABSTRACT

Institution, Institute, : Tekirdağ Namık Kemal University, Institute of Social Sciences,
Department : English Language and Literature
Title : The Heroine's Journey in *Birds Without Wings* by Louis de
Bernières
Author : Berrak BEŞİKÇİ
Adviser : Assoc. Prof. Petru GOLBAN
Type of Thesis, Year : MA Thesis, 2019
Total Number of Pages : 54

Louis de Bernières is one of the most accomplished novelists of the 21st century and his books are among the best-sellers. As a postmodernist novelist, de Bernières deconstructs the history and constructs it with a postmodernist approach using monomyths and archetypes.

This thesis studies the heroine's journey in *Birds Without Wings*, which is written in 2004, translated in several languages, and represents one of the greatest works of de Bernières. We encounter with several mythical structures throughout the novel as apocalypse myth, Aphrodite myth, Medusa myth, or most importantly, the hero myth.

In his book *Hero with a Thousand Faces*, Campbell defines what the hero's journey is and explains the stages of the hero's journey creating a pattern in the myths. However, the heroine's journey is different from the hero's journey in that it has more psychological elements rather than being simply a physical journey. Maureen Murdock, in her book *The Heroine's Journey*, reorganizes the stages of the heroine's journey in which the inner journey of the heroine is more emphasized.

In this thesis, I am going to study the journey of Tamara and Leyla and try to explain their inner journeys using monomyths and archetypes.

Key Words: Louis de Bernières, the heroine's journey, Campbell, Murdock, archetypes, myth, the hero's journey

ÖZET

Kurum, Enstitü, ABD	: Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Dili ve Edebiyatı Anabilim Dalı
Tez Başlığı	: Louis De Bernières'in <i>Kanatsız Kuşlar</i> İsimli Eserinde Bayan Kahramanın Yolculuğu
Tez Yazarı	: Berrak BEŞİKÇİ
Tez Danışmanı	: Doç. Dr. Petru GOLBAN
Tez Türü, Yılı	: Yüksek Lisans Tezi, 2019
Sayfa Sayısı	: 54

Louis de Bernières, 21. yüzyılın en başarılı romancılarından biridir ve kitapları en çok satanlar arasındadır. Postmodernist bir romancı olan de Bernières, monomitleri ve arketipleri kullanarak tarihin yapı sökümünü yapar ve postmodern bir yaklaşımla yeniden bir araya getirir.

Bu tez, 2004 yılında yazılmış ve de çeşitli dillere çevrilmiş olan Bernières'in en büyük eserlerinden biri olan *Kanatsız Kuşlar* romanındaki kadın kahramanın yolculuğunu incelemektedir. Roman boyunca kıyamet miti, Afrodit miti, Medusa miti ve en önemlisi, kahraman miti gibi birçok efsanevi yapıyla karşılaşırız.

Kahramanın Sonsuz Yolculuğu adlı kitabında Campbell, kahramanın yolculuğunun ne olduğunu ve kahramanın yolculuğunun aşamalarını, mitlerden bir desen yaratarak açıklar. Ancak, kadın kahramanın yolculuğu, yalnızca fiziksel bir yolculuktan ziyade daha psikolojik unsurlara sahip olması nedeniyle erkek kahramanın yolculuğundan farklıdır. Sonuç olarak, Maureen Murdock, *Kadın Kahramanın Yolculuğu* adlı kitabında, kadın kahramanın içsel yolculuğunun daha fazla vurgulandığı yolculuğun aşamalarını yeniden düzenler.

Bu tezde, Tamara ve Leyla'nın yolculuğunu çalışacağım ve monomitleri ve arketiplerini kullanarak, onların içsel yolculuklarını açıklamaya çalışacağım.

Anahtar Kelimeler: Louis de Bernières, erkek kahramanın yolculuğu, Campbell, Murdock, arketipler, mit, kadın kahramanın yolculuğu

ACKNOWLEDGEMENTS

I would like to thank my dear supervisor Assoc. Prof. Petru GOLBAN for leading me through my thesis. I also would like to thank Assoc. Prof. Tatiana GOLBAN, for inspiring and helping me throughout my research. Her articles, lessons and great support helped me a lot and she always helped me when I didn't know how to move on. Most importantly, I would like to thank my dear friend and colleague Lecturer Nuriye AKKAŞ. From the beginning, she was always there to support me, not only with her friendship but also with her great ideas and knowledge on my subject. She is the one who inspires me a lot. I also would like to thank my family, my friends and my colleagues who always supported me, always believed in me and never left me alone.

CONTENTS

ABSTRACT	i
ÖZET	ii
ACKNOWLEDGEMENTS	iii
CONTENTS	iv
INTRODUCTION.....	1
CHAPTER 1.....	6
1. THE HEROINE’S JOURNEY	6
1.1. A Framework of the Hero’s Journey.....	6
1.2. Maureen Murdock’s Pattern of the Heroine’s Journey	9
1.2.1. Separation from the Feminine	10
1.2.2. Identification with the Masculine and Gathering of Allies	11
1.2.3. Road of Trials: Meeting Ogres and Dragons	12
1.2.4. Finding the Boon of Success	13
1.2.5. Awakening to Feelings of Spiritual Aridity: Death	14
1.2.6. The Initiation and Descent to the Goddess.....	14
1.2.7. Urgent Yearning to Reconnect with the Feminine.....	15
1.2.8. Healing the Mother/Daughter Split	16
1.2.9. Healing the Wounded Masculine	17
1.2.10. Integration of Masculine and Feminine.....	17
1.3. The Archetypes and Goddesses.....	18
CHAPTER 2.....	21
2. THE HEROINE’S JOURNEY AND THE ARCHETYPES AND GODDESSES IN THE CHARACTER OF LEYLA	21
2.1. The Archetypes and Goddesses Represented by Leyla.....	21
2.2. The Heroine’s Journey: The Case of Leyla.....	27
2.2.1. Separation from the Feminine	27
2.2.2. Identification with the Masculine and Gathering of Allies	28
2.2.3. Road of Trials: Meeting Ogres and Dragons	30

2.2.4. Finding the Boon of Success	31
2.2.5. Awakening to Feelings of Spiritual Aridity: Death	32
2.2.6. Initiation and Descent to the Goddess	33
2.2.7. Urgent Yearning to Reconnect with the Feminine.....	35
2.2.8. Healing the Mother/Daughter Split	35
2.2.9. Healing the Wounded Masculine	36
2.2.10. Integration of Masculine and Feminine.....	38
CHAPTER 3.....	39
3. THE HEROINE’S JOURNEY AND THE ARCHETYPES AND GODDESSES IN THE CHARACTER OF TAMARA	39
3.1. The Archetypes and Goddesses Represented by Tamara.....	39
3.2. The Heroine’s Journey: The Case of Tamara.....	42
3.2.1. Separation from the Feminine	42
3.2.2. Identification with the Masculine and Gathering of Allies	44
3.2.3. Road of Trials: Meeting the Ogres and Dragons.....	45
3.2.4. Finding the Boon of Success	46
3.2.5. Awakening to the Feelings of Spiritual Aridity: Death.....	46
3.2.6. Initiation and Descent to the Goddess	47
3.2.7. Urgent Yearning to Reconnect with the Feminine.....	47
3.2.8. Healing the Mother/Daughter Split	48
3.2.9. Healing the Wounded Masculine	49
3.2.10. Integration of Masculine and Feminine.....	49
CONCLUSION	51
REFERENCES	53

INTRODUCTION

Louis de Bernières is one of the periphery novelists of our age, yet he bestows upon the world literature with many benevolent works, which are the products of a genius who embellishes his novels with myth, history, intertextuality and who sets his novels in a variety of continents. Although his *Captain Corelli's Mandolin* has been a best-selling novel and has a movie adaptation, his works are still to be analysed more often in the literary world from different perspectives. Among his other works, one could mention *The War of Don Emmanuel's Nether Parts* (1990), *Senor Vivo and the Coca Lord* (1991), *The Troublesome Offspring of Cardinal Guzman* (1992), *Labels* (1993), *Red Dog* (2001), *Sunday Morning at the Centre of the World* (2001), *Birds Without Wings* (2004), *A Partisan's Daughter* (2008), *Notwithstanding: Stories from an English Village* (2009), *Imagining Alexandria: Poems in Memory of Constantinos Cavafis* (2013), *The Dust That Falls From Dreams* (2015), and *Of Love and Desire* (2016). He is also the winner of the Commonwealth Writer's Prize for two of his novels and with *Captain Corelli's Mandolin*; he won the Best Novel Prize in Commonwealth Writer's Prize.

Being a prominent author who has not been studied much has inspired the writer of this thesis to study his novel *Birds Without Wings*, which is set in Turkey in the beginning of the twentieth century, from the perspective of the heroine's journey since his female characters stand out more than the male characters and they are the more active participants of the novel much as they do not go out on a classical journey as the males do, but stay in a place and perform a journey within themselves and become heroines in a world which is guided not by reason but by some irrational yet powerful institutions and these people are just like the pawns in the hands of those powerful ones.

From times immemorial, the hero's journey has been the primary concern of literature; however, the heroine's journey has been neglected and has been the periphery in many literary works. However, Louis de Bernières breaks this chain and forms strong, intelligent and beautiful yet somehow co-dependent women because of

the period he sets his novel in. In *Birds Without Wings*, which is loaded with mythical symbols and archetypes, the heroine's journey is one of the prominent types of these archetypes and mythical symbols as well as the existence of the apocalypse myth, Eros and Psyche myth, Odysseus myth and so and so forth.

Before starting to analyse these myths within the novel, defining myth, archetypes, the paradigm of the hero's journey and the heroine's journey is essential to our study. For Carl Gustave Jung and his followers, there is a pattern in world mythologies and this pattern repeat itself even in our age. Jung defines this situation as, "I have chosen the term 'collective' because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals." (Jung, 1969, pg. 3-4) Therefore, this universal pattern in the collective unconscious is known as the archetypes. Jung continues to analyse the pattern and claims that "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear." (Jung, 1969, p. 5)

Christopher Vogler comments on Jung's suggestion of a collective unconscious, which resembles the personal unconscious and says,

Fairy tales and myths are like the dreams of an entire culture, springing from the collective unconscious. The same character types seem to occur on both the personal and collective scale. The archetypes are amazingly constant throughout all times and cultures, in the dreams and personalities of individuals as well as in the mythic imagination of the entire world. (Vogler, 2007, p. 23)

This basically suggests that, this pattern is universal in all cultures and can be seen in different times without many variations or changes.

While the primitive man had his myths to guide him in the world, the modern man has his stories to guide him in this world, and "myth tells us how, through the deeds of Supernatural Beings, a reality came into existence, be it the whole of reality, the Cosmos, or only a fragment of reality- an island, a species of plant, a particular kind of human behavior, an institution." (Eliade, 1963, p. 5) In our contemporary world, writers help us to find our way within our own psyche as well as the outer

world. History is not experienced at the exact moment as it is being lived, but recorded later, so contemporary and postmodernist writers like representing it as a story as well which is to impress the reader by being deconstructed. *Birds Without Wings* is a postmodernist novel which reflects the World War I as a historical, mythical war as well and it constructs its own reality or fiction as one might see that there is not much difference between these terms.

One of the primary concerns of literature has been to guide the man into finding his identity and figure out how to live a life which is worth living and has been to provide him with tests that will make him a better person in the end. Although there may be changes in different cultures as to what heroism is, the concept repeats itself in a variety of works. One could see that *Beowulf* represents Anglo-Saxon concept of heroism while *Odysseus* represents Ancient Greek heroism and contemporary novels represent contemporary heroism.

The word hero has Greek roots and it basically means to protect the people and serve them. Vogler argues that “A Hero is someone who is willing to sacrifice his own needs on behalf of others, like a shepherd who will sacrifice to protect and serve his flock.” (Vogler, 2007, p. 29) The hero, therefore, is the basic core of a society to protect it from dangers and slay the dragons of that society. The heroic quest necessitates a hero to leave his familiar background and find a boon to share with his people at home. The heroic quest necessitates adventure.

While some theorists claim that the heroine’s journey is similar to that of the hero’s journey, there are basic differences. For instance, Vogler claims that he might have some bias on the heroine’s journey since he is a man and most of the books were written by men, yet he asserts that “much of the journey is the same for all humans, since we share many realities of birth, growth, and decay, but clearly being a woman imposes distinct cycles, rhythms, pressures, and needs.” (Vogler, 2007, p. XXI) He might be right about the co-existence of some patterns between the journeys, yet the heroine’s journey is mostly a psychological one rather than being an adventurous one taking place right in the road. It is true that a hero has to go deep down within himself as well, but a heroine has to struggle against the norms that have not been set out by her own kind but the patriarchy.

It would not be wrong to assume that the prospective heroine's quest is different to that of the prospective hero since the heroines are usually static in a place and only a few heroines can go out for an adventure. Traditionally, the women are regarded as belonging to a closed space like a house while the men are regarded to be out there. Therefore, our heroine's cyclic journey does not have to be out there, but within her body and her spirit.

Birds Without Wings is a postmodernist novel which was written prospectively depicting almost a hundred years earlier. While the novel shows an apocalyptic world when the First World War broke out, the novel deals with characters who try to figure out who they really are in a world in which they are just the pawns rather than being active a lot. However, the novelist creates strong female characters, who try to experience a sense of identity in a world without identity but just types. If they had the chance, they would have created a better world, yet they achieve in finding their identity although there are a lot of problem. They overcome their dragons and they slay them.

The aim of this thesis is to analyse the characters of Tamara and Leyla from the point of view of the heroine's journey paradigm which has been developed by Maureen Murdock based on Joseph Campbell's hero's journey and to analyse the archetypes and Goddesses represented by Leyla and Tamara who are the wife and mistress of the most powerful yet inefficient man of the town *Eskibahçe*, which suggests Garden of Eden.

The first chapter of the thesis gives a theoretical background to the hero's journey and how Joseph Campbell defines the hero's journey. Then, the second part of the chapter reflects how Maureen Murdock bases her heroine's journey on Campbell's paradigm and how they both differ is given in this chapter. As both of them are Jungian in nature, how the archetypes intervene with the journeys conducted by our heroines and what these archetypes are is given in the final part of the chapter as well as the Goddesses represented by these two women.

The second chapter deals with Leyla's journey. Leyla is regarded as Aphrodite who gives Rustem Bey a lot of comfort and fun and is the representation

of beauty for him. Although she is a mistress, she has her own values and she achieves in becoming an authentic woman in the end. Her journey, which is cyclic both in terms of place and character, is a bit different than other characters since the separation is similar to that of Persephone since she was abducted.

The third chapter deals with the character of Tamara, who is the wife of Rustem Bey. Her journey starts in a different town but ends in *Eskibahçe*, yet she is a character who shows up much progress in her identity. She directly opposes male domination and as Rustem Bey also puts it out, she is like Leyla in being direct. She is cast away to live in a brothel which is dim, and she is like Medusa in a sense, destroying those who look at her and touch her. However, she is the only character that notices that the world is corrupted and knows that it is beyond her capacity to heal it, yet she offers some help and with her disease, she is about to experience an actual death which she does not protest to since she is to unite with mother earth and her children once she dies.

Conclusion part gives a brief summary of the previous chapters and reflects the basic arguments of the thesis and shows how Leyla and Tamara reflect the heroine's journey in their characters and how they form an identity. While Leyla's journey is successful in the end, Tamara ends up dying in her own terms, but she achieves in becoming an authentic self.

CHAPTER 1

1. THE HEROINE'S JOURNEY

Given the fact that many female characters had subsidiary roles within the early ages of literature, and the fact that literature was dominated by men, female characters were either silenced or had very little to say in earlier forms of literature. As opposed to this, male characters dominated the world and the world of literature as well. While female characters were destined to be static and to live in a static place, male characters were adventurous and went out on journeys to seek adventures. Much as there were a number of female characters who set out to have adventures like Alice, the number of them is very limited. Therefore, it is not easy to claim that in order to analyse the heroine's journey; Joseph Campbell's concept of "The Hero's Journey" would apply. Hence, to analyse Leyla's and Tamara's journeys, Maureen Murdock's *The Heroine's Journey* would be a better alternative, yet in order to apply her principles, it would be better to understand what Campbell says about the hero's journey and how heroine's journey diverges from it.

1.1. A Framework of the Hero's Journey

Campbell divides the hero's journey into three main parts: separation, initiation and return. Within these three parts, there are other steps, and most of these steps yet not all of them can be detected in almost all the heroes' journeys. Therefore, the paradigm of the hero's journey will be analysed in three basic parts in this section.

Since heroes are active and since the hero's journey necessitates that there is a problem and an adventure, all the heroes have to accept that they need a separation from the society in which they live. The hero separates from his house and begins his journey to find the necessary answers to the quest that he was required to overcome. In this threshold, the hero passes five stages which are: Call to Adventure, Refusal of

the Call, supernatural Aid, Crossing the First Threshold, and The Belly of the Whale in respect to one another.

The call to adventure might be through an actual person or through a dream or a supernatural call. Most of the time, the hero is not willing to answer this call as one might remember Odysseus's tricks not to join the Trojan War. Similarly, heroes may not be willing for this adventure, yet they do accept their role in the end. The supernatural aid usually comes via an old man who is wise enough to guide the hero in his quest to find himself and form an authentic identity. In crossing the first threshold, the hero encounters his first problem. The belly of the whale is the stage where the hero steps into a world about which he does not know anything, and Campbell defines this stage as "a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero instead of conquering or conciliating the power of the threshold is swallowed into the unknown, and would appear to have died." (Campbell, 2004, p. 81) Therefore, this stage can be seen as self-annihilation so that the hero will be born again after this journey as a new person.

Campbell sees this self-discovery as a way of dying and describes it as "To be *in extremis* means to be in severe circumstances, to be near the point of death. This can be the exact condition of the psyche at certain times, depending on the quality of one's choices and/or the terrible twists of fate." (Campbell, 2004, p. XXXVIII) In order for the hero to conquest over his own self, he has to kill his former self to go into the initiation phase.

Initiation stage is a new beginning for the hero. In this threshold, the hero faces several dangers, monsters, fights etc. and overcomes them all to be successful. In the road of trials, he faces the difficulties he overcomes via the help of his advisor. In the meeting with the Goddess stage, Campbell says the woman could be young or old but "The meeting with the goddess (who is incarnate in everywoman) is the final test of the talent of the hero to win the boon of love (charity: *amor fati*), which is life itself enjoyed as the encasement of eternity." (Campbell, 2004, p. 109) The woman as temptress could be like the Sirens who deterred Odysseus in his journey for a time; while the first woman as goddess is constructive, the other one is destructive.

Atonement with the father is the stage when the hero learns more about the authority figure and makes peace with it although the father figure seems scary in the beginning. Campbell defines it as “The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast ruthless cosmos are completely validated in the majesty of Being.” (Campbell, 2004, p. 135) In this stage they two become one and are atoned. At this stage the hero is twice born as himself who belongs to the material world and as his father who is a cosmic force.

Apotheosis is the stage when the hero needs to deify in order to reach to a divine status and in this stage he has to experience a physical death so that he will experience a spiritual awakening and he is no longer afraid. Following this stage is the ultimate boon in which he gains the award. Campbell defines this as “Finally, the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of form—all symbolizations, all divinities: a realization of the ineluctable void.” (Campbell, 2004, p. 176) This is the final stage of initiation in which the hero is the triumphant of his own destiny.

In order for the hero’s journey to be successful in the end, the hero has to experience a return phase. However, with his newly achieved boon the hero experiences a refusal of the return stage when the hero does not want to go back to his ordinary world. He might be tempted to stay there but once he fights with these temptations, he is able to start his return journey. In the next stage, there is a magical flight in which there is usually some supernatural aid to help the hero return to his ordinary world with his award. However, there might be some ogres that follow the hero so he might be injured and rescue from without helps him in the next stage. Crossing the return threshold stage is when the hero experiences alienation in his ordinary world. “The two worlds, the divine and the human, can be pictured only as distinct from each other—different as life and death, as day and night.” (Campbell, 2004, p. 201) Although they are different in their essence, the hero must help the others have a glimpse of the world that he has experienced, and Campbell defines this as “The realm of the gods is a forgotten dimension of the world we know. And the exploration of that dimension, either willingly or unwillingly is the whole sense

of the deed of the hero.” (Campbell, 2004, p. 201) The hero is now a guide for humanity.

The mythical pattern of the hero’s journey repeats itself in various forms in contemporary literature and Tatiana Golban defines the Jungian myth approach as “myths are not just some allegorical expressions of the natural phenomena; they represent the symbols of inner, unconscious world which could be accessed through projection and telling.” (Golban, 2014, p. 17) The pattern of the myths that abound in history could be beneficial to apply to contemporary literature as well. However, the pattern of the heroic quest does not fully cover the heroine’s journey and her quest to achieve an authentic identity; hence, based on Campbell’s the hero’s journey, Maureen Murdock’s the heroine’s journey could be a better alternative for our contemporary heroines.

1.2. Maureen Murdock’s Pattern of the Heroine’s Journey

The heroine’s journey differs from the hero’s journey in that, traditionally, the heroes were to act and do while the heroines were to be. Therefore, while the hero was to be active and on the road to achieve a kind of self and identity, the heroine was to remain in a place and discover her true self in a certain place rather than going on a journey physically: she was to experience an inner journey in a static land. One could think of Odysseus and Penelope befitting this concept, while Alice confronting this concept. While one could think of Alice’s journey befitting the hero’s journey, trying to apply the pattern to all journeys could result in frustration.

Golban refers to this situation as “Murdock has noticed that many women embarking on the traditional heroic quest model end up in frustration, which is provoked by their willingness to become ‘pseudo-male.’” (Golban, 2014, p. 79) This results in women trying to separate from their feminine side and trying to be something that they actually are not. The idea that a woman needs to act like a man and be a triumphant of their lives diverges woman from being authentic and just being simulations of the male reality rather than uniting with their authenticity and their female side. Those who work in international companies and those who need to

be in a male dominated atmosphere may feel like they are betraying themselves in their attempt to be someone else.

As a Jungian psychotherapist, Murdock focuses on the archetypes as well as the heroine's journey. Basing her model on Campbell's the hero's quest and journey, Murdock's pattern is cyclic and stands as,

Separation from the feminine
Identification with the masculine and gathering of allies
Road of trials: meeting the ogres and dragons
Finding the boon of success
Awakening to the feelings of spiritual aridity: death
Initiation and descent to the Goddess
Urgent yearning to reconnect with the feminine
Healing the mother/daughter split
Healing the wounded masculine
Integration of masculine and feminine (Murdock, 1990, p. 5)

For Murdock, a heroine could be at more than one stage at the same time. Since the heroine's journey does not necessitate the heroine to leave her home, or to be in a different place, the heroine's journey starts within her own body and spirit.

1.2.1. Separation from the Feminine

The heroine's journey's first stage is separation from the feminine. As a psychotherapist, Murdock defines this stage as the first stage of the heroine's journey is defined by Murdock as separation from the mother archetype. Murdock claims that "Our society is androcentric: it sees the world from a male perspective. Men are rewarded for their intelligence, drive, and dependability through position, prestige, and financial gain in the world." (Murdock, 1990, p. 14) However, the mother is regarded as the reason for failure in this context and mother is seem as a means of feminine devaluation.

The separation stage from the mother could be a physical one or one from the things that she represents. Murdock comments on this situation as "on the personal level, the old order is embodied by the mother, and the heroine's first task toward individuation is to separate from her." (Murdock, 1990, p. 14) The need to separate from the mother is backed up by the desire to find a better place in the male

dominated society and by the desire not to be seen in the light of the associations of feminine that is represented by the mother.

Separation from the mother could be different in different types of mothers. If the mother does not set a good example or if the child thinks that she is not adequate enough, it is not that difficult for the child to separate. Nevertheless, if the mother projects “a fun, nurturing, supportive, positive role model [it is]...akin to leaving the Garden of Eden, to leaving a state of innocence, bonding, and comfort and stepping into an uncertain world.” (Murdock, 1990, p. 22) However, the daughter has to do this in order to form her own identity in a world which is dominated by the men and their institutions.

1.2.2. Identification with the Masculine and Gathering of Allies

This stage represents the association with the father figure. The father is perceived as the first male role model for the daughter to follow. As the mother represents femininity, the father represents masculinity and referred qualities for the daughter. Murdock claims that daughters with a positive relationship with their father are more confident about the world and “They have an inner masculine figure who likes them just as they are. This positive inner male or animus figure will support their creative efforts in an accepting, nonjudgemental way.” (Murdock, 1990, p. 31) Therefore, this male figure or the animus figure enables the daughter to separate from the feminine and associate herself with the masculine.

The second stage of this part is basically about finding allies in the masculine realm. In this stage, she connects masculine realm to health, action, getting things done, achievement, and fun. Hence, she tries to find male allies like a teacher, boyfriend, a divine figure, money which is connected to the institutions run by men, and so and so like. For Murdock, this is a phase that the daughter goes through to find a place in the patriarchal world, yet “When a father is absent or indifferent to his daughter he indicates his disinterest, disappointment, and disapproval, which can be as damaging to the heroine as explicit negative judgments or overprotectiveness.”

(Murdock, 1990, p. 38) The absence or indifference of a father is a hindrance to the daughter's self-improvement.

1.2.3. Road of Trials: Meeting Ogres and Dragons

Road of trials is the stage when the heroine leaves the comfort zone of her family and home. The heroine can no longer blame her parents or her beloved ones for her failure in this stage. Much as the contemporary world claims to offer equal rights to women as well, the heroine suffers from injustice from the outer world as ogres and dragons. This journey tests her abilities and forces her to discover a new self and since the heroine's journey is towards her inner psyche, "Along the inner journey she will encounter the forces of her own self-doubt, self-hate, indecisiveness, paralysis, and fear. The outer world might tell her she can do it, but she battles with demons that tell her she can't." (Murdock, 1990, p. 48) Therefore, her biggest obstacle could be herself in this sense.

This journey forces the heroine to fight against the dragons that will be guarding the boon and for Murdock "She will encounter obstructions along the way both in her outer world as well as in the inner world of the psyche." (Murdock, 1990, p. 47) According to Frankel, in a similar way, the heroine encounters a dilemma between her comfort zone and the known world and the world that she is about to enter and "When the heroine poises herself on the edge of the unconscious world, she hesitates. On the one hand is safety, familiarity, a high palisade with sturdy walls. Beyond this is the deep forest or the glittering sea: the magical realm of the unconscious." (Frankel, 2010, p. 57) Much as the known patriarchal world has always set her the rules that she can follow and since there is a kind of comfort to follow the rites and when it is harder to set new rules, she has to break free from this known world in order to discover who she really is and what her capabilities really are.

Murdock also states that "This inner critic may be personified as either a male Ogre Tyrant or as a female Wicked Witch, either of whom will have to be slain." (Murdock, 1990, p. 55) Most of her enemies will be the judgments that she has held

all her life within herself, and she has to break free from the romantic judgments that she has held all her life as well. It could be said that she has to step out of her known world in order to achieve an authentic self.

1.2.4. Finding the Boon of Success

Murdock later calls this stage as “illusory” which suggests that the heroine’s journey is not close to coming to an end yet. The heroine, who has slain her dragons and overcome the ogres, now realises that she is still dominated by her desire to nurture and satisfy the needs of the male dominated world. As her first hero, the daughter tries to make her father happy and Murdock talks about a consultant who is extremely successful yet “My father wanted me to be strong, so I acted strong. I was really dependent, needy and desirous of attention, but I did what he wanted me to do... I didn’t learn the steps to be a hero, just how to pretend to be heroic.” (Murdock, 1990, p. 67) Likewise women are expected to pretend to be someone that they actually are not in their psyches.

Women who work in plazas and in corporate organisations are expected to act like men in their decisions and life but be feminine about their appearance. Even when they achieve both, they are claimed to be vain and lacking something. There is a beauty myth created by male institutions and Naomi Wolf argues that there is no “legitimate historical or biological justification for the beauty myth; what it is doing to women today is a result of nothing more exalted than the need of today’s power structure, economy, and culture to mount a counteroffensive against women.” (Wolf, 2002, p. 13) Women are exposed to an idea which is almost impossible to come true.

Murdock claims that for a woman to have the actual boon “requires the sacrifice of false notions of the heroic. When a woman can find the courage to be limited and realize that she is enough exactly the way she is, then she discovers the true treasures of the heroine’s journey.” (Murdock, 1990, p. 69) In this sense, she has to overcome beauty anxiety, she has to deal with all the ogres that try to set a limit to the heroine’s own boon that she is to discover and gain. She has to make peace with

her feminine side and masculine side, so their anima and animus should be in agreement.

1.2.5. Awakening to Feelings of Spiritual Aridity: Death

As in the hero's journey, the heroine has to kill her older self in order to gain a new identity formed by her. Murdock finds some symptoms in women's life that require this stage. These women, who are usually successful in business and in their lives, suffer from some illnesses like the changes in their periods or maybe a kind of fatigue. Murdock defines this as "This feeling of being 'out of sync' with oneself maybe the first warning sign before a woman's body gives her a more concrete message." (Murdock, 1990, p. 72) This sense of self betrayal and the loss of femininity or the sacrifice of femininity can only be undone by saying no to the patriarchal norms.

Saying no to the system is difficult because it is what many people find it easier to satisfy others but "there is also a strength in saying no, in being self-protective, in listening to one's *authentic* voice, in silencing the inner tyrant." (Murdock, 1990, p. 82) Only when she can say no and kill her inner demons and say no to the next heroic task can she achieve to descent to the Goddess stage and she can achieve in creating her authentic identity.

1.2.6. The Initiation and Descent to the Goddess

This stage is defined by Murdock as, "The descent is characterized as a journey to the underworld, the dark night of the soul, the belly of the whale, the meeting of the dark goddess, or simply as depression. It is usually precipitated by a life-changing loss." (Murdock, 1990, pg. 87-88) In this stage, the outer world cannot reach the woman. The woman is preoccupied with herself and different to the male version of going up to heal them, women have to dig deeper and go down into their souls to experience initiation. The woman who had shut her feminine side and separated from the mother now "puts aside her fascination with the intellect and games of the cultural mind, and acquaints herself, perhaps for the first time, with *her*

body, *her* emotions, *her* images, *her* values, and *her* mind. This is what she finds in the depths.” (Murdock, 1990, p. 90) For the very first time, the woman is not dominated by the rules of others and by the desire to nurture and satisfy the other, but to embrace her body and soul.

This stage is the darkest, deepest part of the heroine’s journey and is similar to that of Persephone when she descended to the underworld. She might feel in-between in this stage and may suffer from a duality. She is not welcome and Murdock states that “When a woman begins to assert herself, she is often seen as disagreeable, ugly, a bitch, as no longer willing to smile, swallow feelings, numb out, and please. But for a woman to be whole, she must reclaim the dark mother in herself.” (Murdock, 1990, p. 105) She is an independent being in this stage.

1.2.7. Urgent Yearning to Reconnect with the Feminine

Beginning in the Middle Ages and empowering with the Industrial Revolution particularly, femininity started to be seen as a cause of disgrace. Many women have tried to repress their femininity and claim to have masculine qualities rather than feminine. However, after the descent stage, the heroine has the cravings for a self which is not governed by anybody but herself. Murdock says that “After the dryness and aridity experienced during this separation from life ‘above’ she yearns for the moist, green, juicy aspect of the creative feminine.” (Murdock, 1990, p. 126) Femininity is the symbol of creation, procreation and giving life. A woman has the skill to give life from her body and within her body.

Murdock argues that women have to figure out the beauty of being and “Finding out about being instead of doing is the sacred task of the feminine...Being requires accepting oneself, staying within oneself and not doing to prove oneself...And being is not passive, it takes focused awareness.” (Murdock, 1990, p. 128) This stage refers to the idea that men do things and they are active while women are just there and their whole task is to be, which is regarded as a passive quality. However, Murdock claims that being, becoming is an active process, and to figure

out one's true identity and defining their own values is how women will reconnect with their feminine side and create their reality.

1.2.8. Healing the Mother/Daughter Split

This stage requires a reunion with the mother and namely the feminine nature which is atoned to the mother. However, for our heroine who has connoted femininity in a negative manner, this task is not easy. Carl Jung defines the negative mother archetype as “the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate.” (Jung, 1969, p. 82) However, for the heroine to be successful, she has to make peace with her femininity as well. This stage is the starting point for our heroine to connect to the outer world.

Since femininity has been regarded as the cause of bad and evil and the reason for women to fail, separation from the mother is necessary for the heroine to discover herself; however, she has to make peace with her feminine side in order to achieve wholeness, and this is represented by the mother. Murdock says,

Each one of us has to take back the discarded feminine in order to reclaim our feminine power. If a woman continues to resent her mother for lack of mothering she received, she remains bound to this woman, a perennial daughter-in-waiting. She refuses to grow up, although the outside world she appears to function as a mature adult. In her depts., she feels unworthy and incomplete. (Murdock, 1990, p. 152)

When our heroine heals her relationship her mother and femininity, she will be relieved of the pain and resentment and her prosperity to her authenticity will gain momentum. In order to be a Goddess herself and for success, our heroine “achieves enormous power and becomes a guardian for the next generation. While this acknowledgement in the external world is more important to the male hero, many heroines achieve inner ascendancy and outer recognition together.” (Frankel, 2010, p. 162) Therefore, the heroine has to go through this stage to heal her identity and to achieve recognition.

1.2.9. Healing the Wounded Masculine

The anima and animus of a person need to be in harmony for our heroine to be successful. She has gone through her demons, she has slain her dragons, and she has overcome her anxieties to survive in a world that is beyond her power to rule so far. However, to gain her boon, she needs to overcome some more obstacles. She needs to find a balance between her masculine and feminine nature.

Murdock claims that “The masculine is an archetypal force, it is not a gender. Like the feminine, it is a creative force that lives within all women and men. When it becomes unbalanced and *unrelated to life* it becomes combative, critical and destructive.” (Murdock, 1990, p. 156) The imbalance, therefore, results in a failure of the character demanding a solution. In order to heal the imbalance, the heroine has to “bring the light of consciousness into the darkness. She must be willing to face and name her shadow tyrant and let it go. This requires a conscious sacrifice of mindless attachments to ego, power, financial gain, and hypnotic, passive living.” (Murdock, 1990, p. 158) She has gained consciousness, wisdom and experience in the world, and now she has the power to unite her two worlds if she makes peace between self and the world. When she achieves this, she can share her gained knowledge with the world.

1.2.10. Integration of Masculine and Feminine

We live in a world of duality and we are in between polarizations, self/other, male/female, good/evil, etc. In order for our prospective heroine to be successful in her quest towards an authentic identity that is in harmony within her and with the world, she has to unite her two sides. For Murdock, “we treat the other as an object outside of ourselves, some *thing* to better, to control, to distrust, to dominate, or to own. Dualism breeds suspicion, misperception, contempt, a lack of trust.” (Murdock, 1990, p. 169) Since we divide everything into two oppositions, the achievement of the heroine undergoes another hindrance, yet once she achieves in

becoming one between her anima and animus, she can share her boon with the world as well.

Clarissa Pinkola Estés claims that animus “is particularly valuable because it is invested with qualities which are traditionally bred out of women, aggression being one of the more common.” (Estés, 1994, p. 69) Therefore, the heroine’s power to connect these two sides enables her with the powers of the masculine world as well. Since the heroine’s journey is cyclic, it has the ability to unite the dualities in a harmonic form. Even from the beginning of the time, the female had the power to cure, to make things better, so she can unite the apparently opposing two sides. She can develop a positive relationship between the man and female.

1.3. The Archetypes and Goddesses

In our collective psyche, there are recurrent themes. When one thinks of the myths of creation, the myth of apocalypse, and one can see that there is a pattern in different societies and in the myths of people who did not share a lot in the historical times. This situation is defined as “myths are telling us in picture language of powers of the psyche to be recognized and integrated in our lives.” (Segal, 1987, p. 125) Much as most of the literary myths deal with men who undergo a quest and who try to develop a new sense of being, there are feminine archetypes and Goddesses as well.

Some of the archetypes can be applied to both men and women and these Jungian archetypes that will be analyzed in this thesis can be summarized as the self, the ego, the persona, the shadow and the anima/animus in relation to Tamara and Leyla. The self is important in that it represents the integrity and wholeness of the personality. It is actually the ideal that the person tries to achieve.

The ego can be a referential in between consciousness and the unconscious world of the person. “Ego is the reference point of consciousness, which has its base and bounds - it is subordinated to the self, and it is a part of it. There are a number of elements which are all the same, but differ, however, among themselves in its clarity

and scope.” (Adamski, 2011, p. 565) Since the ego is unique in every person, it should have boundaries.

The archetypes of the collective unconscious are the persona, the shadow, and the anima/animus. The persona is the archetype that enables integration between the outer world and the inner world. In this archetype, one chooses to reflect one particular side of his or her character to reflect and project to the world. It does not just have to be a projection to the outer world; it could also be a projection to one’s inner world as well and in this way, a person could desire to make that part of him or her to be stronger than it actually is.

The shadow archetype is the one that is the darkest and Narin Fidan argues that “the shadow inholds the repressed ideas and feelings such as desires, weaknesses or instincts that would lead to sufferings” (Fidan, 2018, p. 8) Therefore, the shadow archetype should be balanced in that it could be destructive to the self.

The next archetype is the anima/animus which basically is the feminine side in the masculine and the masculine side in the feminine. Adamski quotes from Jung and argues that “If one recognizes Anima or Animus he or she realizes what in our subconscious is of the opposite sex, as well as the realization of our shadow, which allows us to know the dark side of our psyche.” (Adamski, 2011, p. 566) It would not be wrong to say that these archetypes are in relation to each other and for the individual to achieve an authentic self; the person has to find a harmony within these archetypes.

The other archetypes that could be beneficial for our study are the mother, the child, the shapeshifter and the trickster archetypes. The mother archetype could be obstructive and destructive as well and could be represented by an actual woman or could be figurative like that of mother earth or a person’s country. The child archetype usually represents innocence, rebirth and hope in literature. The shapeshifter archetype is mentioned here since Christopher Vogler claims

The Shapeshifter is one of the most flexible archetypes and serves a protean variety of functions in modern stories. It’s found most often in male-female relationships, but it may be also useful in other

situations to portray characters whose appearance or behavior changes to meet the needs of the story. (Vogler, 2007, p. 63)

In this sense, one could argue that to reflect a heroine who undergoes a lot of changes and who changes her identity, this archetype is useful. The last archetype to be pondered upon in this section is the trickster archetype. These characters have the ability to change the lives of others and to reflect a capacity of playing tricks and deceiving people.

Apart from the archetypes of the collective unconscious, the powerful Goddesses are reflected within this modern myth. These Goddesses could be the mother earth, the virgin Goddesses, or a married one who tries to protect their household, or maybe one that is looking for fun. Since our novel portrays women in relation to their roles in the family, they reflect their inner power. Golban refers to Louis de Bernières' another novel and says, "Working within a male traditional framework of the monomyth, de Bernières transcends gender borders by presenting an unusual young woman, Pelagia, who lives in an ordinary environment." (Golban, 2014, p. 80) Likewise, our heroines Leyla and Tamara are portrayed in traditional circumstances and beyond their limits, they are reflected in a male dominated world, yet they achieve to go beyond their roles and associate themselves with Goddesses.

CHAPTER 2

2. THE HEROINE'S JOURNEY AND THE ARCHETYPES AND GODDESSES IN THE CHARACTER OF LEYLA

2.1. The Archetypes and Goddesses Represented by Leyla

In contemporary literature, there has been a revival of myths and dreams. In search of his or her true self, the individual, the hero or the heroine goes through some changes and these changes can sometimes be available through the individual's being subjected to the ancient Gods and Goddesses and the collective archetypes. To understand what lies behind our projected self to others, and so what is actually behind the projected self of the characters in literature, one can apply psychoanalysis to the characters.

One of the recent works in literature which is full of archetypes and shows the hero or the heroine's journey is written by Louis de Bernières whose *Birds Without Wings* is a postmodernist novel, and starting from the very beginning of it, it reflects some characters that can be analysed by applying psychoanalysis and the pattern of the hero's journey as well as the heroine's journey. Therefore, while analysing the monomyth or in other words: the hero or heroine's journey, the author of this paper will have a psychoanalytic approach since the heroine's journey deals more with the psychological and physical development of the female rather than focusing simply on the physical journey.

One of the characters in *Birds Without Wings* who undergoes the heroine's journey, which is the female version of the hero's journey uttered by Joseph

Campbell, is Leyla. This part will basically focus on how Leyla fits into some archetypes, how she goes through the stages of monomyth, in what ways she has them, and in what ways she does not fit into some of the stages in the heroine's journey.

Sigmund Freud was the first one to suggest applying myths when trying to figure out some of the problems his patients had. Inspired by Freud, Carl Gustav Jung was interested in benefitting from myths in psychoanalysis. Nadia Sels says,

Jung came to see psychoanalysis as the youngest branch of the old mythological tree, as just one more way of telling stories about the images that had occupied humanity. With his theory of the archetypes, he adopted Freud's idea that mythical imagery should be approached as a kind of rebus: "An archetypal content expresses itself, first and foremost, in metaphors." But he explicitly distanced himself from the idea that psychoanalysis could provide a metalanguage for mythology, that the archetypal metaphors could be reduced to one true referent (Sels, 2011, p. 59).

Being abundant in terms of myths, *Birds Without Wings* could be regarded as a good novel to apply this type of criticism. Therefore, before starting to analyse Leyla's journey and the heroic quest, it could be beneficial to mention what archetypes she represents.

The reader is not presented Leyla early in the novel since she replaces the bridal figure who happens to be the wife of Rustem Bey early in the novel. Leyla as a character is introduced to the reader quite late in the novel when the earliest hints of the apocalyptic nature of the novel are presented to the reader. Tamara is stoned and is saved by the town's imam, yet failed to be saved for a long time and is cast to live in a brothel. Leyla becomes a simulation of the wife figure, yet she becomes a Goddess for Rustem Bey.

The first archetype that is reflected by Leyla in the novel is Aphrodite, the Goddess of love. The reader is foreshadowed that Leyla is a Goddess simply because Rustem Bey promises to God that he will erect a temple if he is to find happiness and a good wife in Istanbul to take with him. Aphrodite is the Goddess of love and beauty and is to make Rustem Bey happy, yet as de Bernières reflects it paradoxically, "He gave thanks to God that it had not been his destiny to live in such

a hell of desperation, filth and iniquity, but it did not yet strike him as paradoxical that he had come here in order to seek his happiness.” (De Bernières, 2014, p. 177)

His search for a Goddess of happiness is in a place which reflects deterioration and degradation in opposition to his wife whom he had married for her beauty and her class as if he had aspired to climb the stairs to Olympus to be a god himself. However, Tamara had always cast him away from appreciating her beauty but seeing Leyla naked gives him the impression that “He suddenly realised, with a sense of profound wonder, that he had never appreciated before how beautiful a woman was, and how strange and unlike anything else this beauty was.” (De Bernières, 2014, p. 185) Therefore, Leyla becomes Aphrodite for him.

According to Jean Shinoda Bolen there are virgin Goddesses and also married but vulnerable Goddesses. Aphrodite is the Goddess who is neither a virgin nor a vulnerable wife. She argues that most of the virgin Goddesses prefer to remain virgin not to sacrifice their freedom and those who are married might risk their freedom, yet Aphrodite is the Goddess who is married but free to do as she wishes. As Bolen puts it out “although she was like Artemis, Athena, and Hestia in doing what pleased her” Aphrodite is not a virgin Goddess. (Bolen, 2008, p. 224) On the other hand, “As the alchemical goddess, Aphrodite shares some similarities with the other two categories, yet is intrinsically different from both.” (Bolen, 2008, p. 225) It would not be wrong to assume that she is a Goddess who benefits from being with a man and also enjoying freedom. The reference to virgin Goddess is reflected in the novel through Rustem Bey’s question to Kardelen and Kardelen says Leyla is as virgin as one could be virgin. The interrelationship between a wife and a mistress or maybe the Goddesses is reflected in the novel as “A wife is a cross between a slave and a brood mare, but a mistress is the smell of a rose that comes in through the shutters on a summer night. Think of her as semi-divine” (De Bernières, 2014, p. 192). The semi-divine reference to Leyla and her in-between status shows that she is like Aphrodite.

As to Leyla, Kardelen asks her if she could please Rustem Bey to which she says for a while she could, yet she is warned to run away one more time and Leyla adds “I was bored with him,” which is a reaction that Aphrodite could give. (De

Bernières, 2014, p. 188) Although she does as she pleases, she is well educated in playing the oud, and she is literate and actually comes from a good family. Leyla could make Rustem Bey's dream of a happy life with a wife or a mistress come true and Bolen quotes this type of special woman that is Aphrodite as "She helps him to shape and live out the Dream. She shares it, believes in him as its hero, gives it her blessing, joins him on the journey, and provides a sanctuary where his aspirations can be imagined and his hopes nourished." (Bolen, 2008, p. 230) Leyla reflects this type to Rustem Bey, and he feels like a lion when he is with Leyla and he argues that he could not ask for more.

Leyla invests in dreams and her dream is to be beautiful even when she loses her prettiness, and she explains to Philotei that she does not let Rustem Bey see her until she feels beautiful herself. "To make a dream come true, one must have a dream, believe in it, and work toward it. Often it is essential that another significant person believe that the dream is possible: that person is a vision carrier, whose faith is often crucial." (Bolen, 2008, p. 230) Leyla is a capable woman who can make dreams come true.

Leyla has a dream on a summer night when she feels like she does not want to deter Rustem Bey any more. "She had woken from a dream in which she had been making love to Rustem Bey among the graves of the Muslims in the pine woods, and she was sweating, agitated and lubricious." (De Bernières, 2014, p. 223) The theme of dream is useful in reading this excerpt. Sigmund Freud says that "there is a psychological technique to interpret dreams, and that on the application of this technique, every dream will reveal itself as a psychological structure, full of significance, and one which may be assigned to a specific place in the psychic activities of the waking state." (Freud, 1997, p. 5) Carl Gustav Jung says that "[I]n dreams, symbols occur spontaneously, for dreams happen and are not invented; they are, therefore, the main source of all our knowledge about symbolism." (Jung, 1964, p. 55) In this part, it could be said that Bernières does not state Leyla's desires directly, he reflects them as a dream, and he shows that this is something that takes place in Leyla's unconsciousness, which is far deeper than a direct statement. Therefore, it would not be wrong to suggest that the symbols representing the beauty

of the night, the singing of the bulbuls, the colours of the night, the ticking of the clocks, desire and sex are intermingled. They are all present in one symbol and that is just a dream.

Another Aphrodite characteristic of Leyla is related to her formerly mentioned education, which is also in sex. Bolen refers to this as

[T]he “hetaira woman” (from the ancient Greek word for *courtesan*, who was educated, cultured, and unusually free for a woman of those days; she was like a Japanese geisha in some respects)—a type of woman whose relationships with men have both erotic and companionship qualities. She may be his *la femme inspiratrice* or muse. According to Wolf, the hetaira fertilizes the creative side of a man and helps him in it. Toni Wolf, a Jungian analyst and former patient of Jung’s, was his colleague and, according to some people, also his mistress. She herself may have been Jung’s “special woman,” a hetaira woman who inspired Jungian theory. (Bolen, 2008, p. 230)

This characteristic is best represented by Leyla in her relationship with Rustem Bey. She made him really happy and made him feel like a man, but towards the end when time passed by in their relationship, they developed a relationship of companionship like that of siblings in Leyla’s terms. She was his company and pleasure.

Another Aphrodite feature of Leyla was that she did not only stimulate Rustem Bey for sex, but she also enjoyed it. She spoke in Greek, which was her mother tongue, when she was close to climax which shows that she was not faking. “The Aphrodite archetype governs women’s enjoyment of love and beauty, sexuality and sensuality. . . Aphrodite impels women to fulfill both creative and procreative functions.” (Bolen, 2008, p. 238) Although Leyla represents this archetype, de Bernières plays with the notion of procreation and both Leyla and her cat do not get pregnant.

Another archetype that is represented by Leyla is the Shapeshifter archetype. Before starting her real journey and the quest as a character, she represents the Shapeshifter archetype. When Rustem Bey asks for a Circassian mistress, Kardelen asserts that she happens to have one. Leyla is Ioanna and she is Greek and Christian. However, since Rustem Bey is not in need of a Greek, Kardelen makes her assume another identity. As Christopher Vogler states, “The Shapeshifter serves the dramatic

function of bringing doubt and suspense into a story.” (Vogler, 2007, p. 61) Although Leyla does not want to presume this role, she turns into a Circassian mistress who is fifteen years old. She brings doubt and suspense to the story in that the bride/whore figure is replaced and the apocalypse is more likely to happen.

The last archetype that is represented by Leyla is the Trickster archetype. She has been educated by Kardelen to be a trickster. When Rustem Bey asks about Leyla’s virginity, Kardelen asserts positively and with some chicken blood, she will act a virgin. What is astonishing about Ioanna/Leyla is that she is from Ithaca, which is the hometown of the literary Trickster archetype: Odysseus. Since de Bernières does not choose his words randomly, it could be thought that he chose the hometown on purpose. Leyla plays a significant role in the novel in that she replaces the bride and turns things upside down in the town.

Leyla’s Trickster role is best represented in her seduction of Rustem Bey. As she wants their first night to be impressive, she creates a kind of paradise for him. The inner beauty of the house, the food, the beauty of Leyla is in harmony with the rest of the world. Rustem Bey says “‘All my life, hanım,’ he said, ‘all of it that is granted to remain, I shall remember this night, this feast, these pretty lights, you, your great beauty, what is better, after this? After this, there is only death.’” (De Bernières, 2014, p. 231) That night, Leyla, by creating a kind of paradise and reminding him of death, of the sublime, seduces him and makes him think that she is a virgin and she was taken from a particular place in Istanbul.

Leyla is the seductive trickster figure. She was educated to be so. Valerie Estelle Frankel claims that “Throughout literature, the archetypal temptress is a ‘fallen woman’ who discards conventional morality and behavior.” (Frankel, 2010, p. 226) Leyla is a fallen woman but she can reflect things as she wants. This leads to another archetypal approach towards her, once again to her Aphrodite role. Frankel entitles a part in her book as “The Right to Choose: The Seductress.” De Bernières does entitle a chapter as “The Seduction of Rustem Bey” on purpose to reflect Leyla’s Aphrodite trickster role. According to Frankel, “Trickster goddesses perform bawdy skits and display their private parts, generally shocking the audience into laughter. This is a celebration of the female body and a defiance of those in authority

who try to keep women, and their bodies, under wraps.” (Frankel, 2010, p. 228) The passage goes as, “She was dressed very lightly in loose baggy shirt and shalwar, scarlet, with a lilac-coloured sash around her waist. Her waistcoat was of black velvet with embroidery of heavy gold thread, and her slippers were of the same design and material.” (De Bernières, 2014, p. 228) Leyla had prepared well for that night; she had worn her best clothes, she had prepared her body in the hamam and she had put on perfume and creams. Her body was in its best mood to tempt Rustem Bey. Frankel claims that the Seductress could make kings go to war, and Leyla makes Rustem forget all the things that are related to war because right before that night, there is a call to war in the town.

2.2. The Heroine’s Journey: The Case of Leyla

2.2.1. Separation from the Feminine

Maureen Murdock who adapts the hero’s journey of Joseph Campbell by declaring that there are differences between the hero’s journey and the heroine’s journey explains that “The model of the heroine’s journey is derived in part from Campbell’s model of the heroic quest.” (Murdock, 1990, p. 3) She also says that “Movement through the stages of the journey is cyclic” (Murdock, 1990, p. 4). Similarly, Leyla’s journey starts and comes to an end and then starts again and goes on in a cycle.

The first stage of Leyla’s journey is separation from her biological mother and her hometown and country. Murdock defines this stage as separation from the feminine. However, this separation is not a conscious one and her mother is absent since she is beaten by the brigades, and her separation from the feminine is through abduction which is similar to that of Persephone. Leyla’s journey into herself, into the darker sides of her psyche is started like that of a Goddess and her descent is like that of Persephone when she was abducted by Hades. In the past, in prehistoric times, women were more powerful and Demeter was one of the most powerful Goddesses.

However, once Persephone was abducted, she goes down into despair and the time that her daughter spends underground turns into winter. Frankel refers to this as,

As the patriarchal Hellenistic religion took over, the woman's journey and archetypal eagerness for knowledge faded. From this shift in power came the legend of Persephone, an innocent flower princess who must be violently kidnapped to enter the realm of the dead. (Frankel, 2010, p. 124)

This transition from the matriarchal society to the patriarchal one, since Ioanna/Leyla is abducted from Greece, is reflected in the novel as well. The unconscious level is important in this stage and Murdock says, "The mother archetype is often referred to as the unconscious, particularly in its maternal aspects, involving the body and soul. The mother image represents not only one aspect of the unconscious, but it is also a symbol for the whole collective unconscious" (Murdock, 1990, p. 17). In this manner, the personal and the collective once again intermingles and Leyla's separation is backed up by a more severe separation; the world's passage from the matriarchal society to patriarchal one.

2.2.2. Identification with the Masculine and Gathering of Allies

Leyla is abducted from her mother and her mother is absent for her and she does not know whether she looks for her or not, so there is no more hope for her. Her separation from the feminine and from a matriarchal nature was obligatory. She claims that she was abused when she was abducted, and in the end she was sold to Kardelen, who was the only character who did not behave her badly but taught her things that she should know to please a man.

Leyla was not only separated from her mother but also from her father when she was abducted. Leyla says that she comes from a good family and she had received some education. She says "I was abducted by bad men who found me hiding in the olive grove behind my parents' house, after they had beached their boat, and come ashore, and beaten my mother and father, and taken all their goods and their animals, and destroyed their house out of wantonness." (De Bernières, 2014, p. 546) Leyla's separation is from her home, her comfort zone. The bad men trade her

in Sicily, in Cyprus and then in Istanbul. What is striking here is that she is no longer an independent girl but a slave.

She was practically a child when she was abducted, and Jung defines the function of the child archetype as, “The child motif represents not only something that existed in the distant past but also something that exists now; that is to say, it is not just a vestige but a system of functioning in the present whose purpose is to compensate or correct, in a meaningful manner” (Jung, 1969, p. 162). Leyla’s abduction, as a child’s abduction and abuse suggests that there will be more problems in the story since the innocence is lost and it has a foreshadowing impact. The child archetype is not just an archetype of the past and present but also of future and Jung describes it as “The child is potential future. Hence the occurrence of the child motif in the psychology of the individual signifies as a rule an anticipation of future developments, even though at first it may seem like a retrospective configuration.” (Jung, 1969, p. 164) Leyla represents the future and what the future is to offer them, which is not very bright.

In this stage which is called “Identification with the Masculine and Gathering of Allies,” the heroine needs a male role model which is mostly the father, the first role model of the heroine. Although there is not a male figure since he is basically absent, in order for Leyla to have her animus animated, she needs male allies. Jung says that “Just as the character of a man’s anima is shaped by his mother, so the animus is basically influenced by a woman’s father.” (Jung, 1964, p. 189) As a skilful novelist, de Bernières plays with how animus is shaped. The one who teaches her to unite with her anima and animus is a eunuch, Kardelen. She explains this to Rustem Bey in her letter,

Kardelen was a man who was also a woman, he was one of God’s victims, but he was the first to treat me well, and he made me what I am. He arranged for me to learn the oud, which has been the great pleasure of my life and he taught me how to be a good hetaerae and how to appreciate luxury. He gave me a lot of the money that you bought me with, and you did not know it. (De Bernières, 2014, p. 546)

Kardelen as a Mentor archetype, and an archetype that is both man and woman, who has united their anima and animus, helps Leyla to unite her feminine

and masculine in her unconsciousness. Kardelen practically shows her what men desire and makes Leyla desirable, yet as a male figure, Kardelen teaches the girls that this is a transaction. This is a way of trade and business, which is represented by the male dominated society in reality.

2.2.3. Road of Trials: Meeting Ogres and Dragons

The feminine journey is different from the masculine journey in many ways. At a conference where they discussed the heroic quest, the organisers just picked up a small hall for the feminine journey. Later discovering that there were a lot more people for the session, the organisers gave another hall and it was in the basement like the previous one. Murdock explains the heroine's quest and this situation in an interview with Mary Davis at that conference,

[T]he masculine journey is different from the feminine journey, and the hero's journey, and the heroine's journey metaphorically does take place in the basement. "The feminine journey is about going down deep into soul, healing and reclaiming, while the masculine journey is up and out, to the spirit." (Davis, 2005, p. 5)

Therefore, Leyla's journey will be into her soul as well as a physical journey. As it is both a physical journey and a psychological one, the stages of her journey will sometimes be intermingled and Murdock explains it as,

Movement through the stages of the journey is cyclic, and a person may be at several stages of the journey at one time . . . The heroine's journey is a continuous cycle of development, growth, and learning. The journey begins with our heroine's search for identity. This "call" is heard at no specific age but it occurs when the "old self" no longer fits. This may be when the young woman leaves home for college, work, travel, or relationship. Or it may be when a woman in mid-life divorces, returns to work, school, changes career, or is faced with an empty nest. Or it may simply occur when a woman realizes that she has no sense of self that she can call her own. (Murdock, 1990, pg. 4-6)

Having lived an almost ideal childhood, although we just know that she received a good education and her parents were well-off, until when she was abducted, Leyla does not have many ordeals in the earlier stages of her life.

However, following her abduction, she is mistreated and even when she lives with Kardelen, the place where they live is dark and where the house is surrounded is filthy and represents degradation.

Leyla's "Road of Trials and Meeting with the Ogres and Dragons" repeats itself a couple of times. The first one is when the bad men abducted her and abused her. Then, she was sold like goods in three different places, and then she explains why she had abandoned a man as "he was mean, and he was a pig." (De Bernières, 2014, p. 188) As she explains this to Kardelen, she says that she was bored as well.

The heroine must have the courage to demythologize her partner and take back the responsibility for her own life. She must make hard decisions and earn her autonomy. When a woman is liberated or liberates herself from the belief that her fulfilment comes at the hands of a man, then she can find a partner who is an equal and enjoy true romantic love. (Murdock, 1990, p. 60)

Leyla's dealing with her ogres is via escaping. Since she is a commodity to be sold, she prefers to earn money and once she is bored or abused, she escapes. Since she runs away from that man, she achieves in finding love with Rustem Bey who treats her well.

As a woman who is portrayed in the beginning of the twentieth century, Leyla did not have much to do in terms of occupation. Each time she escapes from a man, her cycle begins again not only for herself but also for her friends and Kardelen since they all have to move their house and Leyla will not be killed. They all suffer at the hands of patriarchy in those ages.

2.2.4. Finding the Boon of Success

This stage begins particularly with Rustem Bey for Leyla. Life starts to be easier for Leyla, and she can enjoy all the luxury that Tamara does not feel comfortable with. Even though this recreation and luxury seems to be a success for our prospective heroine, she just commodifies herself while enjoying it. "She is delighted with the bed that Tamara rejected...She lolls on its thickly stuffed mattress, ... and when he tells her that she's lazy, she adopts an arch expression, laughs, and

says, ‘Me? I’m not lazy, I’m just passionate about leisure.’” (De Bernières, 2014, p. 191) The reference to bed and mattress reminds one of the word master as well, she is not a wife, she is actually a mistress and, therefore, practically a slave, yet she does not think about it much. Even when she desires Rustem Bey and goes and kisses him when he pretends to be asleep, Rustem Bey thinks about this master/slave binary opposition. He feels like she just pretends and reflects him her persona rather than the self.

Her commodification process continues when they shop in Smyrna. “In Smyrna they shop for fabrics, for draughts and potions, cosmetics and liniments and lotions, for things that she insists she must have, and most of which he has never heard.” (De Bernières, 2014, p. 194) Since Rustem Bey is not from a big city, he does not know much about beauty products, and since Leyla is a commodity herself, Rustem Bey cannot help but compare her to Tamara who would not desire those things and who was a wife not a mistress and a slave in a sense.

Leyla does not pay much attention to her authentic self in this process, she does not think much. Even when she has to fake her identity, to betray her ego and self, she just asks Kardelen, “‘Do I really have to be Leyla? Don’t you think he’ll realise I’m Greek?’” (De Bernières, 2014, p. 188) Kardelen assures her that he has never seen a Circassian woman and cannot differentiate one from a Greek. She betrays her identity a bit unwillingly but she just mocks Rustem Bey when he admires Greek’s kohl and says, “‘You can’t do anything about Greeks,’ says Leyla, apropos of nothing in particular, and smiling ironically to herself.” (De Bernières, 2014, p. 195) She accepts what the patriarchy is expecting from her although she seems to be mastering it, she is actually the slave. This is when she should protest against it to find the boon rather than simply be a commodity of it and conform to the male expectations.

2.2.5. Awakening to Feelings of Spiritual Aridity: Death

Leyla does not really know the difference between saying no and deterring things. She just prepares herself to increase the anxiety that Rustem Bey holds to

have her. Kardelen warns Rustem Bey not to rush things with Leyla, and Rustem Bey accepts Kardelen's desire. However, Leyla has to say no at a time. She has betrayed her identity and this is reflected in her fear about being a Muslim, "she feels an inexplicable dread of being buried among Muslims, which she quickly dismisses from her mind, thinking, 'I'm not dead yet'" (De Bernières, 2014, p. 198). She knows about her betrayal of the self, identity, yet she only pays attention to her body in this stage.

One of the sides of her betrayal is when she assumes the nurturer role and she focuses too much on her appearance. She talks to her image in the mirror and says, "You and I have got to be beautiful, both of us.' She went and sat in front of her mirror, mesmerising herself until she was dizzy with the effort." (De Bernières, 2014, p. 227) Leyla separates her body and soul within this context and talks to her body which is to resent her in time.

Rustem Bey continues questioning Leyla's and Pamuk's, her cat, laziness. Rustem Bey makes a comparison between them, and she says they have earned it, they have worked at it. However, he comments that she has put on some weight, to which she basically replies he likes it. However, the next question reflects that by focusing too much on the patriarchal society, her body has started to give signals. Both Pamuk and Leyla cannot get pregnant, and she says, "God decreed otherwise,' said Leyla. 'I've never got pregnant myself, and I wonder why. If we were married I would be afraid that you'd divorce me.'" (De Bernières, 2014, p. 245) Although there are women who cannot bear children and it is a natural situation, the reflection of this in a novel signs that there is a betrayal and her body is dying within.

2.2.6. Initiation and Descent to the Goddess

Leyla likes to act as if she just pleases Rustem Bey, but she notices that she is in love with him as well. She likes deterring him, at the same time she knows that she cannot keep him for a long time, and looking deep into herself, she notices that she wants to do it to please herself, too. "The clocks kept her awake instead of soothing her, and the nightingales' battles of song cut the air jagged slices instead of

smoothing it out. She had woken from a dream in which she had been making love to Rustem Bey” (De Bernières, 2014, p. 223). Dreams are the signs of the unconscious; it is how our unconscious makes its way to the outer world. The descent, which is a necessity for women, and it basically “is not a glamorous journey, but it invariably strengthens a woman and clarifies her sense of self. Some women today talk about their descent in terms of meeting the dark goddess in their dreams.” (Murdock, 1990, p. 91)

Leyla does not deter Rustem Bey because she wants to but because she feels she has to simply to make him want her more. This act, performed for the man, is a means of frustration for the woman and the feminine within reflects the frustration through a dream. “What did I lose being a father’s daughter, trying to please and achieve? What did I lose taking his side? I lost an element of truth, of seeing the whole picture: the ugly, the crazy, the denied, the disappeared.” (Murdock, 1990, p. 92) Similarly, just focusing on the expectations of the patriarchy makes the feminine feel rejected.

By focusing much on her feminine yet just to please a man makes Leyla feel bad. She puts on much make up, and she does not do anything at home, but she feels that something is missing in her life. Once the war breaks out, and there is not much to eat, Rustem Bey goes out hunting so that they will have meat to eat. As a female character, who are close to earth, Leyla “went out like any other woman, to look for wild greens, and it is true to say that the change had done her good. Sometimes she looked at the dried skin of her hands, with their ingrained dirt and scuffed nails, and even felt a little proud of herself.” (De Bernières, 2014, p. 411) For the first time in a while, she feels useful not only for her beauty but as a person. Therefore, going down deep into her psyche, changing her appearance, losing weight, being useful and meeting the Goddess in herself, which is apparently based on nurturing, makes her start to feel better.

2.2.7. Urgent Yearning to Reconnect with the Feminine

Leyla's appearance is the most feminine one in *Eskibahçe*; however, finding out her true self and what she would want as a female is a quest for her. When Leyla arrives there for the first time, everybody is impressed by the way she looks. Even the youngest children remember what she was wearing and they were impressed by her jewellery. She had so many goods that they could not believe their eyes. Although these things seem to make one feminine, these could be thought to be the means of patriarchy to entrap women to the beauty myth.

Once Leyla comes to the town, she is dreaded by her prospect to live like a Muslim. She has to conform to another religion and race. She is dreaded by the idea that she will be buried among the Muslims away from her roots. The moment she arrives, she notices the beautiful Philothei, who happens to be a Greek. In her desire to unite with the child archetype, which is foreshadowed from the very beginning of the novel, she asks Rustem Bey to hire Philothei as her maid. She knows that Philothei cannot work because she is practically a child, but she wants to remember her childhood since she is a beauty herself too.

Leyla is told that there are Greeks in the town, so she feels the urgent desire to speak Greek with Philothei, but when she realizes that they cannot speak Greek, she falls into despair with no prospect of being able to speak her mother tongue. The prospect of being able to communicate in her native language had made her happy but she is in despair now. "When she is in a state of sadness and despair she needs the support of the positive feminine, a mother or sister figure, man or woman, to contain her safely while she expresses it." (Murdock, 1990, p. 121) Therefore, even though Philothei cannot speak Greek, they have some similarities and Leyla wants Philothei to be close to her as if she is her sister or daughter.

2.2.8. Healing the Mother/Daughter Split

Since *Birds Without Wings* is a postmodernist novel, the events are not reflected in a linear way. As Murdock also agrees that a heroine could be at more

than one stage at a particular moment, Leyla's stages also intervene. Leyla, Tamara and Philothei could be the constituents of a whole in the novel. Leyla always comes together with Philothei, and in the hamam Leyla sits together with the fallen women, namely Tamara being one of them.

The problem both Tamara and Leyla have is the marriage. Leyla is the mistress; Tamara is the wife, who is a prostitute in a brothel, of Rustem Bey. Murdock quotes as, "The mother-complex is not my mother, it is my complex. It is the way in which my psyche has taken my mother." (Murdock, 1990, p. 135) In order to heal this complex, both women need to overcome their obstacles. When Rustem Bey goes to visit Tamara, he argues that Leyla is a good hetaira, and she would not want to be a wife, namely a mother in prospect, which he thinks would entrap her in a role. Tamara disagrees and says "She wants to be a wife. I know it. You misjudge her." (De Bernières, 2014, p. 419) Tamara tries to convince Rustem Bey to marry Leyla, and this shows that both women have stopped resenting their mother, and things have started to change these two characters.

2.2.9. Healing the Wounded Masculine

The last stages of the heroine's journey are healing the wounded masculine and integration of masculine and feminine. Therefore, the heroine needs to unite with her animus and be a self that has wholeness in it. Leyla has deceived Rustem Bey for a long time, and once the population exchanges between two countries start, she figures out that she wants to go back to Greece. Since she has solved her problems with patriarchy and particularly with the help of Rustem Bey, she wants to be honest with him.

Leyla does not want Rustem Bey to feel bad after she leaves and she decides to write a letter to him confessing everything even though she is not sure whether he will be able to read it, but does not want to leave him nothing. She confesses, "I have to write in Greek, with the Greek letters, because that is all I know how to write. I don't have time to work out Turkish in Greek letters, and I don't know the Turkish letters at all. It occurs to me that I am, after all, writing this letter to myself." (De

Bernières, 2014, p. 545) Since Leyla thinks that he could not read Greek and he did not know Greek, she is actually making peace with her anima.

All these years, she has deceived him, but she wants to confess in the end, and she does not make fun of him, she just wants to soothe him and she says “after you bought me from Kardelen, I loved you first out of fear and out of necessity. Then I grew to love you completely with all my body and my heart. Those were our years in paradise. Then our love eventually became like the love of brother and sister” (De Bernières, 2014, p. 545). She does not have the slightest malice in writing the letter and she confesses that although she had started this relationship out of duty and out of patriarchal system, she actually grew to like him. Eventually, their love’s turning into that of brother and sister, turns their relationship into becoming connected, becoming related and being good company to one another.

She wants to take some of the things that he gave to her, and these are not related to money. She makes it clear that there are things that are going to remind her of him like eating garlic, the sound of oud, and the things that they used to do together. She is at peace within herself and with him at the same time. The only commodity that she takes with her is the gold coins in a string, which she used to wear on her forehead, because they remind her of him and she makes it clear that she will not use it to make money, just to remember him.

The next thing she confesses is really important in that she mentions Kardelen. For the first time, she tells him that Kardelen was a eunuch. She says that he would not know it because he was not a corrupted man, and he definitely was not corrupted in a big city. She says, “Kardelen was a man who was also a woman, he was one of God’s victims, but he was the first to treat me well, and he made me what I am.” (De Bernières, 2014, p. 546) This confession is important in that she tells her true nature, identity in that her anima and animus is about to be united, like that of Kardelen.

2.2.10. Integration of Masculine and Feminine

The heroine's journey is cyclic and Leyla's journey represents this type of a journey. "The circle is inclusive; it does not exclude. The symbol of the feminine is the circle, exemplified in the womb, the vessel, and the grail. Women tend to cluster, they like being related, helpful, and connected." (Murdock, 1990, p. 173) When Leyla writes a letter to Rustem Bey, he cannot read it and does not try to get it translated, but he puts the letter into his family Koran, making it sacred as well. "Its perpetual obscurity raised its status in his eyes until it became as sacred as the book within which it resided ... and it was a long time before he realised what the strange circular washings of the ink on the letter must have been." (De Bernières, 2014, p. 548) Leyla cried while she was writing the letter and yet these circle remind one of the circular nature of the heroine's journey as well as her reunion with her country, the integration of the feminine and masculine and the sacred marriage since the letter was kept in a holy book.

Another thing to ponder upon her leaving is that she needs to reconnect to her country and she says "My lion, if I had stayed here, I would have died with the name 'Ithaca' on my lips. Now, however, in Ithaca when I die the name on my lips will be yours." (De Bernières, 2014, pg. 546-547) She reflects that she needs to reconnect with her earth, with her mother, but she makes it clear that she will always have Rustem Bey in her heart.

When Leyla catches up the group of Christians, they claim that she does not have a place among them, and she is in her worst form in terms of appearance but her spirits is in her highest. "She was filthy, hungry, and exhausted, but in good spirits, and when she entered the encampment she made special point of walking confidently and holding her head high." (De Bernières, 2014, p. 548) It shows that she has changed spiritually and when they are against her joining them, she speaks in Greek, which they do not understand. There is only one person who knows Greek in that camp apart from Leyla.

When the father sees her, he takes off her shoes, which reflect that she has come a long way. To leave behind her former comfort zone and her former self was

difficult for her, but she is close to an end in her journey. Although the father does not understand what she says, Daskalos Leonidas says that he will translate what she said, “‘Leyla Hanım said, ‘I am more Greek than any of you. I was born in Ithaca, and you are nothing but a pack of mongrel Turks.’” (De Bernières, 2014, p. 549) She reflects how much of her identity she has discovered and embraced. She is to unite with her family members if there are any there. She finishes her story as “‘From now on,’ said Leyla Hanım, reverting to Turkish, ‘my name is Ioanna, and you will speak to me with respect.’” (De Bernières, 2014, p. 549) Leyla has completed her identity formation and demands to exist with her real name in her native land. As a character who has achieved a harmony between her anima and animus, Leyla is one of the most powerful women in the novel, and now she has the freedom to live in both worlds.

CHAPTER 3

3. THE HEROINE’S JOURNEY AND THE ARCHETYPES AND GODDESSES IN THE CHARACTER OF TAMARA

3.1. The Archetypes and Goddesses Represented by Tamara

Tamara represents the innocent, maiden and virgin Goddesses in the beginning of the novel. She is to be the bridal figure whose groom is to bring peace to the world. However, since they are the pawns in a bigger game, he is destined to fail, yet there are stages that draw upon this failure. As the name *Eskibahçe* means an old garden in Turkish, it connotes a place which is similar to the paradise and the Garden of Eden eventually. In the beginning of the novel, all the characters, Muslims, Christians and Armenians were living harmoniously as Iskander the Potter claims both in his prologue and epilogue, they were forming a unity with their seriousness, fun, differences, etc. in their heavenly town and Golban refers to this situation as “The novel begins with the depiction of an Edenic space, where most of

the characters live in harmony and relative respect for each other.” (Golban, 2015, p. 46) This relative respect is shown in their self/other splits as well. Even though they insult one another at times, there would be a smile on their faces.

The bride archetype is to create the paradise on earth, and Jesus is to be the groom. Likewise, as the Saviour archetype, Rustem Bey expected Tamara “to open the gates to heaven for him, Tamara Hanim, becomes ironically the Whore of Babylon, as she destroys the faithful and the committed man through her adultery; unwittingly she triggers violence and releases the forces of evil.” (Golban, 2015, p. 49) However, since she does not love him, and since he becomes the reverse of Jesus in exposing her to the people to get her stoned for adultery, he reverses the bride archetype. Simply because the novel is set in the beginning of the twentieth century, there are not many alternatives for women who have committed adultery. They will either experience death or will be the commodities of the patriarchy. “The Biblical bride/whore dichotomy is blurred throughout the novel, and the correlation between bridal figure and innocence is refuted.” (Akkaş, 2017, p. 63) Likewise, while Rustem Bey unwillingly and ignorantly sends his wife to a brothel, he goes and receives a mistress from a brothel.

Another archetype that is represented by Tamara is the shadow archetype. She had fallen in love with her cousin Selim in her youth, and since she was not allowed to marry him, so she refuted the patriarchy in another way. She does not let her body become a part of it. She refuses to show any affection and warmth to other men, which results in a frustration in Rustem Bey. Even when he is with Leyla, he cannot help dreaming about her. Tamara’s shadow is always in between Leyla and Rustem Bey, and when he thinks of her it is always a bit dark and ambiguous. When he goes to visit him in the brothel, there is once again this darkness. “He came to where the street turned a corner sharply, and ended with a final, isolated house, flat-roofed, whose façade was draped with climbing roses, and whose windows were latticed in order to conceal the dark interior.” (De Bernières, 2014, p. 412) The exterior of the house is dark; however, Rustem Bey feels that the interior is harder to see. “He had never been in the place before, and at first he found the dark pink light almost too dim, even though he had just come in out of utter darkness.” (De

Bernières, 2014, p. 412) The reference to Tamara is usually represented via darkness although her character is the most authentic one from the very beginning.

Tamara also represents Medusa as a Goddess. Athena catches Poseidon having sex with Medusa at her temple, and she gets furious. Although Athena is a Goddess since the matriarchal nature has been reverted by Olympus Gods, she punishes Medusa and turns her into a monster that is to live in a cave and anyone who looks into her eyes will be turned into a stone. Freud claims,

The sight of Medusa's head makes the spectator stiff with terror, turns him to stone. Observe that we have here once again the same origin from the castration complex and the same transformation of affect! For becoming stiff means an erection. Thus in the original situation it offers consolation to the spectator: he is still in possession of a penis, and the stiffening reassures him of the fact. Since the Greeks were in the main strongly homosexual, it was inevitable that we should find among them a representation of woman as a being who frightens and repels because she is castrated" (Freud, 1963, pg. 202-203)

Likewise, Tamara is in a dimly lighted place, and she never gets fully naked, and she has been punished by the patriarchal society, but Rustem Bey commits the same sin as her, yet as Tamara claims, he will never be stoned like she was. Her stoning could be similar to her frozen feelings, yet crying and also avoiding full eye contact in general. When Rustem Bey wants to look at her, she says, "No, don't look at me! Why do you think we keep the light so dim? If you look at me you will see the diseases, and you will see that I am under a curse, and you will not be able to think of me." (De Bernières, 2014, p. 421) She does not want to affect him with her curse.

Tamara also represents the Goddess Hera. Hera is the Goddess of marriage and the one who protects the marriage bond. Her husband is Zeus, who is known for his adultery and Hera tries her best to save their marriage, and punishes those who commit adultery with her husband as well as just punishing those whom she suspects to have committed adultery with her husband. "As was typical of Hera, her anger was not directed toward her husband, who had been the one who lied to her and been unfaithful." (Bolen, 2008, p. 7) She does not need tangible proof. Louis de Bernières deconstructs the relationship between Hera and Zeus in the characters of Tamara and Rustem Bey; however, as a postmodernist novelist, he reverses the relationship between them. Rustem Bey is frustrated at Tamara's lack of interest and he is

frustrated at her refusal of conforming to the expectations of the patriarchy. She refuses to simulate any kind of pleasure in their sexual relationships or any kind of presents that he buys for her.

When de Bernières deconstructs Hera and Zeus relationship, he converses them and Rustem Bey is shown as being a jealous man, and he suspects that his wife has male company when she puts the slippers in front of the haremlık door. She actually has, but there is no tangible proof to that. In Islam, if one accuses another person of committing adultery, that person needs more than one witnesses. However, Rustem Bey does not have any, and kills Selim and wants to punish Tamara. Tamara is the bride as reflected in the novel, and she is expected to be the wife that *Eskibahçe* needs. In addition to not being the wife archetype, Tamara refuses to try to protect her marriage and deserts this to Rustem Bey, who almost goes crazy with his thoughts that his wife is having a relationship with another man. He even follows that person in the streets in disguise until people recognize him and he stops following out of his pride. While one would expect Tamara to be jealous, it is Rustem Bey. Even when Rustem gets a mistress and accepts the Armenian girls into his house, Tamara is not jealous but desires that he should marry Leyla so that she will not be humiliated. In this sense, their relationship is reversed, and like Hera punishing the other one, Rustem Bey kills Selim but refuses to kill Tamara. Even when she is in brothel, he does not divorce her, and says that as her husband, he wants to do his final duty and bury her with a proper name. He does not want to punish his wife and he becomes the one that tries to protect the marriage bond.

3.2. The Heroine's Journey: The Case of Tamara

3.2.1. Separation from the Feminine

Separation from the feminine is a necessary stage for the heroine to discover her true self. This feminine is mostly, the mother. "To the child she is source of life, nourishment, warmth, and security, providing everything which is essential and salubrious." (Makowski, 1985, p. 73) However, Tamara's separation from the

mother is not fully achieved. Her mother is dead when the reader first learns about her, and her separation stage is not fulfilled. Even in relation to the objects that she prefers, “Tamara was interested only in using the things that she had brought with her as her half of the marriage agreement, as if she could only feel at home by surrounding herself with familiar objects from her parental home near Telmessos.” (De Bernières, 2014, p. 94) She does not want to separate from the feminine.

She has a favourite object, a coffee pot which her mother adored and she feels like her *cezve* was possessed by the spirit of her mother and this *cezve* is her favourite object. Her separation process is problematic because “it goes without saying that the bride's union with her husband necessitates a separation or at least a distancing between mother and daughter.” (Makowski, 1985, p. 74) However, Tamara had some nightmares when she was a bride and when she woke up, “she would reach out, take it and clutch it to her throat beneath the covers, as if by means of this cold metal she could feel once again the dry but loving hand that had held the pot so often, and see the grey eyes that had watched so assiduously for the froth to rise.” (De Bernières, 2014, pg. 94-95) Tamara was the closest to making the best coffee apart from her mother, “on a little heap of white ash in the middle of the glowing charcoal, so that it brewed as slowly as possible, and sometimes she felt as if she were possessed by her mother's spirit, cut off as she was, so far from Telmessos and those she loved. (De Bernières, 2014, p. 95) Since the novel is a postmodern one, this is reflected as upside down. However, she needs to achieve a kind of separation in order to form her own identity because “in the language of the Jungian school the separation between mother and daughter may be read as individuation.” (Makowski, 1985, p. 74)

She has some frustration with the absence of her mother which implies that there needs to be a separation. “Tamara believed that if her mother had been alive, she might have swayed things in Selim's favour, but in that she was almost certainly mistaken. Selim was charming and handsome, but he was, even from infancy, unmistakably marked out for a bad end. (De Bernières, 2014, p. 95) However, as the novelist implies, there was not much her mother could do, and Selim would not be

approved by the family. Therefore, her frustration is not based on a reality and her mother is implied to be as a weak character by the novelist.

3.2.2. Identification with the Masculine and Gathering of Allies

Tamara is the simply an individual but a representative of authenticity and femininity and masculinity are terms for her in the beginning. She had her desires and “the quality content of masculinity and femininity becomes not just the gender identities or gender displays of individuals, but also, and perhaps more importantly, a collective iteration in the form of culture, social structure, and social organization.” (Schippers, 2007, p. 91) Her second stage is a bit unwilling as well, but as she is aware that Rustem Bey was “a better prospect than anyone had a right to hope for, and she married him out of fatalism and common sense. After their wedding night, however, Rustem Bey knew with angry resignation that much as he might invade her body, he would never touch her heart.” (De Bernières, 2014, p. 97) She conforms to some of the expectations of the patriarchal society, but she cannot give in herself truly. She accepts her father’s desire and the imam’s desire for her to marry Rustem Bey, and Rustem Bey is made aware of her feelings for her cousin. “Tamara would grow out of it, that they had persuaded her as to the unsuitability of the match, that she was dutiful and obedient and would marry the husband chosen for her in accordance with the wisdom of her elders”. (De Bernières, 2014, p. 95) Her elders believe that she will be the pawn that men expect for.

Another way of conforming to the expectations is via accepting presents. When Rustem Bey buys her gifts and wants to seduce her, “she had accepted them with a gracious lack of enthusiasm that had brought childish tears of disappointment to his eyes, which he had, with dignity and a show of indifference, held back.” (De Bernières, 2014, p. 93) In a way, she does not protest, but her lack of enthusiasm makes her only companion, Rustem Bey, feel frustration and results in her not having allies. For instance, “Once he had entertained hopes that their marriage might become more than the usual formal dance of strangers that only grows into anything better with the slow passage of time and the mutual concern for children.” (De

Bernières, 2014, p. 93) Therefore, she is denied both of a male ally and any possible children.

The things he does not make sense in a way and he is a bit naïve and irrational when compared to her despite his modern outlook and his fond on the modern equipment, he seems ridiculous, “In the absence of a high table, the chairs too seemed curiously anomalous and redundant, and eventually they were stacked in a corner so that Tamara and her visitors could use the divans like normal people.” (De Bernières, 2014, p. 94) All efforts of Rustem Bey seem unnecessary and senseless, and since Tamara is a high born yet authentic woman, she is not manipulated into the realm of the patriarchy easily.

3.2.3. Road of Trials: Meeting the Ogres and Dragons

Since the novel is a postmodern one, the road of trials never completely is over for Tamara, her trials cyclically continue. Her ogres and her dragons keep up coming towards her and actually all the humanity in the novel. She claims that the world is in the hands of the devil. Although she respects Rustem Bey, she cannot really make him happy because, in her own terms, she was not good at pleasing men and still is not after years of being in a brothel. She is not willing to please the patriarchy and since she had a glimpse of who she wanted to be, she cannot deny her identity.

When Rustem Bey kills her beloved Selim, she meets the dragon in the face. Those, who would not dare throw a stone at Rustem Bey for committing adultery with a mistress, start stoning her after Rustem Bey claimed that he caught her with Selim. Although being involuntary in the beginning, “once they started it, they could not help themselves. When there were not enough stones to throw, they started kicking and spitting on her. When Ayse examines Tamara, she notices that those who kicked her usually preferred to kick her in the genitals.” (Golban and Akkaş, 2018, p. 34) Reflected here as well, she is punished for being a woman, particularly in the genitals as opposed to the appraisal of men when they commit a similar crime, a crime which is not given in detail.

3.2.4. Finding the Boon of Success

Retrospectively, Tamara's marriage to Rustem Bey seemed to be a success. However, as Rustem Bey himself claims he had never cared for Tamara's comfort, but like a rose who would fade away, he cares for Leyla's comfort. However, Rustem Bey had respect for his wife Tamara knew that, yet she could not help spending some time alone away from her husband. Through the telltale shoes, "he reaped nothing but heartache from his assault on happiness, and he was lonelier than he had been before, living with this lovely girl whose shoes, or those of another, were always outside the haremluk door." (De Bernières, 2014, p. 97) She does not feel like this relationship is her boon. "The quest for identity and knowledge cannot end successfully if the heroine completely abandons all identity simply to marry. Without a man who can be animus to her anima and offer her what she's missing," our prospective heroine is to experience a kind of failure in her blissful marriage and is doomed to fail to unite her anima and animus in this particular stage. (Frankel, 2010, p. 94)

She is not happy and she cannot make him happy and even when she reunites with Selim, she still distances herself from Rustem Bey and accepts her loneliness, "I don't have any friends here. In the hamam they don't talk in front of me because of who my husband is, and all my relatives are in Telmessos. I need to have a friend who visits me." (De Bernières, 2014, p. 99) Uniting with her childhood love or marriage to a wealthy man does not make her happy and she realizes that she will not be able to find her boon within this world.

3.2.5. Awakening to the Feelings of Spiritual Aridity: Death

Tamara cannot bear children with Rustem Bey and this reflects that her body is working against her. This stage is usually initiated by a loss of a dear one. Once Rustem Bey murders Selim, Tamara no longer has the desire to live. She no longer fears the patriarchy, and when "Rustem Bey looked into the dark eyes of his wife, but found no clue as to her veracity." (De Bernières, 2014, p. 100) The darkness in

her eyes shows that she is dead inside and opposed to Rustem Bey's expectations of Tamara to be "cowed and trembling...she hurtled out of the door, pushed him aside, and threw herself upon the body of the dying young man. "Selim! Selim!" she wailed, "My aslan, my lion! What has he done? Selim! Oh God, oh God! No! No! No! My God, my eyes' light!" (De Bernières, 2014, p. 101) She has lost everything she has cared for and she cries with no sighs, and the next thing that she does is to offer him her throat so that she will unite him in death. "She swept it back with one hand, and offered him her throat. 'Now kill me,' she said...He bowed his head when she looked up and said simply, 'I am guilty and I do not wish to live. Kill me, like the wolves and dogs you are in this disgusting place.'" (De Bernières, 2014, p. 102) She wants her descent to be into the ground, but she needs to descend into her soul.

3.2.6. Initiation and Descent to the Goddess

When people stone Tamara, and when Abdulhamid Hodja wants her to be taken to his house either to be healed to be prepared for funeral ceremony, she is taken to the stable where the horse Nilufer sleeps. Claiming that harlotry is contagious and getting angry at Abdulhamid for bringing her, Ayse claims that she will cook his meals with extra pepper, which is her way of saying that she is angry at him. Tamara goes deep down, and Ayse says "anyway I go into the lower room, and I start to tend to Tamara" (De Bernières, 2014, p. 114) The choice of words make it clear that she is deep down. Once again her descent was not started by her, but she is aware that she does not have the alternative but go down, "If I return to my family, they will kill me", said Tamara. 'Am I to beg, and live in the tombs, like the Dog? And Selim is dead.' 'Remember, daughter, it is in midwinter that the almond blooms.'" (De Bernières, 2014, p. 118) Her conversation with Abdulhamid reflects that she is aware, but Abdulhamid's reaction shows that she will be born again.

3.2.7. Urgent Yearning to Reconnect with the Feminine

In this stage, the heroine hears a voice within herself to reconnect with the feminine. Tamara goes through this stage by asking for a male judgement ironically

and she confesses both to herself and to Abdulhamid, “‘I am guilty,’ she stated simply. Abdulhamid clamped his hands over his ears. ‘Don't say that in front of me!’ he exclaimed. ‘I won't hear it! I will not permit you to make me a witness! I forbid it!’ ‘I am guilty,’ she repeated.” (De Bernières, 2014, p. 118) As a person, who is mild in his nature, Abdulhamid does not want to cast Tamara to either religious or patriarchal values, and starts to sing in order not to hear her confession and he feels relieved “when he heard Tamara stifling a giggle...When he had finished and was panting to regain his breath, Tamara lay ominously silent behind the drape, and Abdulhamid realised that she was toying with him. Finally she said, ‘I feel less miserable now.’” (De Bernières, 2014, p. 119) According to Rustem Bey, it was the first time he heard her laugh. She is finding something positive in this stage.

Tamara's success of finding her true self is related to her finding love as well and she recognizes Rustem Bey's voice. “‘That was my husband. I know his voice.’ ‘He still loves you,’ said Abdulhamid. ‘He doesn't know anything about love,’ said Tamara bitterly. ‘Neither do you, daughter,’ said Abdulhamid, drily, ‘neither do you.’” (De Bernières, 2014, p. 120) Tamara still needs to do more to find the anima and animus in her character.

3.2.8. Healing the Mother/Daughter Split

In order for our heroine to heal the mother/daughter split, she has gone through stages in which she has slain dragons, she has encountered the ogres of the patriarchy, and she has overcome her own fears and anxiety. She has gone to the deepest and “‘Sanctuary,’ whispered Tamara. The prostitute sighed, and said, ‘Sister, we've been expecting you.’” (De Bernières, 2014, p. 126) She even found herself with other sisters of the same occupation; however, when Rustem Bey suggests her he could take her to Smyrna in search of a cure for her illness, she protests and says, there is none and she wants to be with her sisters in her last remaining days. Frankel quotes from Campbell, and claims that “as she develops into comforter and punisher, the child's split view of the terrible and divine mothers emerges. The heroine's journey is the quest to reintegrate terrible and benevolent mother into a single

individual—the self.” (Frankel, 2010, p. 231) In this stage in Tamara’s case, she develops her individuality in becoming the healer, the nurturer and the punisher as well since she helps in fellow sisters, she does not want to contaminate her illness to Rustem Bey but she punishes those whom she regards as regenerated.

3.2.9. Healing the Wounded Masculine

In order for an authentic identity for the heroine, she needs to let go her demons of the past, and make peace with anima and animus. The hero or the man she married should be there to help her, but to overwhelm her. “A healthy animus is meant to involve himself ... he is the helper, watching to see if anything need be done.” (Estés, 1994, p. 355)

When Rustem Bey visits Tamara, one can see a consolation between the two. She cannot help crying because she has started to forgive him and “she stopped, removed her hands from her face, and smiled wanly. ‘I am sorry,’ she said, ‘these are women’s tears.’ ‘They are not just a woman's tears,’ he said quietly. ‘These tears are yours.’” (De Bernières, 2014, p. 414) She has forgiven him, but she more direct in her words and this surprises Rustem Bey who feels that she is honest with him. She asks why he has not divorced her, and he says he wants to take care of her when she dies and he feels like they should be united somehow as anima and animus.

3.2.10. Integration of Masculine and Feminine

Even in the contemporary period, there is a lack of equality and people suffer from it and respond to it in their own ways. Teichman says in Jo Bostock’s book, “We are constrained in these boxes that we’ve constructed for ourselves. This isn’t just about women; it’s about aspiring to make things better for society as a whole.” (Bostock, 2014, p. 20) The gender roles, superiority inferiority, and self/other split make things hard for everyone, and we need a consolation just like Tamara achieves in the end. She is aware of the inequality as she says Rustem Bey is committing the same crime that they thought she did, “‘but no one can stone you for it, I suppose.’ She looked down at her hands, as if they were not hers, and watched her fingers

twisting together nervously. When she looked up, there were tears running down her cheeks again.” (De Bernières, 2014, p. 420) She distances herself from both animus and anima at a time and connects them all,

Very calmly she said, ‘I am happy to die too soon. This life is just death's selamlik, and I have no pleasure. Even if I was cured, I would have no happiness, and I would still be waiting to die. Besides,’ she continued, ‘these poor women in here are my companions. We care for each other, after a fashion. These women are divorced, or widowed, or dishonoured, and I am pleased to keep them as my sisters and mothers until it is my turn to be buried near my babies.’ (420-421)

Tamara’s desire to die is now fueled by a reunion, with the mother earth, with her babies, and with everything she has sacrificed in this path of life. She claims that since the word selamlik means the place where both men and women can sit together or see each other but since it is the place one sees death, she feels that there will be another world in which she is going to be born again as a whole identity.

Tamara’s story is similar to Copper Woman story in that she will be born again after a kind of death. “Copper Woman was born from death, one might say. Twelve women sailed with her from their dying tribe, preserving all the wisdom of the ages within themselves...When they finally drifted to the haven of a deserted island, only she remained alive.” (Frankel, 2010, p. 311) After death, she will have the same wisdom. “Death is not a closed door, merely the next part of the cycle.” (Frankel, 2010, p. 312) Since the heroine’s journey is cyclic, Tamara’s rebirth is awaiting for her. “This is the quintessential mystery of death, passed on by women in every culture: Death is not an ending.” (Frankel, 2010, p. 312) Achieving this is unity, and the power to be reborn again each time is both the curse and the blessing of women.

CONCLUSION

The heroine's journey, with its similarities and differences to the hero's journey, is mostly a psychological journey into the realm of the unknown, mystical realms of the unconscious in which a woman goes on a quest to find out her true identity. In order for her to achieve this, she has to experience death first. The heroine's journey is cyclic, since Gods of Olympus have reversed the matriarchal pattern to a patriarchal one; the heroine has to go into her soul to find out the Goddess in herself.

In this thesis, the primary concern of the writer has been to show Leyla and Tamara's journeys into their own identity by benefitting from the Jungian archetypes, the hero's journey paradigm by Joseph Campbell, and the heroine's journey paradigm by Maureen Murdock as well as benefitting from other theorists as well.

Leyla's psychological journey is more successful than Tamara's. Leyla achieves in completing her cycle. She becomes an authentic woman in the end. Leyla is abducted from her family just as Persephone was. She becomes a commodity, a toy, and a means of patriarchy. However, she notices her commodification and her male allies are wrong in its nature. Day by day, she reunites with her mother earth and realizes that she can be useful. Towards the end of her journey, she accepts the fact that she has to reunite with the land where she was born in. She writes a letter to Rustem Bey and tells him that she has loved him, but she needs to discover and reunite with her roots. When she tells the immigrants that she is more Greek than them, they will treat her with the respect that she deserves. She gains status in the society and she has the power, so the journey is a success.

When Tamara's journey is taken into consideration, one can easily spot an authentic character from the very beginning of her journey. She is well aware of the fact that she is just a pawn in the patriarchal society. If her mother was alive, things could have turned out to be different for her, yet gradually she knows that her mother did not have much to say against the decisions of men. Tamara marries a wealthy man, but she has to sacrifice her love, and she needs to bow to the patriarchy. In her journey towards discovering her authentic identity, Tamara needs to kill her demons. She is aware that she is not powerful in this society, yet she does not hesitate to say that they are wrong. She has been contaminated with an illness, which was caused by men, which will result in death. However, she is not afraid of death. On the other hand, her death means annihilation, so Leyla's journey could be said to be more successful.

The novel has not been studied a lot and not from this perspective, particularly, the writer of this thesis believes this thesis to be an authentic one. The novel reflects a hard work with each word being chosen carefully to represent different types of myths, stories, and histories of nations; it deconstructs each of them carefully. De Bernières is a skilful novelist and in this novel, one can see the female characters becoming more and more powerful and having a better understanding of both the world and themselves, and achieving a unity with their anima and animus.

REFERENCES

- Adamski, A. (2011). "Archetypes and the Collective Unconscious of Carl G. Jung in the Light of Quantum Psychology." *NeuroQuantology*, September, 9 (3), pg: 563-571.
- Akkaş, N. *Body and Beauty in Louis de Bernières's Birds Without Wings*. (Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Dili ve Edebiyatı Anabilimdalı, Basılmamış Yüksek Lisans Tezi), Tekirdağ 2017, s. 63.
- Bolen, J. S. (2008). *Goddesses in Everywoman, Powerful Archetypes in Women's Lives*. New York: Harper Collins Publishers Inc.
- Bostock, J. (2014). *The Meaning of Success*. Cambridge: Cambridge University Press.
- Campbell, J. (2004). *The Hero with a Thousand Faces*. Princeton: Princeton University Press.
- Davis, M. (2005) "Interview with Maureen Murdock." *C. G. Jung Society of Atlanta*, Summer, pg: 5-7.
- De Bernières, L. (2014). *Birds Without Wings*. London: Vintage Books.

- Eliade, M. (1963). *Myth and Reality*, trans. Willard R. Trask. New York: Harper & Row.
- Estés, C. P. (1994). *Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype*. New York: Ballantine Books.
- Fidan, N. *The Heroine's Journey in Hunger Games*. (Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Dili ve Edebiyatı Anabilimdalı, Basılmamış Yüksek Lisans Tezi), Tekirdağ 2018, s. 8.
- Frankel, V. E. (2010). *From Girl to Goddess: The Heroine's Journey Through Myth and Legends*. North Carolina: McFarland&Company, Inc.
- Freud, S. (1997). *The Interpretation of Dreams*. Trans. A. A. Brill. London: Wordsworth.
- Freud, S. (1963), *Sexuality and the Psychology of Love* (ed. Philip Reiff) New York: Simon and Schuster.
- Golban, T. (2014). *Rewriting the Hero and the Quest: Myth and Monomyth in Captain Corelli's Mandolin by Louis de Bernières*. Frankfurt: PL Academic Research.
- Golban, T. (2015). "The Apocalypse Myth in Louis de Bernières' novel *Birds Without Wings*: Rustem Bey and an Individual Apocalyptic Experience in the Kierkegaardian Frame." *Analele Universității „Ovidius” din Constanța. Seria Filologie*, XXVI (1), pg: 44-52.
- Golban, T., Akkaş, N. (2018). "The Recreation of Beauty as Revealed in the Postmodern Novel *Birds Without Wings* by Louis de Bernières." *Journal of Awareness*, Volume 2, No (Special 1), pg: 31-46.
- Jung, C. G. (1969). *The Archetypes and the Collective Unconscious*. Trans. R. F. C. Hull. London: Routledge.
- Jung, C. G. von Franz, M. L., Henderson, J. L., Jacobi, J., & Jaffé, A. (1964). *Man and His Symbols*. Ed. C. G. Jung. New York: Anchor Press.
- Makowski, J. F. (1985). "Persephone, Psyche, and the Mother-Maiden Archetype" in *Classical Outlook*, 26, pg: 73-78.
- Murdock, M. (1990). *The Heroine's Journey: A Woman's Quest for Wholeness*. Boston: Shambhala Publications.

- Schippers, M. (2007). Recovering the Feminine Other: Masculinity, Femininity, and Gender Hegemony." *Theor Soc*, 36, pg: 85–102.
- Segal, R. A. (1987). *Joseph Campbell, An Introduction*. New York: Garland.
- Sels, N. (2011). "Myth, Mind and Metaphor: On the Relation of Mythology and Psychoanalysis." *Journal of The Jan Van Eyck Circle for Lacanian Ideology Critique*, 4, pg: 56-70.
- Vogler, C. (2007). *The Writer's Journey: Mythic Structure for Writers*. Michigan: Michael Wiese Productions.
- Wolf, N. (2002). *The Beauty Myth: How Images of Beauty Are Used Against Women*. New York: HarperCollins.