



**THE PERSEPHONE MYTH AS A REFLECTION OF MOTHER-
DAUGHTER RELATIONSHIP IN LOUIS DE BERNIERÈS' NOVEL
*CAPTAIN CORELLI'S MANDOLIN***

Tuçe GÜNER

**Master's Thesis
Department of English Language and Literature
Advisor: Prof. Dr. Tatiana GOLBAN**

2021



**LOUIS DE BERNIÈRES'İN YÜZBAŞI CORELLİ'NİN MANDOLİNİ
ROMANINDAKİ ANNE-KIZ İLİŞKİSİNİN BİR YANSIMASI OLARAK
PERSEPHONE MİTİ**

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

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TEKİRDAĞ NAMIK KEMAL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
MASTER'S THESIS

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SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

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TEKİRDAĞ-2021
Her hakkı saklıdır.

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I vow that in all stages of preparation this Master's Thesis, I have been strictly abiding by the academic rules and scientific ethics and that I have provided reference for every citation I have directly or indirectly used and works I have benefited from are comprised of those I have listed in my references and that I have behaved accordingly to the spelling dictionary the institute specified.



05 /01/ 2022

Tue GÜNER

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ÖZET

Kurum, Enstitü, ABD : Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü,
İngiliz Dili ve Edebiyatı Anabilim Dalı
Tez Başlığı :Louis de Bernières'in Yüzbaşı Corelli'nin Mandolini Romanındaki Anne-Kız İlişkisinin Bir Yansıması Olarak Persephone Miti
Tez Yazarı : Tuçe GÜNER
Tez Danışmanı : Prof.Dr. Tatiana GOLBAN
Tez Türü, Yılı : Yüksek Lisans Tezi, 2021
Sayfa Sayısı : 95

Yüzbaşı Corelli'nin Mandolini, kahramanın yer altına yolculuğu, akıl üstünlüğü gibi Persephone mitinin belli başı mitimlerini yeniden kuran ünlü postmodern romanlar arasındadır. Pelagia ve Drosoula karakterlerinin Persephone ve Demeter figürü olarak tasviri bu çalışmanın temelini oluşturmaktadır. Yazar romanındaki karakterleri sunarken kahramanın akıl üstünlüğü, bağımsızlığı ve her girişimdeki başarısı gibi Persephone mitinin yapısını çözümler ve mitimleri yeniden ortaya çıkarır. Bu araştırmanın amacı, Carl Jung'un en ünlü kavramlarından biri olan arketip'e dikkat çekmektir. Bir diğer gaye ise Persephone mitini de Bernières'in eseriyle ilişkili olarak yeniden anlatmak ve tartışmaktır. Bu açıdan, en önemli amaçlardan biri Demeter ve Drosoula'yı anne arketip'i olarak ele almak ve mit ile bağlantılı olarak analiz etmek ve kahramanın monomitik yolculuğunu tartışmaktır.

Anahtar Kelimeler: arketip, mit, mitim, Carl Jung.

ABSTRACT

Institution, Institute, : Tekirdağ Namık Kemal University, Institute of Social Sciences,
Department : Department of English Language and Literature
Thesis Title : The Persephone Myth as a Reflection of Mother-Daughter
Relationship in Louis de Bernierès' Novel Captain Corelli's
Mandolin
Thesis Author : Tuçe GÜNER
Thesis Adviser : Prof.Dr. Tatiana GOLBAN
Type of Thesis, : MA Thesis, 2021
Year
Total Number of : 95
Pages

Captain Corelli's Mandolin is among the most famous postmodern novels reconstructing some of the mythemes of the Persephone myth, such as the heroine's descent into the underworld and the heroine's dominance by intelligence. At the centre of this study lies the representation of the characters Pelagia and Drosoula as Persephone and Demeter figure. While the author presents the characters of his novel, he deconstructs the structure of Persephone myth, like the heroine's assertion of intelligence, sovereignty and victory in each attempt and revives the mythemes once more. The aim of this study is to draw attention to Carl Jung's one of most famous concepts: archetype. Another aim is to retell and discuss the Persephone myth in relation to de Bernierès' work. In this respect, one of the significant intentions is to take Demeter and Drosoula as mother archetypes and analyse in relation to myth and novel and discuss the heroine's monomythic journey.

Keywords: archetype, myth, mytheme, Carl Jung

ACKNOWLEDGEMENTS

First of all, I would like to express my deepest and sincere gratitude to my supervisor, Prof. Dr. Tatiana GOLBAN for her patience, encouragement and help. She has always inspired me with her imaginative insights and profound knowledge. It has been a pleasure to have the chance to work with her.

I would like to express my appreciation to Prof. Dr. Petru GOLBAN and Prof. Dr. Hasan BOYNUKARA for their encouragement and motivation since the day I became a part of this department.

I would like to express my gratitude to my family, especially my sister Tuba and my brother Özgür GÜNER for their complete trust, unconditional love and support.

I would like to express my appreciation to Ayşe Dilek AKSOY and Semagül ÇELİK for their motivation and help. Last but not least I would like to thank to Associate Prof. Dr. Hüseyin SARI, Osman ÖZCAN, who are always near me when I need, for their friendship and support.

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INTRODUCTION

The effect of myth isn't dead today. It preserves its importance as before. Since the first documents of Homer and Hesiod, myth has continued to explain the mysteries of the human nature and earth. It also functions to express the human attitudes, human experiences and natural phenomenon.

As the time passed, new versions of the myths started to be added to the previous ones. It increased the significance of myth more and more. Despite the fact that there are minor nuances between the previous and current versions, myths have always possessed the similar themes and motifs. As Downing remarks,

A myth is like an ecosystem. It is more than the sum of its parts, and no single event stands without the relatedness of all other parts of the story. It exists on all levels at once, material, spiritual, ecological, personal, and physical. The myth, when spoken or enacted, has meaning and potency only in the present. It takes shape according to who is telling it, when it is being told, who is hearing it, and the environment or season in which the performance takes places. No matter how carefully it is studied, analysed, and understood, the very nature of myth undoes any fixed meaning or analysis. The myth is alive—more close to truth than fact—and must be approached like wilderness, on its own terms, to be experienced fully (Downing, 1994: 275).

Among the well-known myths that existed in Western culture is Persephone, or in its Latinized version, Proserpine. The earliest Persephone was an important figure in Greco-Roman myth. Persephone was named as Kore ("maiden") before she was abducted by Hades (Neumann, 1974: 308). The name of Demeter means literally "The Mother". She is the Goddess of harvest, fertility and agriculture. Her Roman equivalent is "Ceres" (Bolen, 1984: 168). The authors of various literary backgrounds have analysed this mythical example so many times. Persephone is

among those myths that were highly fascinating not only for ancient readers, but also attract even contemporary readers and literature critics.

Louis de Bernierès is the writer who has attempted to discover new archetypes and myths through uncovering, inverting, or deconstructing earlier archetypes and myths in his novels. The book *Captain Corelli's Mandolin* by de Bernierès will be examined in this study in order to uncover some universal and steadfast patterns whereas rewriting myths.

This thesis, as well, seeks to identify the mythological patterns and archetypes that de Bernierès employ in his novel as he tries to recreate their authentic experiences as women and redefine identities that have been misrepresented for a long time. His efforts to provide new areas of existence for women in order for them to become more connected to their true "selves" will be discussed.

Despite the fact that *Captain Corelli's Mandolin* includes numerous mythical views to be analysed, this study concentrates on Persephone myth. Whereas showing numerous repeating mythemes belonging to Persephone's plot, the author plays with the assumptions of his audience by changing the clichéd circumstances or character developments, reconstructing them with different meanings.

De Bernières works with mythemes not only patently but also latently as a framing instrument, reconstructing the mythical forms, changing some clichéd images originating from these mythemes and delivering them with new metaphors and associations emerging from context or setting in which the narrative was constructed. De Bernières works with some mythemes patently in order to deconstruct or challenge their settled meanings. Also, he works with the latent description of mythemes.

The intention of this study is to discuss the Jung's theories on archetype, mother archetype and mother complex. Our following purpose is to explain the myth of Demeter and Persephone, and their reconstruction in contemporary world and parallel to this, this research aims to analyse the monomythic journey of Pelagia and the support of Drosoula in this process.

In Chapter One, our aim is to describe myth based on the concepts of various intellectuals such as Mircea Eliade, Gilbert Durand and Jean-Pierre Vernant. Each scholar defines myth a bit differently, which enriches the information and perspectives in the discipline of literary criticism. Foley, Suter, Jaffar have been other theoreticians whose works will be greatly consulted. We will also mention Carl Jung and his idea of Archetype and its types such as ego, shadow, anima and animus. Mother Archetype will be examined in relation positive and negative aspects. Later, we will observe the influence of Mother Complex in the daughter and in the son and at the end of the theoretical background, we will disclose Positive Aspects of the Mother Complex.

In Chapter Two, we will analyse the myth of Persephone shortly to be understood better. It is possible to see the ancient versions reconstructed in popular culture, in contemporary works. As one of them, we will analyse *The Pomegranate* by Eavan Boland in relation to Persephone myth.

In Chapter Three and Four, we will study the monomythic journey of the heroine of *Captain Corelli's Mandolin*, we will try to find some parallels to the myth and we will reveal common mythemes. Through this examination, we will handle Demeter and Drosoula as mother archetypes and supporters of both Persephone and Pelagia as their daughters. The effect of patriarchy on the women will also be discussed.

CHAPTER I

Defining Myth

Whereas the term "myth" was not used in this context until the 18th century, the origins of the term can be traced back to the ancient world. In ancient Greek, the word "mythos" meant "word" or "tale" – a story intended to be read aloud (Golban, 2014: 13).

The terms myth and mythology refer to expressions of archetypal stories in specific times and places. Such stories provide an individual with a view into how archetypes were and are expressed in different cultures. In Oxford English Dictionary, myth is described as “a purely fictitious narrative usually involving supernatural persons, actions, or events, and embodying some popular idea concerning natural or historical phenomena”. Myth has the function to explain some essential messages as well as offering insights into unrealized or neglected facets of human personality and forewarning the wrong action. It emerges as an essential power from the unconscious realm which releases “the common darkness” (Golban, 2014: 31). As such, mythology becomes an absolute “mirror of the collective unconscious” (Walker, 1992: 5).

Religious historian Mircea Eliade asserts that “myth is regarded as a sacred story, and hence a “true history”, because it always deals with realities (Golban, 2014: 14). The cosmogonist myth is “true because the existence of the world is there to prove it; the myth of the origin of death is equally true because man’s mortality proves it, and so on” (Eliade, 1963: 19). Contrary to the concept of myth’s being a fictitious narrative, here myth is a sacred, timeless and eternal story. The narrative of myth, Eliade discusses, reveal eternal and absolute truths, which are fundamental stories whereas Lyotard perceives myth as a form of fantasy. Eliade's definition of myth indicates truth-telling potential related with myth, as well as its supposed tendency to include a basis of ordinary truth. Myth, for Veronica L. Schanoes, is “a revered, unquestioned story that includes divine or semi-divine beings that purports

to be history and reveals how the physical or cultural world came to assume the form it has” (Schanoes, 2014: 21).

Gilbert Durand defines myth as “a dynamic system of symbols, archetypes and schemas, a dynamic system that tends, when prompted by a schema, to take the form of a story” (Durand, 1962: 2). He thinks the same mytheme possess the capacity of demonstrating itself and establish a semantic influence in two different aspects: patent and latent. The patent form is disclosed through the obvious repetition of the subject of a mytheme, made clear in the description of well-defined characters, events, motifs and so on. The latent form makes itself obvious through the repetition of its initial scheme hidden under an unpredictable signs.

According to Jean-Pierre Vernant, the word "myth" comes from the Greek term *muthos*, which indicates "any kind of structured speech," such as a story, a dialogue, or the enunciation of a plan (Vernant, 1980: 204). But, during the eighth and fourth centuries B.C., the meaning of the term evolved for a variety of factors. While *muthos* and *logos* do not originally contradict the change from spoken to inscribed forms of literature was one of the key causes for the alteration in definition of *muthos*. The term "myth" was reinterpreted as the opposite of *logos*, whose definition was likewise altered from "the various forms of what is stated" to coherent discourse as a result of this binarism. (Vernant, 1980: 204)

Retelling of Myth

The myths and archetypes help to define the lines between good and evil, male and female and ever convey information, either a caution or a piece of guidance, to the readers. They reinforce the totalizing ideas by repeating or justifying characters like the powerful, fearless, brave hero in contrast to the charming, moral, obedient mother-wife figure, or the malevolent, envious, tempting goddess figure. Myths have contributed to construct some conceptions and dichotomies that define reality of humanity, whether as a representation of a shared history or as a means of governing the society.

Myths and mythology have always been important aspects in shaping lives of people and working mechanisms of community. They are “symbols” and “pictures” with political, social, historical, and cultural meanings and codes, rather than basic, innocent stories about old gods and goddesses (Korkmaz, 2010: 98).

Many philosophers, writers, and academics have attempted to deconstruct and study the myths in order to reveal the ideology that lies under or behind them. Many people have attempted to reconstruct the myths from various perspectives in order to highlight the missing or deliberately undervalued components.

For centuries, the most consciously and purposely practiced ideology has been the inferior placement of women in hierarchical societies, and feminist intellectuals and authors have used myths to lay bare the reasons, means, and consequences of this systematic oppression women have been suffering for ages. They have aimed to multiply myths or rework them in order to allow women to express themselves authentically through female characters in these myths. Acknowledging myth as an archive for both truth and untruth is an important task for the mythographer; accepting that myth only reveals crucial or primordial facts that in turn inform narratives highlighting oppression, abuse, or absence of women.

As the authors have made effort to analyse the fictional characters imposed on women and the working mechanisms of main paradigms through the reimagining of myths, their violation on common perception of “woman” in patriarchal societies has also become an violation on logocentrism and phallogentrism (Korkmaz, 2010: 1). They've also shown the textuality of history by reinventing myths, undermining the binary oppositions and hierarchies that logocentric patriarchal cultures have established.

Jungian Perspective

1. The Notion of the Archetype

Archetype is a concept firstly presented by Carl Jung, who regarded archetypes as the examples of people, attitudes or characters. For him, archetypes are innate inclinations that function in affecting human behaviour. Jung considers that

the notion “archetype” emerges with allusion to the “Imago Dei (God-image)” in man (Jung, 1969: 2).

“Archetype” is a descriptive interpretation of the Platonic Eidos (Korkmaz, 2010: 7). In Jungian psychology, the archetypes display universal patterns and forms which are part of the collective unconscious. Jung thought that we acquire these archetypes much the way we acquire instinctive patterns of behaviour. This term is pertinent and useful, as it tells that so far as the collective unconscious contents are concerned we are working with archaic or—in other words—primordial types, namely, with universal images that have existed since the ancient times.

The term "archetype" was coined by psychiatrist C. G. Jung to describe a psychological pattern that, since it is universal, may be found in all persons, times, and places (Pearson, 1991: 18). When one is awakened in you, the component that is significant to you and your path develops a subpersonality (a component of your mind that exhibits the drive, emotions, strengths, and narrative of that archetype). Art, literature, human dreams and imaginations, and human creations all contain archetypes. They arose from the collective unconscious of the species, according to Jung. That is, the “collective unconscious” is a component of the human mind that contains primal images that are impossible for contemporary man to comprehend, and these primal images-archetypes- are transmitted by the collective unconscious and appear in dreams, fantasies, instincts, myths, and other ways (Korkmaz, 2010: 7).

In a cultural context, the strength of myth is used to express an archetype. Conceptions of humanity about physical world are structured by archetypes. Each archetype helps you discover a specific human component that can help you understand who you are and what you're here to do. Demeter and Persephone embody archetypal elements associated to loving. There are numerous archetypes that motivate individuals and direct their journeys, but we feel necessity to handle the specific power of these four: Demeter, Zeus, Persephone, and Dionysus.

Demeter assists people in identifying who and what they care about; she also guides them opening their hearts. Because Dionysus is related with “transformation”, such as grape juice into wine and the transformative power of alcohol on the psyche, the Dionysus archetype has become related with the deceptive power over the psyche and body that magicians can utilize (Pearson, 1991: 334). The archetype is also linked to excess, additive personality, and insanity.

Zeus encourages people to discover and develop their strengths so that they can contribute to the greater good while also gaining respect from others. He also supports one in developing healthy and strong egos. When we build hierarchical teams, make lists and complete tasks, avoid and engage in conflict and rivalry, the Zeus archetype makes us feel alive and vital. The Zeus archetype appears in men and women who establish themselves as masters in their own lives and demonstrate their ability to lead or influence others through their accomplishments. The Zeus archetype assists individuals in building on this discovery and identifying our talents so that we can contribute to society as a responsible member.

Persephone connects one with “deeper intuitive knowing” of what she truly is called to do and helps her to connect with the deeper part of herself (Pearson, 1991: 294). Persephone teaches her to focus on the positive, make well-informed decisions, and utilize our imagination. Her responsibilities include assisting with life transitions, such as bringing new life into the world.

Jung assumed the existence of three component parts in the human psyche: the ego, the personal unconscious, and the collective unconscious. Jung claims the “ego” describes the conscious mind whereas the personal unconscious consists of remembrances including concealed ones. “The collective unconscious” is an exceptional element and it functions as a kind of psychological inheritance (Jung, 1969: 1). It involves all of the information and experiences we share as the living categories. According to Jungian psychology, the archetypes describe common orders and forms which are component of the collective unconscious. “Personal unconscious” is more or less superficial layer of the unconscious. (Jung, 1969: 1)

Jung rejects the theory of tabula rasa or concept of the human mind is a blank slate at the beginning of life. He claims that the human psyche possesses essential, unconscious, genetic forms of their predecessors. These “primordial images” serve as an essential base of how to be human. (Jung, 1969: 100)

The key to Jungian theory of myth lies in his concept of a universal collective unconscious, “the repository of man’s experience” which is made up of “archetypes” (Jung, 1969). Jung defines myths as “narrative elaboration of archetypal images” (Walker, 1992: 18). He considers myth is expressions of the archetypes innate in all of humanity. Archetypes come from this transcendental unity, and although they might be formed by consciousness into opposing concepts, they continue to be the aspects of the same reality.

For Carl Jung, archetypes build and form all most powerful thinking, mythology, initiating science, religion, and philosophy (Golban, 2014: 16). The influence of archetypes lies in their structure rather than in their content. The archetypal hero is the subject of the monomyth that signifies a process of various symbolic elements or adventures, such as trials, quests, encounters etc. Additionally, Jung thinks that there is one archetype for each human situation. Anima, Animus, Shadow, Great man, Great woman, the trickster, the child, the mother, the father, the hero, the divine saviour, wise old man can be given as examples (Golban, 2014: 17).

Jung claims that although collective, these archetypes must be accomplished on an individual level. The first one is the “ego”, the conscious mind that suggests the individual’s perception of purpose and identity (Golban, 2014: 16). Second is the “shadow”, or the suppressed facet of the psychology, which ego tries to exterminate or neglect, generally represented in dreams by an individual of the same gender as the Self (Golban, 2014: 16). The Self should first confront and then grasp the power of the shadow. The shadow stands as part of the unconscious mind and is composed of suppressed feelings, weaknesses, desires, instincts, and deficiency. Third, Jung considers the “anima” (Latin, “soul”), the unconscious, feminine element of a male personality; and the “animus” (Latin, “spirit”), and the unconscious, masculine element of a woman’s personality (Golban, 2014: 16). Namely, the former

is the man's inner woman while the latter is the woman's inner man. In some societies, males and females are supported to adopt conventional and generally inflexible gender roles. Jung implies that this restriction of male discovering their feminine sides and female discovering their masculine sides causes the weakening mental development. These elements have the capacity to inspire the ego in order to perform the journey through and beyond the realm of the shadow. Fourth, is the "self"; it is the essential archetype that of accomplishment of capacity and the integration of personality (Golban, 2014: 16). Establishing the self emerges through a process known as individuation, in which the different forms of personality are integrated. This archetype is generally indicated by a mandala or magic circle, and it represents the psychic totality towards which all life moves (Golban, 2014: 16).

Jungian studies are employed in feminist archetypal theory, which is "an interdisciplinary re-visioning" (Korkmaz, 2010: 18). It began to flourish in the late 1970s, but it wasn't until 1985 that the work of feminist archetypal theorists was collected in a book edited by Estella Lauter and Carol Schreier Rupprecht called *Feminist Archetypal Theory: Interdisciplinary Re-visions of Jungian Thought* (Korkmaz, 2010: 18).

Unlike classic Jungian feminism, feminist archetypal approach has nothing to do with Jung's endeavour to create a "grand narrative" about culture and gender concerns (Korkmaz, 2010: 19). Feminist archetypal theorists, like archetypal psychologists, challenge Jung's concept of "archetype" in an extremist manner, claiming that archetypes are not intrinsic representations in the collective unconscious. They, rather, believe that any mental vision that appears repeatedly can be the archetypal image. Jung's theory of the archetype as a steady form, as well as the theory of the collective unconscious, which totalizes, characterizes, and marginalizes human experience, are opposed by archetypal feminists (Korkmaz, 2010: 19).

2. The Mother Archetype

Similar to any other archetypes, mother archetype appears under a number of different aspects. These various facets of the mother archetype could be the birth

mother and grandmother, mother-in-law or step mother, governess and nurse. Some of them have blood ties with the child and some others have spiritual ties with the child. Each type of mother is a parental figure for the child in the process of development. The essence of the child's abnormal fantasies can be referred to the birth mother only in part. On the other hand, mothers can be examined in the figurative sense. Goddess and the ones who have supernatural power can be given as example: Mother of God, Virgin Mary and Sophia (Jung, 1969: 89). In mythology, we confront with figures like Demeter (Ceres). Mythology suggests a lot of variations of the mother archetype, as for instance the mother who reappears as the maiden in the myth of Demeter and Persephone or the mother who is also the beloved, as in the Cybele-Attis myth (Jung, 1969: 89).

Other motifs of the mother in an allegorical sense can be seen in things which indicate the aim of humanity's longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem (Jung, 1969: 89). Many things rise affection or senses of admiration. For instance the Church, city or country, heaven, earth, the woods can be mother-symbols (Jung, 1969: 89).

The mother archetype generally symbolizes the places and things representing fruitfulness and fertility—a garden, cornucopia and pomegranate: “The archetype is often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden...a rock, a cave, a tree, a spring, a deep well(...)flowers like the rose or the lotus(...)the magic circle or mandala” (Jung, 1969: 89). The symbols that are associated with mother can include positive or negative meaning. Witch, dragon, sarcophagus, death, grave, nightmares, deep water etc. carry negative meanings. These negative aspects are among the most significant features of the mother archetype. Also, on this negative side, mother can imply anything mysterious, hidden, dark, anything that devours, seduces, poisons, that is horrible and inevitable like fate (Jung, 1969: 90). The magic circle or mandala can be a form of mother archetype because they signify protection. Many animals, such as the cow, rabbit, and friendly animals can be added to this list, as well (Jung, 1969: 89).

Positive qualities of the mother could be the intelligence and spiritual exaltation surpassing reason, benevolent and helpful instinct. She is the one who nourishes and the one who promotes growth and productivity. The mother governs the realm of resurrection as well as the realm of the realm of the dead and its inhabitants. Probably well-known historical model of the two-fold nature of the mother is the Virgin Mary. She, as a mother archetype, is not just the Lord's mother, but also, according to the medieval allegories, his cross. Sankhya philosophy has elaborated the mother archetype into the idea of prakrti (matter) and associated it with the three gunas or major facets: sattva, rajas, tamas which are goodness, passion, and darkness (Jung, 1969: 90). "These are three essential aspects of the mother: her cherishing and nourishing goodness, her orgiastic emotionality, and her Stygian depths" (Jung, 1969: 90).

The study intends to give example through mother archetype Sophia. Sophia has been represented by the Great Mother from whom all life arises and is sustained. The power of Sophia within the universe was seen in early visions: "I am nature, the universal mother, mistress of all the elements, primordial child of time, sovereign of all things spiritual, queen of the dead, queen of the immortals, My nod governs the shining heights of heaven, the wholesome sea breezes, the lamentable silences of the world below. I know the cycles of growth and decay" (Frankel, 2010: 257). Her fertility is praised in the corpulent statue of Venus of Willendorf. Themes of the convoluting of nature and spirit, and the contradiction of life and death are everywhere in figures of the Great Feminine. In ancient Mesopotamia culture, she was portrayed as Ishtar, with a winged headdress and holding the ring of divine authority. She was sculpted with owls at her feet symbolizing the mysteries of the underworld and death. In pre-monarchic Egypt, she was frequently presented as a bird goddess with her arms elevated, again like wings.

3. The Mother Complex

The mother archetype builds the base of the so-called mother-complex (Jung, 1969: 93). The mother generally performs an effective role as a source of the disturbance, particularly in childhood anxieties. Mother complex is a number of

feeling-toned ideas related with the experience and image of mother. The mother complex is a probably active part of everyone's psyche, informed first of all by experience of the birth mother, later by powerful contact with other women and by collective assumptions. The impacts of the mother-complex vary according to whether it appears in a son or a daughter.

3.1. The Mother-Complex of the Son

In the boy, the mother-complex is always seen as complex. It is possible to see it blended with the anima archetype, and the outcome is that a man's assertions about the mother are often intensely distorted in the thought of presenting "animosity" (Jung, 1969: 101).

A man's mother complex is affected by the contra sexual complex, the anima. In this regard, the man builds a good relationship with his inner woman instead of being possessed by her. At the centre of any mother complex is the mother archetype, which means that beyond emotional associations with the birth mother, both in men and in women, there is a mutual representation of nourishment and security on the one hand (the positive mother) and consuming possessiveness on the other (the negative mother). Additionally, a negative mother complex could have positive impacts.

A mother-complex on the boy has results such a self-castration, neurosis, and early death. It also shows symptoms such as homosexuality and Don Juanism, and in some conditions also infertility (Jung, 1969: 93). In the case of homosexuality, heterosexuality of the son is connected to the mother in an instinctive form; however in the case of Don Juanism, we see a boy instinctively pursues his mother in every woman he has affair. Don Juanism could occur positively as fearless and determined masculinity; ambitious endeavour having the highest goal in contrast to all dullness of the mind, and sloth; eagerness to dedicate what is considered as true, sometimes indicating heroism, dedication, stubbornness and stability of will.

3.2. The Mother-Complex of the Daughter

3.2.1. Hypertrophy of the Maternal Element

In the daughter, the impact of the mother complex differs from stimulation of the feminine instinct to its restriction. The mother-complex is claimed to cause to a hypertrophy of the female part or to its atrophy (Jung, 1969: 95). The predominance of instinct makes the woman unconscious of her own personality. The overstatement of the feminine side represents an intensification of all female senses, above all the maternal instinct. In the second case, the female intuition is inhibited or wiped out altogether. The negative side is observed in the woman whose only purpose is childbirth. To her the husband is obviously of secondary priority; he is first and foremost the instrument of procreation, and she sees him only as an object to be looked after, along with children, poor relations, cats, dogs and so on.

First she breeds the children, and from then on she attaches to them, because without them she cannot live whatsoever. Like Demeter, she enforces the gods by her inflexible persistence to grant her the right of property over her daughter. Her Eros develops exclusively as a maternal relationship while remaining unconscious as a personal one. Women of this type, though always “living for others,” are, as a matter of fact, unable to make any sincere and authentic sacrifice (Jung, 1969: 95). As dedicated and self-sacrificing wives, they generally extend their own unconscious abilities onto their husbands.

3.2.2. Overdevelopment of Eros

It barely follows that the complex caused in a daughter by this type of mother is inevitably expected to cause hypertrophy of the motherly intuition. Alternatively, an overdeveloped Eros causes, and that nearly always brings with it latent incestuous affair with the father. The intensified Eros makes an extraordinary emphasis on the psyche of others (Jung, 1969: 96). The mother becomes envious and ambitious to overcome her, which are the themes of successive attempt and they have disastrous effects. A woman belonging to this category is interested in sentimental issues and she is concerned with men who are married, less for

themselves than for the fact that they are married and so give her an opportunity to destroy a marriage.

3.2.3. Identity with the Mother

Due to the typical quiescence of woman, and the emotions of inadequacy that make her always act as the wounded naïve person, the man finds himself chosen for a charming act: he has the advantage of handle the similar feminine frailties with real dominance, and but with self-control, similar to a true hero. The well-known powerlessness of the girl adds an extraordinary charm. She is so much an appendage of her mother that all she can do is to flap confusedly when a man threatens. She is so naive, so desperately in need of help, that even the gentlest swain becomes a fearless abductor who cruelly robs the daughter from a loving mother. This indicates how Pluto abducted Persephone from the broken-hearted Demeter (Jung, 1969: 97).

3.2.4. Resistance to the Mother

The mother as a member of the family causes either brutal struggles or absolute negligence to something which comes under the leader of family, society, tradition etcetera. This type of girl is aware of what she does not desire, but yet she is generally totally at sea as to what she would decide as her own fate. Resistance to the mother as the womb frequently indicate itself in menstrual disorder, difficulty in comprehension and extreme vomiting during pregnancy, abortion etc.

3.3. Good Sides of the Mother-Complex

3.3.1. The Mother

The good side of the first type of complex, that is to say the overdevelopment of the maternal instinct, is same with that famous image of the mother that has been idolized in all ages and all languages. This is the mother love—one of the most emotional and unforgettable memories of lives of individuals, the mysterious essence of all growth and transformation. It is a kind of love which means homecoming, shelter and the long silence from which everything begins and in which everything ends (Jung, 1969: 99).

3.3.2. The Overdeveloped Eros

This kind generally occurs opposed to a mother that is totally bondage of nature, completely intuitive and thus all consuming. This type of mother is an anachronism, a reflection of an ancient form of matriarchy in which the man shows a banal being as an only procreator and slave of the soil. The responsive development of the daughter's Eros is intended at some man who should be freed from the supremacy of the feminine aspect in his life (Jung, 1969: 101).

3.3.3. The "Nothing-But" Daughter

The girl of the this kind resembles to her mother so much that her own intuitions are disabled through projection, thus doesn't need to live as a helpless nonentity eternally. It is impossible for her to find herself completely, not even nearly with a man's help. She needs to be completely abducted or taken by force from her mother. Furthermore, she must play the role arranged for her for a long time and with great endeavour, until she really comes to hate it (Jung, 1969: 104). Thus, the daughter could possibly explore her true identity. This kind of women could become loyal and dedicated wives of their husbands, whose entire being is identified with a job or a great skill, yet they aren't aware and they stay so.

3.3.4. The Negative Mother-Complex

The woman of this type is a strict but satisfactory partner for her husband, because she resists in each grain of her existence against anything springing from natural soil (Jung, 1969: 104). The woman with this kind of mother-complex seemingly possesses the greatest opportunity to turn marriage an apparent achievement during the second half of life. However, this is true only if she manages in defeats the hell of "nothing but femininity" (Jung, 1969: 105).

Mother-Daughter Relationship

In general

Under normal conditions, the mother-daughter connection is fraught with ambiguity. Every daughter has complicated emotions about her mother around the close link and high reliance on the mother. A mother is not only her daughter's

support and saviour, but also the one who stands in the way of her freedom, with all the consequences and resentment that entails.

A girl imitates her mother, and in this way she learns how to be a mother so that future generations can coexist peacefully. On the other hand, if it fails, the harm may not be repaired for several generations. The emotional bonds are disturbed in the case of a dead mother, a schizophrenic mother, a careless mother, or a mother who relies too heavily on her children.

Mother–daughter relationships frequently include two extremes mentioned above and all points in between. On the one side, we encounter moms keeping their daughters so close to them that we may speak of a “symbiotic illusion”, a kind of idyll that is designed to hide the disharmony: “In such cases the interaction between mother and daughter is especially intense, as if they cannot do without each other” (Freud, 2010: 151).

They talk on the phone and speak all the time, yet there is little evidence of true connection when questioned. The mother simply believes that her child agrees with her, thinks the same way she does, has no desire for separation, and only wants to be close to her.

A continuous emotional relationship between a girl and her mother can have both beneficial and harmful consequences. A mutually loving relationship without too much ambivalence can develop warmth and cordiality in the daughter. A “parasitic connection”, on the other hand, can make the daughter vulnerable, and there's a good possibility she'll pass the problem down to the next generation (Freud, 2010: 99). She will then, in turn, develop the need for a symbiotic relationship with her children. The risk of this unhealthy relationship being created and transmitted is larger for women than for males — and again, women are destined to follow the same life stages as their mother did before them. This is why a daughter still emotionally involves her mother even beyond her teenage years.

At the opposite side of the scale is a mother “absent, detached, or uninterested and does not aspire to or is incapable of any intimacy with her daughter” (Freud, 2010: 152). In that instance, the daughter is left with an unfulfilled yearning for moments of intimacy, harmony, and acknowledgment. If all of that fails and there is no way to satisfy basic demands for affection, it will cause passionate hostility toward the mother figure, whether knowingly or unknowingly, clearly stated or not.

Throughout their lives, girls are confronted with numerous occasions when they must rely on their mothers. Regressive episodes always impede the progress. At the time of her first menstruation, her first sexual experience, pregnancy and childbirth, and even menopause, the girl emulates her mother. She identifies with her at each new stage. She will compare herself and, if at all feasible, will seek her mother's assistance and encouragement. However, this can unfortunately also cause anxiety of fusion and therefore avoidance. Daughters are regularly pushed back and forth between an instinctive desire for fusion with their mothers and a dread of doing so.

The common point between God and mother is that both are creators. As seen in Genesis, creation can go wrong. God grows angered with the disrespectful human he made in his image in the Biblical story. Like unwanted children he leads Adam and Eve out of Paradise and the “first symbiosis” is severely disrupted (Freud, 2010: 153). Eve is culpable for original sin and banishment from Paradise because she allowed herself to be deceived by the snake and ate the forbidden fruit. She is also cursed by being denied any sexual pleasure from that point on, and God also sentenced her to give birth to her offspring in pain.

God next ruins his own creation by sending a Flood on man and beast, and last, he turns Sodom to ashes as a punishment for disobedience. Similarly, the mirror between mothers and daughters can have unintended effects that aren't always positive, but can even lead to mutual hatred and devastation. The inner relationship with one's mother can be both a source of support and frustration for a woman. Specifically, parents and children do not always get along, and the fruit, in some cases, does fall far from the tree. The “mother–daughter mirroring” may give them

the impression that they are responsible for each other's happiness and, as a result, for each other's devastation (Freud, 2010: 80).

There are several forms to motherhood which we see in the next parts. It doesn't necessarily require having a blood connection. One can be biological mother or stepmother. In literature, we see some instances of good and bad relationship between mother and daughter. Anger with the mother and idealization of the father could be an example. The "symbiotic illusion" with the mother emerges often. This stops the girl from maturing into a self-sufficient individual. Both the extreme love and hate towards the mother leads to an unhealthy/dangerous type of relationship.

Maternal Love

In today's world, where parents work together to raise their children, sex roles are not always clearly defined between men and women. As a manly model without being macho, a caring father is an important model for boys. When someone says "daddy", it conjures up images of a nurturing father who embodies Demeter's qualities in manly forms.

The modernizing process gave birth to the notion of maternal love. The idea that a child requires love, care, and empathy is relatively new. Maternal love is more attentive than ever since the seventeenth century. Due to the industrial revolution and urbanization, when home and work were split, the mother acquired "the central place for the child", and her role was confined to the family (Freud, 2010: 28).

Since the rising popularity of psychoanalysis, all responsible parents have been interested in mother love. Following Anna Freud (Sigmund's daughter), the mother was regarded as the leading figure in the child's life, just as it had been in the eighteenth century (Freud, 2010: 45). Growing and gaining awareness of the development of early childhood made parents more anxious and guilty – mothers, in particular. Mothers have traditionally served as models of selfless love due to their willingness to sacrifice for the sake of their children.

The first love of all people—their experience with their mothers—has left an imprint on how this is meaningful for them. In her body, they start life, and she holds them in her arms when they are born. They are fed from her body and are wrapped in an embrace. Deep connection occurs when their eyes meet hers and we replicate her smiles and other expressions to understand the fundamentals of being human.

In literature, there are mothers who are role models for their children. They exhibit heroic attributes that readers can empathize with, such as empathy, devotion, spirituality, compassion, nurturance, reassurance, and self-assurance. In Hawthorne's *The Scarlet Letter*, Hester Prynne sees her daughter, Pearl, born out of marriage, as an example of intense love, dedication, and overprotection that challenges the social system of her time. Mrs. Bennet, in *Pride and Prejudice*, desires her five daughters to marry rich men rather than endure the shame of spinsterhood and poverty is both insightful and well-meaning despite the fact that she is described as a woman of little empathy, little intelligence, and unpredictable temper.

Motherlessness

The mother is very special and important in the development of a young girl. Styles of mothering and motherhood are passed down from generation to generation because of the open borders between moms and daughters. This can either be advantageous or detrimental.

It's undeniable that the intimate relationship between a mother and her daughter has several advantages, like learning motherly skills. Fortunately, in the overwhelming majority of instances, we see a “happy medium” (Freud, 2010: 36). The mother sets an example for her daughter, provides her with encouragement, and assists her in becoming a mother. On the other side, there's a possibility that she'll pass on her lack of maternal affection to her children. In general, the relationship between mothers and daughters increases the transmission of mental health and illness to future generations through the female line.

Some females are brought up without a mother and have to live with the grief of that loss for the rest of their lives. Some mothers die, some abandon their children, or some have so many children that they are unable to give particular attention to each of them. Much of a void is caused by a complete lack of any symbiotic experience.

Related to the subject mentioned above, we can mention about the wire mother experiment. In Harry Harlow's most renowned experiment, new-born rhesus monkeys were given the option of choosing between two different "mothers". Harlow presented his experiments with rhesus monkeys and "surrogate mothers", dolls made of cloth and wire (Vicedo, 2009: 193). Harlow took baby monkeys away from their original mothers a few hours after birth and set them with these mother surrogates to raise. The infant monkeys spent considerably more time with their cloth mother than with their wire mother, according to the investigation. He indicated that even when the "wire mother" provided the infants with milk, the young rhesus spent much of their time "clutching the cloth mother" (Vicedo, 2009: 193). Harlow came to the conclusion that the demand for intimacy was mostly motivated by affection.

Monkeys with their plush mother would utilize her as "a safe haven" while exploring the space (Vicedo, 2009: 199). The results were severe when the surrogate moms were removed from the space. Because they no longer had their safe haven for exploration, the young monkeys would frequently feel cold, scream, and weep. Rhesus monkeys only could learn and imitate gender roles and reproductive functions from their birth mothers. Harlow's study has highlighted the significance of a caregiver's affection in a child's growth and development.

CHAPTER II

PERSEPHONE MYTH

Introduction

The myth of a goddess being kidnapped and taken to the world of the dead is most likely Pre-Greek in origin. According to Noah Kramer, the Greek story of Persephone's abduction may originate from an ancient Sumerian story in which Ereshkigal, the ancient Sumerian goddess of Underworld, is abducted by Kur, the primordial dragon of Sumerian mythology, and compelled to become queen of the Underworld against her will (Kramer, 1961: 76–79).

Walter Burkert suggested in his book *Greek Religion* that Persephone is an ancient mythological deity of agricultural societies who took the souls of the dead into the earth and gained control over the fertility of the soil. Burkert suggests the ancient portrayal of a goddess resembles Persephone growing out of the ground is on a plate from the Old-Palace period in Phaistos. Burkert claims that the figure resembles a vegetable because she has snake lines on the other side of her body. A similar representation, in which the goddess appears to descend from the sky, is illustrated on Isopata's Minoan ring (Burkert, 1985: 42).

Persephone and Demeter cults in the Eleusinian mysteries were founded on ancient agrarian cults. The teachings in these cults were kept secret since they were thought to provide followers with a better afterlife than the hellish Hades. There is proof that some of the rites were derived from Mycenaean religious practices. These religious activities were claimed to come from Minoan Crete.

Several playwrights, including Aeschylus, Sophocles, and Euripides dedicated tragedies to Persephone, for the latter especially focusing on a mother and daughter relationship. These works detail everything that could probably go wrong between the two of them.

Persephone's story has influenced numerous artists in the visual and performing fields, as well as in literature. Narrations and depictions are based on

classical texts like as Hesiod, Homer, Ovid, and Claudian. Hesiod's Theogony is assumed as the first depiction of Persephone myth. But, scholars often point to the Homeric Hymns to Demeter as the oldest source since Hesiod narrates the myth in only a few lines. Ovid, in his *Fasti* and later in his *Metamorphosys*, provides another valid source. Claudian's *De Raptu Proserpinae* (Rape of Proserpine) is a third classical source.

The myth of Persephone has thus been retold by many as it has moved from oral tradition to literature. After some classical materials, we can exemplify modern works such as Gianbattista Marino's *Proserpina*, Goethe's *Proserpina*, Tennyson's *Demetra e Persefone*, and Ghiannis Ritsos' theatrical adaptation *Persephone*. *Persefone: Variazioni sul Mito* (2010) by Roberto Deidier is one of the most current critical studies on the portrayal of Persephone and Demeter by Western male artists in both classical and contemporary models.

Demeter and Persephone Myth in Contemporary Works

The style of each program encourages the Persephone narrative to highlight different aspects of the ancient myth. Automatically, readers ask such questions: why is Persephone's myth reproduced in a new historical epoch, and what are the implications of the myth reviews in this new context? What are these revisions about the role of Persephone's story to post-feminism, and how is the myth restructured into this new context? This study aims to answer such questions as soon as possible.

In other areas, like literature for women, Persephone story is referenced. The rewriting of the Persephone myth in post-feminist cultures markedly rewrites the Homeric Hymn by stressing a protagonist change: the drama is no longer governed by Demeter's reaction to unfolding events, but by Korê/Persephone's experience. It is possible to see the myth of Demeter and Persephone in contemporary works such as *The Pomegranate* by Eavan Boland, *Chocolate* by Johanne Harris, *Treasure at the Heart of the Tanglewood* by Meredith Ann Pierce and *House of Women* by Lyne Freed.

There is also a Persephone archetype, even if the name isn't recognized. A romantic but dangerous and enigmatic man drags a lovely heroine off her feet in the cliched storyline. Her objective is to decide whether or not to trust him and whether or not she is attracted to him. Literature also supplies one with a plethora of plots to choose from. When the male protagonist meets a dark-haired, alluring woman, he feels overwhelmed by passion, and must decide whether or not to become involved with her.

Connection of The Pomegranate to the myth of Persephone

(See Appendix 1)

The Pomegranate by Eavan Boland uses the myth of Persephone to illustrate a speaker's relationship to her daughter and her daughter's future. From the beginning of the poem, Boland concentrates on the private relation between mother and daughter, in this way she makes this poem very similar to her another work which as well concentrates on this very fundamental concern for a woman. The poem takes the reader through distorted episodes from the myth.

In the first lines of 'The Pomegranate' the speaker starts by referring to the myth of Persephone and her mother "Ceres," known as Demeter as well, involves abduction and hell. The main mythologem is shortly told by her as "The story of a daughter lost in hell/And found and rescued there" (Bennett, 2003: 9). It refers the panoramic vision of the whole cycle. It tells definitely what happens to Persephone, and the speaker implies that she's always found the narrative fascinating.

The following line ("Love and blackmail are the gist of it") goes on speaker's "suburban housewife" position by indicating the narrative nearly as if it were a television soap opera unwinding over a set of years, and with that she can recognize, no matter where in the narrative she "switches on" ("And the best thing about the legend is/I can enter it anywhere") (Bennett, 2003: 9). Briefly, it contains "Love and blackmail" and the "best thing" about the legend is that she can "enter it anywhere" (Bennett, 2003: 9).

The speaker identifies herself as a child that is lost in her youth. She begins by contemplating herself like Persephone, an individual involvement and later turns to her adult position as Demeter seeking Persephone in her suburban garden. Her path to adulthood was blurred by fog and “strange consonants” (Bennett, 2003: 9).

The narrative might form part of archetypal feminine involvement, in which Demeter and Persephone are not different individuals but they indicate only two sides of the same feminine standard. The speaker finds the story at a young age and it worked as a passage point into a larger world. She remembers how the first time she read it and she ended up “in the crackling dusk of / the underworld”. It is so genuine, so exciting and fascinating that she found herself within it, in the place of Persephone. Now, as an adult, she discovers the narrative as Demeter, seeking for her daughter in an extremely different world. No longer is she lost, taken in and fooled by an older man. Now, she’s in charge of another being who she loves as much as Demeter loved Persephone. Demeter is finally compelled to strike with Hades to see her daughter for part of the year (Bennett, 2003: 3). The speaker is aware of it that she could do anything to keep her, which is related to Demeter’s decision to destroy the earth’s crops for the rest of time if she didn’t get what she wanted.

The speaker depicts carrying her daughter back home past the flowers and insects in the field that Persephone is so fascinated to. In her position as Demeter, carrying her infant daughter in her arms on a summer afternoon, senses the coldness of the approaching winter, she envisages the time when her daughter will be penetrated by Hades, similar to the moment she herself once did (“...I knew/Winter was in store for every leaf/On every tree on that road./Was inescapable for each one we passed/And for me...”) (Bennett, 2003: 10). Hades here is the necessary stage of growth, of the loss of virginity, and the loss which encompasses not only the mother but also the daughter. Time will go by, she’s seen it dozens of times and knows what has to happen. Here, she is implying to her daughter’s future. She knows how the story finishes.

Now it is the symbolic winter of speaker’s daughter in puberty, and she is lying asleep on her bed, enclosed the belongings of youth. There is ‘her plate of

uncut fruit' near her side, which is loaded with extreme mythological meaning ("The pomegranate! How did I forget it?") (Bennett, 2003: 10). This fruit now turns to a symbol of seducing the young girl away from the domestic happiness. The word derives from component sounds such as pomme for apple in French. When the daughter reaches for the pomegranate, everything shifts. The way the daughter stretch out and plucks the pomegranate intentionally reminds Eve and the fruit of the Tree of Knowledge.

Sounds and space, memory and myth collide and the daughter is placed on a road which is inevitable. The stony description lasts in the "rocks full of unshed tears", the "flint-coloured" road and the "rifts in time", giving a description of Hell as an infertile realm, in which emotions cannot be told and in which nothing is planted (Bennett, 2003: 10-11). But, concealed in the rocks are "diamonds"; the passage through Hades is a significant step on the quest of life, and that the only thing that mother can do is to observe and wait for the daughter to wake up.

The myth is a kind of illusion or it is like a virtual involvement that the daughter is alive whereas her material body lies on the bed like a dead. To establish this sense, Boland contradicts the inner world of the soul with the urges of the material body ("the proof/That even in the place of death,/At the heart of legend.../...a child can be/Hungry"). The result is some intellectual, universal experience each played out beyond the temporal superficial surface of things (Bennett, 2003: 10-11).

The speaker understands that the narrative will be her daughter's and her own. She will penetrate into the world of Persephone and the power utilized by Hades over them all. The daughter "will wake up" from where she is asleep and "hold / the papery flushed skin in her hand". There will be silence between mother and daughter. However, they will both comprehend their relation to the story and its general importance to their lives. The speaker repeats "will" in the last three lines of the poem, which explains her assertion of faith in the cyclical nature of things (Bennett, 2003: 10-11).

The cyclical analysis of the myth and an approval of “death as a stage” in the perpetual revival of life are disclosed by Boland’s poem (Bennett, 2003: 10-11). It is an aspect that has been extremely appealing to feminine critics on the Demeter-Persephone myth, and has constructed the ground of a type of feminine Jung-based psychoanalysis which focused on harmony with the Self through mixing with the Goddess archetype.

Persephone

According to Greek mythology, Korê is the daughter of Zeus, the ruler of Olympus, and Demeter (or 'Deo' the grain goddess and Zeus' sister). Her ambivalence regarding life and self-destructive behaviour gives her the title ‘Death’, implying Persephone. The name 'Persephone' is derived from the Greek words "*phero*", which means "to bring" and "*phone*", which means "to slaughter" or "to slay". (Room, 1990: 239) Her name includes ‘contradictory’ correlation to the themes of death and rebirth (specifically in regard to agriculture). The alternation of the double is a main characteristic of this goddess. She will always be Korê/Persephone, divided by light and darkness, life and death, resident of both the earth and the Underworld. She restores people’s life both in the underworld and Upper world. When she rises to the Upper world in the spring, she attends to Eleusinian rites to guide people. On the other hand, when she was in the realm of the dead, she guides the newly descended dead people.

Despite the fact that Greek myths occasionally depicted the Underworld as bleak, versions that emphasized Persephone's cooperation with Apollo always spoke of light in the Underworld, just as there is darkness in the Upper world at night or in shadows. Apollo, as the god of sunlight, was said to make his rounds in the sky during the day and complete the circuit in the Underworld at night, so the sun that showed high at noon also shined low at midnight.

Persephone is shown in ancient Greek art as a dark-haired young woman—so stunning, in fact, that Greek mythology tells of nearly all of the male gods chasing after her (Pearson, 1991: 159). Persephone's traditional visual images are rich with symbolic meaning. Persephone is sometimes seen carrying barley and a snake, like at

the end of the Mystery rites. Flowers, barley, and snakes all fit together in the framework of renewal. Barley embodies Demeter's wisdom of the planting and harvesting cycle, which Persephone continues to maintain; both flowers and snakes evoke renewal (flowers signalling spring, snakes shedding their skins every year); and flowers embody vaginal images (as in many Georgia O'Keeffe paintings), while snakes embody phallic ones (Pearson, 1991: 160).

Persephone represents everything that is unseen by others about a person: what she is thinking, both consciously and unconsciously, dreams and imaginative fantasies, and moments of creative inspiration or vision when she is touched by the muse. Persephone, above all, represents the consciousness of the inner self, which most people are unaware of and which talks to one through dreams and visions at night.

Her nature is so fascinating and complicated that she is ruler of the Underworld and goddess of spring at the same time. Persephone's ease in moving between worlds and seasons can serve as a model for one as she learns to move between many roles and adjust to various life phases that require various things of her.

Formation of Seasons

According to the agreement, Persephone needs to descend to the Underworld to her husband Hades for one-third of the year, when the plants stop their growth. It signifies the coming of the winter. For two-thirds of the year, she ascends to the earth and reunites with her mother Demeter. At this time of the year, plants start to blossom and give fruits. It signifies the coming of the spring and summer.

The agricultural value of myth connects food with life, recognizing the relevance of death in the rebirth of life in the Eleusinian mysteries. The annual decline and return of Persephone supplies the framework for the initiation of the Eleusinian mysteries each year, accordingly guaranteeing the stability of the social

structure which performs the rituals. When Persephone goes back to the underworld, the crops die, and nothing grows. However, new life is born with her return in spring.

Zeus reveals everyone should acknowledge that the emergence of the seasons of fall, winter, spring and summer is not random but an output of Demeter's will because crops are sprouting again and sacrifices are carried to the divinities. The seasons remind humans of all the cycles and phases in their own life, as well as the fact that the earth is their mother, who loves her children, her people, like any mother would. Zeus proclaims gods and mortals alike will take time during the winter, when crops are dormant, to recognize Demeter's sadness for her daughter's journey in the Underworld, and how this affectionate Goddess mourns anytime any of her children suffers.

Putting something living in the place of death gives death a new meaning, and the Eleusinian mysteries are thought to imply acknowledgement of life and death as inextricably linked. Initiates of these mysteries can assume a more meaningful death and afterlife after accomplishing the rites. The prospect of new life and growth is secured by planting a living object—as in the case of Persephone—to the ground. From that ground, a plant raises up in the spring. According to the limited material available, pigs were sacrificed one year for the ritual, and the rotting bodies were brought up the following year to fertilize the crops. As you plant a seed to the underground, a new life begins in the spring. Allegorically, it refers that every bad situation one encounters in her life is followed by a good one, hope always exists. Persephone ascends from that dark, gloomy, isolated place (bad situation) to the Upper world (good events) in the spring (hope).

Pomegranate Seeds

Whereas Hades allows Persephone to ascend to the earth, he wants to be sure that Persephone will come back again to the Underworld and remain as his wife. He has secretly compelled Persephone to swallow the pomegranate seed, and so she must return each winter to the underworld. It can bind her to him forever and to the realm of the dead. In some versions, it is claims that Hades tricks Persephone into eating the pomegranate seeds that prevent her from escaping his power permanently.

Persephone takes the seed inside (underground) so that new life might sprout when she returns, a notion ritually represented in the Eleusinian mysteries.

The mother and child are joyously reunited, yet Demeter smells foul play and asks Persephone whether she ate anything in the underworld. One of her first activities is to deceive her mother in order to prevent her anger claims that Hades fooled her to consume the pomegranate seeds: Hades “stealthily put in my mouth” the “honey-sweet pomegranate seed” (Horbury, 2015: 87) and “compelled me against my will and by force to taste it” (Horbury, 2015: 16). As everyone knows that if one consumes anything from the Underworld, she must return to there. As soon as Demeter and Hekate discover Persephone's fate, they become disappointed, but Persephone maintains her normal cheerful attitude, assuring them that everything would be alright.

Persephone simply eats pomegranate seeds. However, this apparently minor act has far-reaching consequences, including the creation of the seasons and the Mysteries, as well as the change of the god-human relationship. Korê's passing over is, as many have pointed out, irreversible. The mythical instance of eating the seed demonstrates a woman does not have to behave like possession or a dependent through. In some interpretations, she makes a declaration of autonomy by intentionally swallowing a few seeds, radically opposing the concept that she will be dependent on her husband or mother; rather, she will make her own decisions. Persephone's act of choice validates all of her genuine roles in life: wife of Hades, daughter of Demeter, queen of the Underworld, priestess of the Eleusinian Mysteries, and birth mother of Dionysus.

Calasso portrays the pomegranate as an emblem of sexual awareness, in which he says Persephone "remembers the pomegranate seeds" "like a faraway recollection" as a "taste of the invisible that would never leave her" (Calasso, 1994: 211). The pomegranate's blood-red motif connotes sexual maturity (menstruation), initiation (blood), and intercourse (seeds). As a sign of fertility, the pomegranate represents both human and agricultural reproduction (Suter 2005, 98). Its visual connotations include womb, blood, and menstruation, and it represents female sexual

maturity and fertility. Persephone's consuming of pomegranate seeds are seen as a representation of sexual initiation, as well as a twofold metaphor for agricultural themes of renewal (Kulish and Holtzman 1998; Agha-Jaffar 2002; Suter 2005). Pomegranate seeds have been compared to blood, maybe in menstruation, the breaking of the hymen, and the birth process, while the fruit's scarlet juices have been compared to eggs within the ovaries. (Pearson, 1991: 212)

Pomegranate is the symbol of marriage, blood, fertility, death; symbolically it functions as an aphrodisiac. In the myth, the red colour of the pomegranate symbolizes the death and menstruation or the blood when a maiden loses her virginity whereas the seeds symbolize the fertility.

The pomegranate is a traditional metaphor for life's sweetness, fertility, and female reproductive potential. As a result, the myth is frequently assumed to be about the initiation of a young girl, with Persephone's eating of pomegranate seeds specifically interpreted as sexual initiation – a dual metaphor for agricultural themes of regrowth.

Archetypal virgin and mother figures, such as the Virgin Mary, are frequently depicted holding a pomegranate. We can see how its symbolism inspires feminine autonomy: identifying a woman as a virgin in ancient Greece meant that she owned herself, not that she didn't have sex.

The pomegranate metaphor in the Persephone myth represents fertility and sexuality; however some feminists view it as patriarchy's "deathly fruit", as if it were Eve's "carnal knowledge" (Horbury, 2015: 128) in Christian mythology, which develops female sexuality in a virgin/whore binary. Persephone's consuming the pomegranate seed is interpreted by feminists as a metaphor for "internalizing" the enemy (Guber, 1979: 312).

In Eve's story, she is deceived by Satan (disguised as a serpent) and eats the forbidden apple from the tree of knowledge. Adam and Eve were expelled from the Garden of Eden and sent to the outside world after eating the apple. Similarly, Hades,

like that snake fooling Eve to eat the apple, deceives Persephone to eat the pomegranate. But whereas Adam and Eve fall to the earth, Persephone raises up to the earth.

Death and Underworld

Allegorically, underworld is the place where private or secret things happen—softly exchanged secrets, in sensuality, and in sexual coupling. Because its ecstasy takes one out of the ego aspect of the self that seeks to control life rather than experiencing it, and because eros and death are inextricably intertwined, the orgasm was even named the "little death" in the Middle Ages (Pearson, 1991: 160). The link between eros and death is also related to Persephone's wisdom in other ways. She collaborates with Apollo to promote the practice of incubation at temples around Greece, which is part of the Eleusinian pilgrimage.

Sigmund Freud links the need for love, creativity, sexuality, and personal fulfilment to eros. In Persephone's myth, however, thanatos (the god of death, associated with aggression, violence, and sadism), as described by Sigmund Freud, appears as a complement to eros, rather than the polar opposite (Pearson, 1991: 158). Korê dies as a child and reincarnates as Persephone, who becomes a queen and a wife. That is why Persephone finds fulfilment in marrying Hades, a deity who is more concerned with care for the dead than with death itself.

When she reunites with her mother, first she feels a strong attachment towards her mother and the beauty in Upper world, but afterwards she experiences a great impulse not to give up her mission of initiating the newly deceased into the underworld and to remain with Hades. Finally, her love for mother and the Upper world as well as the developing love for Hades and the Underworld has to be reaffirmed.

When she is in the Upper world, she will teach humans the mysteries of Demeter and in the Underworld, she will teach the dead the mysteries that only those who has peeled off their corporeal forms can acknowledge. Seeing a necessity, Hekate offers to assume Persephone's position in the Underworld during

Persephone's stay in the Upper world. The dead won't be left destitute in this way. Hekate will return to her duty as a deity of the crossroads when Persephone descends again and assists mortals with critical personal choices and changes.

Persephone is commonly known as the "Underworld's Aphrodite", the goddess of sexuality and romantic love (Pearson, 1991: 160). People frequently learn how eros works in their lives and relationships first, and then later in other aspects of their lives, such as professional and spiritual roles in life.

During the Dark Ages, Persephone's hieros gamos – holy sexual union with the earth/underworld – is reworked as a real death in the 'death and the maiden' theme, where the woman is paired with sex-as-death and, equally, sin. This amalgamation depicts a literal and figurative "death of the maiden" image of Persephone as represented in Christian times, where the sexual sphere is linked to sin and death (Horbury, 2015: 115).

Restoration of the Family Ties

In her first ascent to the earth, flowers sprout up all around Korê as soon as her feet touch the ground, and she can see crops beginning to germinate again in the distance. Anyone gazing at her can notice that she is marching back to the earth's surface with a new sense of self-confidence, appearing more like a young and courageous woman. The reunion between Korê and Demeter is cheerful and pleasant.

Mother and daughter hug, express their happiness, and are soon joined by the grandmotherly Hekate, which results in additional hugs, kisses, and personal womanly confidences. It lasts well into the evening, and some claim for days, as women's visits often are.

Persephone is one of the fortunate few who may return from the dead. She does return to her mother, but only as an adult. A full reunion of the triple Goddesses Korê/Persephone/Demeter occurs; a post-feminist Persephone returns home with her own young Korê and tries to repair broken bonds with her mother.

According to archaeological artefacts, Korê's transition into Persephone is signified by Persephone's portrayal as her mother's twin. Persephone and Demeter's twin-like traits are invoked following their reunion. Following the reunion of the “young Korê, now a woman, with Demeter, the Great Mother”, one realizes the significance of the feminine self via the emotional suffering experienced (Neumann 1974, 319). Neumann claims the myth's value lies not only in cycles of death and rebirth, agricultural fertility, and the seasons, but also in indicating a sacrifice to “the Great Goddess as the female self”—especially when the myth emerges in earlier periods (Neumann, 1974, 319).

The Hymn contains the traces of previous goddess worship. Demeter and Korê/Persephone are shown as separate figures, they were originally regarded as distinct faces of the same goddess, known as the “triple Goddess”, who personified several elements of womanhood: virgin, mother, and crone (Kerényi 1958, 230). According to Graves, the triple Goddess embodied the “three characters” of sky, earth, and underworld; Persephone (as underworld) is responsible for “Birth, Procreation, and Death”, but she was also a “primitive woman – woman the creatress and destructress” in all aspects (Graves, 1948: 339).

CHAPTER III

CAPTAIN CORELLI'S MANDOLIN

Introduction

Captain Corelli's Mandolin, one of the masterpieces of de Bernierès, in fact reveals the events in the Greek island of Cephalonia during Second World War. The readers witness both Italian and German invasion as well as the love affair that develops between a local inhabitant girl Pelagia and an Italian musician Captain Antonio Corelli. Additionally, we see the involvement of other characters. Mandras, a talented fisherman, is the fiancée of Pelagia before she meets with Antonio. Dr. Iannis, who has talent in medicine, is the father of Pelagia. Carlo Guercio, who is a warm-hearted homosexual soldier, falls in love with Antonio Corelli. He even dedicates his own body by using it as a shield to protect the man he loves from the bullets of German soldiers.

In this masterpiece, the reader involves in the minds and personalities of several characters by seeing and experiencing the war setting. However, rather than being an ordinary work about Second World War, *Captain Corelli's Mandolin* is a love story between Mandras and Pelagia as well as Corelli and Pelagia. It involves myth and mythic items through the deconstruction of myth by the author. Related to this Tatiana Golban states,

Louis de Bernières' book *Captain Corelli's Mandolin* (1994) is a work which uses myth, in general, and the monomyth of the hero and the quest, in particular, as a medium to represent human existence in a postmodern world. Through the examination of the mythical restructuring as shaped by de Bernières, emerges the assumption that his work creates a distinctive depiction of reality, characteristic to postmodern literature. (Golban, 2014: 11)

Some components of myth in the heroic journey and quest are transformed by Louis de Bernières. He reveals the traditional journey of the heroine but he changes such a mythical journey through the inversion of the traditional heroine with

an anti-heroic character. Accordingly, he introduces an anti-heroic atmosphere and demythologizes the statute of heroine.

Through the deconstruction of their fixed connotations, de Bernieres works with the common meanings of myths. Additionally, by providing its continual transformation, he assigns new meanings that completely change the “universal truth” of myth.

The author handles myth and monomyth to disclose interpret the modern ideals. Through post-modern perspective, de Bernieres has reconsidered and recomposed the monomyth of the hero and quest, besides Biblical myth of salvation. Moreover, the writer recreates the myth of descent into the underworld through barbarity of the Second World War.

Traditional Roles

In the early childhood or adolescence, the mother often dies or leaves the family home. *Captain Corelli's Mandolin* starts with a motherless protagonist. It is possible to see emptiness in development of Pelagia. Motherlessness is a bad experience for Pelagia in her childhood which an important phase of development. We don't see any mother or elder sister in her life that guides her. In a few parts later, we learn she has/had an aunt.

Cooking meals, washing clothing, cleaning home, child-care, dowry, and needlework are accepted as the things that make a woman a woman in society; on the other hand, earning money, working at heavy and dangerous jobs, and going to war when necessary are all things that make a man a man. As a girl, Pelagia feels insufficient since no one is around her to teach her these abilities.

Pelagia went inside a moment and came out bearing the waistcoat that she had so devotedly made and embroidered whilst her fiancé had been at the front. She showed it to him diffidently, saying, 'This is what I was making for you, to dance at feasts. Do you want to take it now?'

Mandras took it and held it up. He cocked his head to one side and said, 'It doesn't quite match up, does it? I mean, the pattern is a little different on each side.'

Pelagia felt a pang of disappointment that tasted of betrayal. 'I tried so hard,' she exclaimed piteously, in a rush of emotion, 'and I can never please you.' (De Bernierès, 2010: 213-214)

Mandras, in this example, doesn't like Pelagia's needlework. In other words, he implies that her gender roles are inadequate. Similarly, it resembles a woman questioning a man's fighting skills and bravery, as in the case of Macbeth. Lady Macbeth interrogates her husband's bravery in committing a murder. She doesn't know how to cook snails, for example. As a result, she seeks assistance from Drosoula.

Another issue is woman's professional position in the conventional male role. Pelagia chooses to be doctor as her father. In the setting of the novel, it is uncommon for women to work, earn money and especially practising medicine. That is, it is against the traditions. The readers witness the episode when Pelagia wants to examine Mandras wound; he refuses it by disdain her ability and knowledge as a female.

'Hello,' he said, 'is your father in? I've still got some bad skin on my arm.'

Glad of something objective upon which to focus her attention, she said, 'Let me look at it,' whereupon he said brightly, 'I was hoping to see the organ-grinder rather than the monkey.' (De Bernierès, 2010: 213)

If Pelagia's mother were still alive, she would act like her. She would marry and become a housewife and mother, just like the other females in the village. Because she lacks a mother to imitate, she chooses to follow in his father's footsteps.

She idealizes her father in the expectation of someday realizing the idyll that was lacking with her mother. She is an idealist who pursues her aspirations and ambitions by ignoring traditions. Society makes it difficult for her to practice medicine and they criticize her being unmarried. She doesn't become a victim of society; instead she stands powerfully by her decisions.

Outside in the square Pelagia was living up to her reputation as a scold. She was only seventeen years old, but she was proud and wilful, and the fact that her father was the doctor gave her the kind of status that even the men were forced to respect. (De Bernierès, 2010: 22-23)

Gender roles are dependent on the various demands that people, communities, and societies have of individuals depending on their sex, as well as the values and beliefs that each civilization has regarding gender. Gender roles are the result of communications between people and their settings, and they provide indications to people about what kind of behavior is considered proper for which sex. In this respect Tatiana Golban mentions,

This fragment exhibits Pelagia's unbalanced self, as she struggles consciously against any form of dominance, but unconsciously undervalues herself by revealing her acceptance of objectification in the social world of men, in which a wife would be evaluated in terms of a dowry. (Golban, 2014: 83)

Dr. Iannis brought up her daughter as a girl who knows no restriction and follows her ideals to achieve them. In his dialogue with Antonio, Dr Iannis warns him:

You must allow Pelagia to become a doctor. She is not only my daughter. She is, since I have no son, the nearest to a son that I have fathered. She must have a son's prerogatives, because she will continue my life when I am gone. I have not brought her up to be a

domestic slave, for the simple reason that such company would have been tedious in the absence of a son. I confess it was selfish of me; she is now too clever to be a humble wife. (De Bernierès, 2010: 430)

Physical and Sexual Changes

It is a notable milestone in a child's growth when they discover the difference between the sexes around the age of one or two. During this critical period, Pelagia does not form any intimacy or friendship with someone of the same gender. Her father is the only one with whom she has a strong bond. As a result, she may not be aware of sexual differences until she is in her teenage years. Men's sexual organs are discussed among the villagers. She recognizes the other sex in this way:

Sometimes I wonder if I'm normal, but the things the women say when we're all together and the men are in the kapheneion. If the men only knew, what a shock! Every woman in the village knows that Kokolios' penis is curved sideways like a banana and that the priest has a rash on his scrotum, and the men don't know. They don't have a clue what we talk about, they think we talk about cooking and babies and sewing up rents in our clothes. And when we find a potato that looks like a set of men's equipment we pass it round and laugh about it. (De Bernierès, 2010: 77)

The young girl discovers her own body - her “sexed body” with its reproductive and sexual capacities (Horbury, 2015: 102). The girl's body during puberty goes through such stages: developing breasts, the beginnings of menstruation, and later initiation into sexuality, pregnancy, giving birth, menopause, and the end of life. These are the fundamental physical and sexual transformations in a woman's life. The bodily changes that reveal their presence can cause anxiety and embarrassment rather than pride. When her breasts start to mature, something they hadn't before, their shape and form transform, and she has to adapt her self-image accordingly. She must also acknowledge her menstruation as a constant shift, as she will continue to suffer monthly fluctuations in her body and mind after that. A girl's

body transforms so dramatically that she becomes appealing to males even before she realizes it—as Persephone and Pelagia.

A mother can guide her daughter in developing a new perspective on herself. Regular discussions about the body and sexual functions might provide the girl with insight and empowerment. The beneficial participation of the mother relies on whether she herself is able to talk about physical functions and feelings without revealing any symptoms of internal conflicts. However, taboos and primitive fantasies, such as annihilating and being annihilated by the mother, might weigh down the girl's body image. This will lead to a lack of self-confidence and hatred with her body rather than satisfaction with her womanhood. She believes she is unclean and infected, that she is unattractive or cruel, and that she is as frightening as a vampire.

Pelagia has some feminist achievements: she is educated by her father, works in a traditionally male-governed job, is economically free, and has a flexible sexual lifestyle (relationship with Antonio Corelli). Feminine sensuality, *jouissance*, and desire are portrayed as immoral - as if they are forbidden or impermissible. Dr. Iannis doesn't approve the sensuality between Corelli and Pelagia. He forewarns her about the possibility of being pregnant:

But imagine if you got pregnant! Stop pretending to be shocked, who knows what one might do in a moment of passion? These things are possible, they are natural consequences of natural things. What do you think would happen? Pelagia, I would not help you to abort a child, even though I know how. To speak plainly, I would not be a party to the murder of an innocent. (De Bernierès, 2010: 346)

Pelagia is forewarned by her father, not by a female, about the sexual relationship with Corelli in case she becomes pregnant. Even when her father- as a member of opposite sex- mentions her about this issue, she feels very embarrassed. Pelagia's sexuality is suppressed as a result of her identity crisis. All these instances points out the importance of presence of a mother figure in a woman's life.

Motherlessness and Separation from Mother

The mother-daughter relationship has long been a prominent notion. The departure of Persephone's mother in this adolescent world sets a crucial element in her story, animating the feminine dilemma in the passage to maturity when the girl confronts the sexual sphere. In the Hymn, Persephone comes back to Demeter as a mature woman, not any more as Korê but “Persephone”, Queen of her own sphere and equal to her mother (Horbury, 2015: 159).

Korê must feel terrified and miserable, even traumatized although she is alive, which makes Demeter worried. The world she inhabits is frequently determined by a powerful patriarchal force whose relationship with the protagonist is depicted as patronizing. She isn't ready for sex, especially with a man she doesn't know, who has violated her sovereignty by brutally taking her away without her consent. She is still a young girl—indeed a child—even if her body is getting more womanly. When Demeter contemplates it more, her despair is matched by her rage at Hades, but especially at Zeus, who is responsible to take care of his defenceless daughter.

Narrative with Pelagia figure recalls Persephone's storyline. Pelagia's goddess-like status, which is akin to Persephone's, shares some post-feminist characteristics. Like Korê, Pelagia is a young woman alone in the world. The “absence of the mother” in the post-feminist version of the myth is significant (Pearson, 1991: 106). Pelagia's mother died when she was so young. Therefore, she can hardly remember her mother, it was tuberculosis and her father couldn't save her. Her mother left her in the care of her father and similarly Persephone is separated from her mother. Each is distanced from their mothers, undergoes metaphorical/literal death and rebirth, and discovers that they must recover elements of her past in order to address a current existential problem. Despite this, there is no common genre that connects their narratives and framing mechanisms. One of them is a myth, another is a fiction.

I am no good at womanly things because my mother died when I was too young, and now I am having to try to learn all the things that I

should have grown up with. I am beginning with things for the bed, because that is where our life will begin, but afterwards I will make other things for the house to use on feast days and for when we have visitors. (De Bernierès, 2010: 129)

Similar to orphan Pelagia, Antonia, in her infancy, was abandoned by her mother and she was left on the front doorstep of doctor's house. Antonia could be associated with a Jesus figure and Pelagia with Virgin Mary figure—Pelagia adopting/having a baby without a father. Antonia resembles to saviour, as in the case of Jesus, in Pelagia's life. She becomes a source of light and hope to save Pelagia from the darkness and underworld she is in: "The three inhabitants of their new matriarchal house grew closer, turning their faces inwards upon each other, structuring their lives about the one pillar of Pelagia's atrocious guilt." (De Bernierès, 2010: 482)

Loss of someone loved

Even as an adult, loss of love hinders the performance of cognition until the brain is re-wired by itself. According to the triune brain (reptilian, mammalian, and human) theories, the loss of someone you love—whether by death or simply leaving you—can drive the mammalian brain to experience deep desire and a willingness to do everything, including beg or appease, to have the loved one back. If we've ever suffered a significant loss, we may recall how tough it was at first to think about what we'd do the next day.

There's also the empty-nest syndrome, which can affect both fathers and moms (Pearson, 1991: 65). We are afraid that we will not be able to cope with the loss of someone we adore. Demeter adored her daughter above all else, cherishing her and doing everything she could to protect her. Demeter's protectiveness, passion and affection for her daughter causes her pain due to her daughter's possible suffering at being married off to someone she doesn't even know.

Demeter's loss can also be viewed as a metaphor for one's metaphorical children—art, goods, organizations, enterprises, and inventions of all kinds that we

are proud of in the same way as she is proud of her own children, if she has any. She may experience great pain if her creations are depreciated or if the winds of fortune eventually destroy them and thus they become unimportant.

Demeter is distraught when she discovers her daughter is missing. Her anxiety and anguish stem from blaming herself for being at the meeting with the goddesses when her daughter was taken away. Demeter inquires of everyone in the environment to give her knowledge of what happened to her. "No one was willing to tell her the truth, not one of the Gods or mankind" (Horbury, 2015: 121). Each god and human is hesitant to tell Demeter about her daughter's whereabouts and what happened to Korê. Demeter is distressed and anxious that her daughter has been murdered, abused, or snatched. She is overcome with worry and grief, as any loving mother would be.

She even gives up meeting her basic needs such as sleeping, eating or taking shower for days while she seeks feverishly for her daughter, following all around which takes her further and further away from home. So, she wanders around for nine days and nights searching for her over land and sea. There may be different reasons for using the number nine. Nine months reflect the period in which Persephone will stay with her mother on Olympus and 3 seasons: spring, summer and autumn. Another symbol of the number nine could be the number of months in which the mother carries baby in womb before giving birth.

Through reading the novel *Captain Corelli's Mandolin*, readers discover a sister who mirrors the protagonist's narrative: Persephone. Pelagia's everlasting melancholy is perhaps the most crucial of her symptoms that point us to Persephone's role in this deadlock. Pelagia feels melancholic especially after her father was taken away during civil war and passes away during the earthquake. She has a trauma of separation from the father. Whereas Persephone is detached from her mother, Pelagia is detached from both her father and mother.

Of all the millions of lives irreparably blighted by those hooligans, those of Pelagia-and the doctor were but two. The doctor was dragged

away in the night by three armed men who had decided that since he was a republican he must therefore be a Fascist, and that since he was a doctor he must therefore be a bourgeois. They threw Pelagia into a corner and beat her unconscious with a chair. (De Bernierès, 2010: 443)

Friendship and Social Environment

Metaphorically, Helios and Hekate can be assumed as the inner allies of Demeter. Hekate (goddess of the night and crossroads) hears screams of Persephone during the abduction, while Helios (god of the sun) who dwells in the skies witnesses the abduction. On the tenth day of her search, Demeter confronts Hekate, who is well known for her profound knowledge and she is hugely helpful at the moment of decision or for someone lost where to go or what to do. She sees better during the night, like an owl or a cat, highly related to the moon and its phases (Pearson, 1991: 3). However, her hearing is always sharp and even feels whispered secrets in the wind. The goddess Hekate feels sympathy on Demeter. Hekate realizes this mother in grief and reveals she heard Korê scream, and she may have been kidnapped. She tells Demeter she heard but didn't see what happened to her.

Hekate accompanies Demeter up into the sky to see Helios, who reveals that Korê has become the wife of Hades. She is in the land of the dead now, where Demeter is unable to go to and she is forbidden to visit. She is an Olympian goddess who has to reside in her own sphere, just like the rest of the divinities. Demeter, like many other divinities, is bound to her own realm as an Olympian goddess. She cannot go to the world of the dead to save her daughter, and she also cannot defy Zeus' instructions. It means she won't be able to save her daughter by going to the land of the dead. She is unconvinced by Helios and Hekate's assurances that everything is well. Hekate tries everything she could to console her, but there is nothing she can do.

Demeter realizes that, despite the fact that other deities are aware of all the events, they chose not to tell her for fear of Zeus. She is so enraged and saddened that she refuses to live together with the gods. She is unable to live in the same

sphere with them. She prefers to live among mortals since she is so angry and miserable with deities. Demeter's wisdom can be seen in the people around. They abandon their own version of Olympus and wander like Demeter, unaware of where they will find a home next.

After being separated from her daughter, Demeter draws a veil over herself to conceal her immortal nature. Demeter, according to Agha-Jaffar, "deliberately sets" herself outside that society and defines herself as "Other" (Horbury, 2015: 110). Because the person wearing the veil is independent, unrestricted of artificial limitations, and resistant to the expectations imposed on her by community.

Demeter's daughter has been kidnapped and raped, and she has no idea where she is, which is the major source of her sadness and anger. Demeter veils herself, hiding her celestial position in the form of a human, departs from Olympus, and starts out on a journey with no goal and no destination, roaming aimlessly, feeling weak and mournful (Horbury, 2015: 15).

She receives to a small town the royal house of Eleusis, Keleos. Eventually sits down by the sea, in which she encounters with four daughters of Keleos, who question why she is there by herself, without a family or partner. She lies by introducing herself as "Doso" (Horbury, 2015: 15). She reveals that she is from an island paradise but was snatched and abused by pirates on her way to Eleusis. Later they brought her to this place. Suter believes this is the true narrative of Demeter in Arcadian cult (Suter, 2005: 109).

The young women are compassionate for her suffering and welcome her to their royal house, in which she is sincerely greeted by Metaneira, the queen, and her servants. Demeter still remains disguised, grief-stricken, and refuses to eat or drink. She initially rebuffs their offers of wine or solid food, but eventually breaks her fast with mint-flavored barley water. Their kindness to her overcomes her depression to the point where she agrees to drink and eat. Consuming the essence of barley has helped to remind Demeter, the goddess of grain, of who she truly is. Through the

kindness of the sincere and welcoming, this family cultivates hope, warms her heart, and gives her insight.

With funny jokes and sexual humour of an old servant Iambe (also known as Baubo), performing an outrageous dance while raising her skirt to display her naked body, she cheers Demeter, and breaks her grief. It gives Demeter a different perspective: previously, she was anxious that her young daughter was not ready for sex. However, she now considers it normal. Such kind of joke calms her fears about her little daughter becoming sexually mature, allowing her to see that such a development is only natural.

In Hymn, Persephone and Demeter are supported by some female attendants, as mentioned above, such as Keleos' four children and the old peasant Iambe. Iris insists Demeter back to Olympus after she has been in grief for a long time. Rheia urges Demeter to replant the crops. Hekate is depicted in the Hymn's concluding moments with the reunited mother and daughter.

Contrastively, Drosoula and Pelagia are socially outcasts. Villagers attack them with stones since they are thought to be sorcerers. Despite her isolation, Demeter has a husband, and Persephone, too, has a husband to whom she returns during the winter. Drosoula and Pelagia, on the other hand, go on their lives without men.

Eccentric they were seen to be. The empty-headed gossips of the village transformed Drosoula, with her extreme ugliness, and Pelagia with her fearless lack of deference to men, into a pair of harridans and witches. . Children stoned them as they passed, taunting them, and adults warned their children to keep away and encouraged their dogs to bite them. Nonetheless, Pelagia earned a living, because after darkness people would arrive furtively in the belief that her cures and lotions were infallible. (De Bernierès, 2010: 457-458)

The myth of Demeter and Persephone tells the story of a young girl who comes of age (Pelagia/Persephone) and falls in love with the dark god of the underworld (Mandras/Hades). Even the pronunciation of the names resemble to each other (Mandras-Hades, Pelagia-Persephone, Drosoula- Demeter/ Doso). Both in the myth and in the novel, we witness the growth of Persephone and Pelagia through adulthood. Pelagia is living Persephone's experiences without being aware of it, while Drosoula is related with Demeter's worry and sorrow. Having fallen in love with Corelli and Mandras, Pelagia is metaphorically kidnapped and forced into a love story whereas Persephone is kidnapped to the Underworld. Demeter manages in reuniting with Persephone. Also, Drosoula attempts to save Pelagia from the underworld she is in. In this way, she provides accomplishment of Pelagia's personality. As Tatiana Golban asserts,

Pelagia's imprisonment by her desire can be considered in terms of descent into the underworld which prevents her from the quest for self-accomplishment and the attaining of the Self (Golban, 2014: 85).

Demeter's participation in the fiction is staged as a political allegory for feminism through the idea of resurrecting the goddess that Drosoula represents. In the Hymn, Demeter's wears a metaphoric veil which disguises her as a mortal. Allegorically, Drosoula draws a veil over her femininity by refusing to marry when her husband dies. Again, Demeter separates from Mt Olympus and from the realm of his husband Zeus. Like Demeter, Drosoula "draws a veil" ' (Horbury, 2015: 117) over her identity, leaving town to "wander" to another. She emigrated from today's Turkey. Similarly, Demeter moves from Mount Olympus to Crete. Demeter's longing for Korê's return corresponds to Drosoula's desire for Pelagia's coming from the underworld, melancholy, she is in.

Stand-in Parenthood

As a token of her gratitude, Demeter proposes to be a nursemaid for Queen Metaneira's beloved infant boy, Demophon. Such a suggestion is eagerly accepted though she seems strange, as the queen senses something impressive about this strange visitor, no matter how impoverished she appears.

Demeter may be searching for a way to express her maternal instincts and attempts to find a channel for her motherly talents by offering to be Demophon's nanny, and also to show kindness by making him eternal. Demophon, on the other hand, could never replace her daughter's love because Demeter is a goddess, not a nurse, by nature.

Demeter develops a secret plan to reward the generosity of the family by making the infant eternal. She feeds him ambrosia (the gods' nectar), and purifies his nature over the fire as he sleeps to immortalize him. She does all for a while Metaneira watches on Demeter one night and screams when she finds her kid in the fire. Demeter's largest change occurs when Metaneira, the queen, goes into the room and sees Demeter throwing Demophon into the flames and goes crazy.

Demeter's first reaction to Metaneira is anger, which is what is required to break sadness brought by powerlessness. Demeter is enraged by the disruption to her labour since a mortal is scolding her and intruding a sacred ceremony. She snatches the baby prince, throws him down, "though he was unharmed", and reveals herself in all her goddess magnificence with her beauty and power (Pearson, 1991: 5). She comes to the conclusion that Metaneira has prevented her from making that baby eternal due to her ignorance. As a result, she demands the people of Eleusis to build a temple in her honor so that the Eleusinians can learn the ceremonies to perform there.

At the beginning of *Captain Corelli's Mandolin*, we do not have much information about Drosoula. What we learn about her: She came from today's Turkey in her puberty since her family was exiled to Greece. The protection of Orthodox Christians in Turkey and Muslims in Greece was provided with the Lausanne agreement, because most of these religious minorities were settled to the country in which their religion was the majority because of a previous part of the agreement. By being compelled to settle and become Greek, Drosoula's life was transformed in each aspect. Within two years, she learned Greek and got married, which is an achievement that baffled many people because she's been an unattractive woman during her life. Later, her husband dies and she becomes a widow. Despite

her old age, she's not exhausted and selfish. In this novel, her journey is psychological because she has never moved from Cephalonia.

In Mandras' absence Drosoula and Pelagia as his fiancé become friends. We mostly confront with Drosoula in 21th chapter in which Mandras returns from the war. Mandras is recognized neither by Pelagia nor by his mother Drosoula.

'Is it really him?' asked Drosoula, with genuine doubt in her mind, and then she asked why it was that the scratches on the head became infected. 'It's because the excrement of the lice is rubbed into the scratches,' said Pelagia, 'it's not actually the lice that cause it.' (De Bernières, 2010: 162)

A mother is always thought to be caregiver. So, does this act make Drosoula a neglecting mother? Drosoula's action doesn't necessarily show that she ignores her son. Mandras is transformed both spiritually and psychically. Looking like a corpse with a face that "was as emaciated as that of the saint in his sarcophagus, and looked as hollow-eyed and pale as that of someone recently dead but already cold" Pelagia and Drosoula, still have difficulty in recognizing him (De Bernières, 2010: 162).

As any other mother archetype, she is a caregiver. Drosoula steps to Pelagia's kitchen in order to hug Mandras but she wavers. She takes him outside and examines him lengthwise. Even after he was washed, the two women are disgusted by Mandras' terrible condition and terrible smell. Accompanied by two women as if he was a baby, Mandras is indicated as completely weakened, controlled entirely by his mother and fiancé. As Tatiana Golban points out,

"The washing and treatment of his body with herbs, chemicals and balsams suggest mostly the ritual of embalming a dead before the funeral, or the process of mummification, implying that Mandras has been reduced to the status of a well-preserved, but empty body, attended by his bride and mother." (Golban, 2014: 46)

Drosoula, who has mother instinct, supplies needs of her son. Drosoula and Pelagia collaborate to recover Mandras when he comes back from his mission in the Greek army. Pelagia experiences a sense of triumph because she is also a caregiver after all. She is a caregiver not in the realm of private, family life, as she has first wished for, but in the realm of public life, in which she becomes useful for her community. Drosoula, on the other hand, develops some doubts about physical and mental health of her son. Symbolically, Mandras who experienced many terrors in war and after war regresses into his mother's womb, because it is the safest place in the world. He is like a baby and he is cared as a baby by his mother. She loves her son unconditionally and does her best to heal her son:

He had been fed with soup poured down a tube into his gullet, and he had neither urinated nor defecated for days until the very time that Drosoula stopped trying to make him do it. Then he had soiled the sheets so copiously that she had to run outside and gag in the street.
(De Bernierès, 2010: 180-181)

Drosoula, who is one of the few female characters in the novel, is a supporter for Pelagia. Actually, Drosoula and any other woman in the island are same. They obey the traditional gender norms. They play their roles in the society. Unlike them, Pelagia resembles to a rebellious figure to these gender norms. She isn't good at domestic works. She can't do needlework properly and she questions why she carries water to the house although women are less strong than men. Because her mother died very young and she was brought up by her doctor father, she was taught to think, not to do dowry or other domestic works. Drosoula completes her need for a mother. She supports Pelagia in every aspect.

It is greatly significant for the heroine to be able to continue her journey of self-discovery without being subdued by the sense of her inadequacy. In her quest for self-assertion, the support and encouragement from friends and mentors have a crucial role. Some examples can be given to this by comparing the attitude of Mandras and Drosoula towards Pelagia's abilities. In this respect, Drosoula's appreciation of Pelagia has a considerable weight, especially when she understands

that Pelagia has detached herself from her son or any idea of marriage, instead “blooming with that peculiar beauty that derives from a sudden sense of vocation” (Golban, 2014: 91). Although Pelagia has efforded hard to heal him after the return from the war, displaying an entirely professional behaviour and considerable knowledge that have stirred admiration of both Drosoula and Dr. Iannis, Mandras does not seem to respect her efforts at all. Moreover, Pelagia gives him the embroidery waistcoat she made. Again, Mandras belittles her domestic abilities by saying the embroidery doesn’t match in both sides.

Drosoula, opposite to his son, promotes her medical abilities when she cured Mandras as a doctor. When Pelagia has done her treatment to Mandras, Drosoula smiles and she expresses her appreciation by saying “Koritsimou, (...) you are the first woman I have ever known who knows anything. Give me a hug” (De Bernierès, 2010: 166). For Drosoula, Mandras is an ordinary and uneducated fiancé and reveals Pelagia it's stupidity that looks don't matter.

Drosoula is satisfied with Pelagia's medical ability, which indicates the existence of some women in Cephalonia who consider that women should possess wisdom as well as strength. In this respect, Drosoula could be thought as an ally for Pelagia improving as a learned woman in the world. Drosoula looks forward to have Pelagia as a daughter soon and neglects it when Pelagia avoid telling her opinion about marriage. She is afraid to end her relationship with Mandras. Because in her society, traditions accept a woman only as someone’s wife and she doesn’t want to hurt Drosoula for whom Pelagia has developed a great affection.

Such great support and affection coming from Drosoula encourages Pelagia to comprehend who she truly is, outside the patriarchal expectations of what she is supposed to be. As Janice Raymond considers “female friendship helps create the woman of woman’s own inventiveness” (Raymond, 2001: 5), Drosoula accepts Pelagia’s uniqueness and this fact helps Pelagia to discover how she fits in this environment of by connecting to other woman’s experience. Pelagia needs courage to refuse the identification with the patriarchal image of womanhood and to reveal her need for self-assertion. Drosoula’s admiration for Pelagia has a considerable

weight, especially when she comprehends that Pelagia has disengaged herself from her son or any idea of marriage.

Fortunately she had a friend. Drosoula had long known that Pelagia had lost her love for Mandras, that there would be no wedding, and that in his long absence and by his long silence her son had forfeited his rights. She knew also that Pelagia was waiting for an Italian, and yet she felt no bitterness and never uttered a single word of blame. When Pelagia had limped bleeding through her door and flown into her arms after the abduction of her father, Drosoula, who had also suffered much, stroked her hair and uttered words such as a mother might for her daughter. Within a week she had closed up the doors and shutters of her little house on the quay, and moved into the doctor's house on the hill. She found his Italian pistol and its ammunition in a drawer, and kept it at her side for when the Fascist pigs returned. (De Bernières, 2010: 445)

The Re-Creation of Heroine's Identity

Drosoula is spiritually superior to the other characters. Although she notices that Pelagia's love for Mandras has disappeared because of his long absence and long silence, and recently his weak character, she comes to love Pelagia as her own daughter, accepting even the fact that the young woman is desperately in love with the Italian captain and is waiting for his return. She accepts Pelagia as her daughter without questioning the affair between Corelli and her. She knows Pelagia is in love with Corelli and she wants to marry him.

Drosoula is not offended with Pelagia that she's apparently no longer loves Mandras. In addition to this, Drosoula has never thought Pelagia as a traitor because she both ceased the marriage with her own son and she wants to marry with an oppressor who invaded their land. She supports Pelagia in every case: "Drosoula admits Pelagia's uniqueness and this fact encourages Pelagia to explore how she fits in this world of conventions by connecting to other women's experience, women that have also tried to adapt to the same social norms." (Golban, 2014: 91).

Drosoula, who is moral in every aspect, respects Pelagia's choices and even more she stays with her after her father was taken away. In other words, Pelagia had her father and Drosoula had her son before they left. Now, Pelagia and Drosoula lie together in doctor's bed. The two women who are deprived of men in their houses remain intimate with each other when Mandras joins ELAS.

For comfort they slept together in doctor's bed, and by day they concocted schemes to find supplies of food and listened to each other's complaints and tales. They dug for roots in the maquis, sprouted ancient beans in dishes, lethally disturbed the hibernation of hedgehogs, and Drosoula took her young friend down the rocks to learn to fish and turn the stones for crabs, returning with seaweed to serve in place of vegetables and salt. (De Bernierès, 2010: 445)

Drosoula resembles to Virgin Mary. Both are deprived of husband and they have one son. Also, both women are spiritually superior. However, Virgin Mary gave birth to a Saviour whereas Drosoula gave birth to a murderer.

War has brought much destruction to the inhabitants. The outsiders and civil war has made the country poor. The houses were burnt, people were about to die starvation, girls were raped etc. Pelagia was also tortured, Psipsina was killed. Drosoula becomes a mother for her because Drosoula does not leave Pelagia alone at all.

She is both a friend and a maternal figure for Pelagia. She accompanies Pelagia in her inner journey. She leads her from the underworld, from the darkness she is in to the light, to the consciousness. Tatiana Golban mentions that: "Pelagia manages to transcend the infernal experiences by the help of Drosoula, Mandras' mother" (Golban, 2014: 101). Pelagia achieves success in her journey thanks to Drosoula at first and then Antonia. If Drosoula didn't accompany for her, she might be exposed to many threats. For instance, she could be raped because her father was far away from her and she could commit suicide because of the depression. It is stated in the novel, "Alone in the house, penniless and helpless, stricken by a second

dose of inconsolable despair, she thought for the first time in her life of ending everything by suicide.” (De Bernierès, 2010: 444)

In a way, Drosoula prevented her to fall to the ground and stay in the darkness. If Pelagia committed suicide, she could fail in her journey and thus her transformation would not be achieved. Drosoula is a kind of saviour for Pelagia. In this regard, she resembles to Biblical figure Jesus who has saved all the humanity in the world. Pelagia manages to overstep the hellish experiences by the support of Drosoula, who replaces the actual mother whom Pelagia hardly remembers. In the most crucial moment of Pelagia’s loneliness, Drosoula does her best to support and protect her safety; she moves to the doctor’s house and offers all the compassion and sustenance that she is capable of.

This illustration of the two women digging for roots, cultivating beans, catching crabs, and entering the water for fish and seaweed is parallel to the motif of the descent into the underworld. However, Persephone ascends upon the earth to meet her mother. Demeter is the life-giving goddess of fertility. She supplies people with plants, fruits and vegetables. She also gives them the ability to cultivate wheat. She teaches them how to plant the seeds, nurture them, and harvest them. She even teaches them how to grind the grain to produce flour, which they can turn into bread.

Descent into the underworld is an essential part in the heroine’s journey. Insight and abilities of the heroine represent a means of escaping the underworld. Usually, myths which explain the motif of the descent of the heroine, consists of a stage of the heroine’s confront with a hag, or a witch, or even death, which forces the heroine to encounter with the enemy, and, as a result of this encounter, the heroine is given useful advice or information of how to avoid the traps of the underworld and how to get out to light.

Clarissa Pinkola Estés, who has immensely studied the feminine archetypes in different fairy tales and folk literature, notes the cyclical nature of the heroine’s journey, which she calls as “Life/Death/Life” cycle (Estés, 1992). She believes that although death is destructive in this cycle, it has a strong, positive side, because it

confers the possibility of rebirth. As Estés suggests, the image of the Lady Death has a healing and creative property, which has been preserved in different personifications of the Goddess (Estés, 1992: 128). By the heroic encounter of the Death, people gain the awareness that death and other disasters are part of their life. Only when accepting consciously the death or the loss of someone, one becomes able to go on his or her life, and, finally, confront with love. The old Drosoula, symbolically, represents the Lady Death, her physical appearance being extremely suggestive in this respect:

Her great ugly moon of a face had shrunk inwards, giving her an air of ethereal soulfulness despite her thick lips and massive brows. Her cheerful rolls of fat had fallen from her thighs and hips, and the massive promontory of her maternal bosom had lapsed downwards into the space left vacant by the erstwhile exuberance of her stomach. Arthritis had begun to afflict one knee and both joints of the thigh, and she walked now with a slow dragging and jerking motion that was painful and mechanical to behold. Her new and unwanted slenderness lent dignity to her height, however, and her grey hairs inspired respect and left her more formidable. Her spirit was unbroken, and she gave Pelagia strength. (De Bernierès, 2010: 445)

Although she seems like an old crone, Drosoula is highly moral, strong, and warm-hearted. She protects Pelagia as much as she can. Like the pronunciation of their name, Drosoula's physical description resembles the gothic character Dracula.

If Drosoula didn't support her, Pelagia would not have found the way out of the darkness of the underworld; and, without Drosoula's help, Pelagia would not have reached a considerable amount of understanding of death. As Death preserves the ability to transform, Drosoula has a transformative power, through handling life and death, and, by making an enormous impact upon Pelagia. In this way, the young woman acquires the necessary knowledge to maintain her life and to go on her journey.

Pelagia's transformation becomes a kind of rebirth, a return from underworld, darkness to the life, light, which promotes her transition into the following phase of her quest. Maureen Murdock names this moment in the heroine's journey as "Healing the Mother/ Daughter Split", which is a stage including the healing of the wound of the feminine nature in general (Murdock, 1990). Pelagia's split is cured by Drosoula's support, as well as by the presence of Antonia. She is an infant that has been abandoned upon the doorstep of doctor's house and she has filled the emptiness in the life of two women by providing a purpose for their existence:

The two women, whose souls had been so continuously tempered in the crucibles of bereavement and unhappiness, found in Antonia a new and poignant focus for their lives. There was no penury too grievous to endure that she did not make sufferable, no tragic memory that she could not efface, and she took her place in that providential matriarchy as though designed for it by fate. (De Bernières, 2010: 454–455)

Drosoula fulfils her desire of having a daughter whereas Pelagia is able to accomplish her dream of becoming a mother, offering advice, help, support, and nurturance within the family web. Drosoula acts as the child's grandmother. Pelagia has always wanted to help and care the other people and this desire is satisfied by Antonia's presence. It has helped in preventing Pelagia's decay into desperation again, particularly when she has been refused the right of practicing medicine. She has been impoverished of any possibility to have an income and Pelagia feels herself an outsider, dominated by social pressure. Understanding her difference from other women in their society and running the house in an unusual way, Pelagia and the two other women in her house establish a kind of matriarchal patronage, being perceived as unwanted people by the entire community:

Pelagia sees Drosoula mistreated for her being a widow. Also, she is mistreated because she is practising medicine. The clash between science and traditions is a known fact for centuries. Luckily, an unhappy poet from Canada moves to the island and rents Drosoula's old house for almost ten times. So,

Drosoula can help her new family by this income. During stay of Canadian poet, Pelagia, Drosoula, Antonia and Dr. Iannis get on well.

She was bracing herself for a contemptuous refusal when he promptly professed himself delighted, offering a rent that was nine and a half times as big as she had tentatively proposed to herself. (De Bernierès, 2010: 458)

The Ascent of Pelagia: History as an Instrument of Therapy

Descending to Underworld becomes a metaphor for evaluating one's inner life, involving acceptance of traumas and problems, whatever they may have been, and becoming conscious of one's shadow so that she can cure and then find her deeper self (Pearson, 1991: 165). Many people who are familiar with depth psychology will refer to being in the Underworld as analogy for focusing inward, whether as a result of a trauma that requires them to heal, an obstacle that forces them to stop and recover, or a conscious decision to go inward to gain greater self-awareness.

Descent into the Underworld is often used in literature as a metaphor for a journey through one's own insight and mental activity. It can involve mental distress and challenges. During the journey, one can become aware of her own shadow, discover a way to repair it, and then finds her true self. The underworld represents introspection.

The Underworld, according to Plato (in Republic, especially in The Myth of Er), is the place where the newly deceased are bereft of everything else—their identities, bodies, ideas, and hearts—leaving only their souls behind. They set about picking a new shape for their future life after they are cleaned in this way. The psychological journey into the Underworld takes individuals into their unconscious self, including their shadows. There are numerous interpretations of what they meant in their time, as well as in today's people.

In Hymn to Demeter, the earth shakes, the surface opens up, and a handsome stranger drives in on a chariot, sweeps Korê off her feet, and rushes her away. There are two perspectives on this: consciously, she's picking a flower; unconsciously, she is possessed by an irrational urge that she is unable to name. The sensation of being swept off their feet by mutual attraction is one that most men and women enjoy.

We don't know much about what happens when Korê initially arrives in the Underworld. All we know she is given her status and prestige (as Demeter and Zeus' daughter). Korê must have been unprepared to inhabit in the world she is unfamiliar with. She was a girl who has grown up playing in the meadow, surrounded by flowers, accustomed to beauty and the feeling of being cherished by her peers (Pearson, 1991: 171). She would absolutely miss her mother. And even if she was told they would marry and she agreed before she actually felt ready. But she would not have forgiven a rape.

Because of the earthquake on the island, Dr. Iannis passes away. Pelagia, who totters in regret and remorse, needs power to find a way to the light from the darkness she is in.

She fell into a morass of self-recrimination and remorse. She neglected her appearance and her household tasks, preferring instead to sit by his grave, watching the eternal flame that she tended in a red glass lamp, chewing her own lips until they bled, and wishing that she could speak to him. (De Bernierès, 2010: 482)

As in the past, such power is integrated by the intelligence and brilliance of Drosoula. One day, Drosoula mentions Antonia about Corelli and reveals that the death of Dr. Iannis caused Pelagia's depression. They cooperate to bring Pelagia to her senses. At breakfast, Drosoula and Antonia cunningly argue the dream about Dr. Iannis the night before. They explain the Pelagia that he declared both of the women he wants Pelagia to continue writing his history book. As Tatiana Golban states,

Drosoula fulfils her dream of having a daughter and Pelagia is able to accomplish her desire of becoming a mother, offering guidance, assistance, and nurturance within the family web. Pelagia's perpetual thirst for caring and assisting the others is satisfied by Antonia's existence, a fact which prevents Pelagia's decay into despair again, especially when she has been refused the right of practicing medicine. (Golban, 2014: 103)

Drosoula and Antonia motivate Pelagia to follow Dr. Iannis' request and write the history book in order to rise her out of depression she is in and go on to practise medicine to be a doctor. So, Pelagia holds on to life with the purpose of becoming a doctor and complete the book of her father. Pelagia's reawakening represents her rebirth. She goes on her life through the writing of history, a creative aspect uncultivated by her so far. Pelagia explores the possibility of expressing herself through history. The power and collaboration provided by Drosoula and Antonia to Pelagia makes the fact that the bonds in chosen family can be tighter than one's own relatives.

Mother-Daughter Cooperation: The Tavern in Cephalonia and the Eleusinian Rites

After the earthquake, a tourist rush begins to the island. Cephalonia becomes a centre of tourism, especially from Italy and Germany. Drosoula opens a tavern in her old home and she manages to do a good work in the summer whereas she is free in the winter. Lemoni also works in the tavern. Pelagia seems like she helps, but actually she has just improved her Italian. Drosoula's tavern becomes a favourite place on the island until her death. After she completes her inner journey in a successful way, Drosoula passes away in 1972 and Pelagia becomes the head of her tavern.

Similar to Pelagia and Drosoula's cooperation, Demeter has decided to construct a Mystery tradition to educate mortals grasp the principles of life and death so they may learn to be happy, successful, and fearless of death as a result of their ignorance. She has discovered a new purpose and broadened her horizons in this

manner. The rites will be called as Eleusinian mysteries, after the town of Eleusis, in which humans supported her and constructed her a temple where Demeter expects her daughter would join her in this great project.

The Eleusinian Rites were practiced by the ancient Athenians at Demeter's temple in Eleusis. Of all the historical mystery religions, the Eleusinian Rites were the most famous. The Eleusinian Rites were crucial in ancient Greece for promoting love, unity, and community, particularly at a time when the country had formed a strong class and patriarchal system. The Eleusinian rites were thought to be necessary for the survival of humans. Not just the long-lasting potency and regional effect of Eleusinian mysteries, but also their social consequences and psychological depth, were proven by the fact that they were practiced "till the collapse of the Roman Empire." The Eleusinian initiation, sort of, foreshadowed modern social-change approaches such as Women's Movement in 1970s.

The Eleusinian stories are part of the larger whole of Greek mythology. While myth is a component of Greek theology, it is a religion that lived through ritual and mythic telling rather than a formal "sacred text" or "priestly class of interpreters" (Foley 1999, 84). The Homeric Hymn to Demeter, which is connected to an important ancient Greek ritual known as the Eleusinian mysteries, is a representation of how myths are constantly changed and recreated for every generation by its artists and poets. In fact, the Hymn ends with Demeter teaching the Eleusinian people about the mysteries, where "blessed is the human on earth who has witnessed these rituals, /but the uninitiate who has no share in them never/ has the same lot once dead in the gloomy darkness" (480–2).

Persephone is concerned about the people that reside in the Underworld. Her compassion propels her into the role of queen, allowing individuals in the Underworld to have a better quality of life by knowing where they are and what is about to happen. Furthermore, when she is in the Upper world, she contributes her mother's project on Eleusinian mysteries. Demeter and Persephone set up an organization (the Mysteries) together, much like modern women do when they start a business.

Korê explains her arrival to the Underworld and how her heart aches for the recently deceased who were unaware of their situation. Their fear lessens as she does so, and they beg her to become their queen. Korê, as ruler of the Underworld, assumes the ancient name of that long-forgotten goddess who held that position. She is now Persephone.

Initiates are looked after by Demeter in life and Persephone in death. The goddesses are more like loving moms (or dads) than punitive tyrants. Demeter is the goddess who guides people in trying to deal with Gaia (the earth and the earthiness within individual), while Persephone encourages one in trusting eros as a universal power within and beyond. The Demeter archetype embodies all of these types of love. Persephone, on the other hand, represents both the wisdom and the problems of eros, a Greek idea that is often misinterpreted or just partly acknowledged today (Pearson, 1991: 158).

Demeter is ready to be recognized as the goddess the way she is and to live in her own little paradise, her temple. She has discovered a physical space where she can rest, contemplate, and regroup, and she has claimed her new purpose in this way, which is how many of the people heal from loss and suffering. Every individual has their own way to deal with the suffering. Persephone overcomes deprivation from her mother by her annual descent and return thanks to Zeus' intervention. Demeter, for her part, overcomes her daughter's absence through substitution of work. When she meets Keleos' daughters, she begins by narrating Persephone's story, including abduction and rape, as if she witnessed it firsthand. Then she substitutes her loss with the new-born Demophon. But she eventually masters her grief through Eleusinian rites that symbolise Persephone's absence and return. Furthermore, the Eleusinian mysteries demonstrate the evolution of a religious practice honoring the psyche ('soul' in Greek) in death, as seen by the usage of the myth to decorate royal graves in Greece's Vergina and Amphipolis (Horbury, 2015: 17).

When mankind offended the gods previously, they were used to be punished. However, Demeter refuses to punish them for their ignorance. Her

decision to assist mankind in learning the Mysteries rather than condemning them for their ignorance is innovative and unprecedented.

Persephone's story regenerate the philosophical concept that we are a microcosm of the whole that reflects greater processes, in a way that can help one feel at home in the cosmos, on the earth, and wherever we are, just as Persephone has learned to do. The vulnerability of deeply loving someone else fosters empathy, which might lead to their loving others as much as they love themselves. Demeter exemplifies the strength of love, not just in her emotions for Persephone, but also in the final way she extends her love and care to humanity through the Mysteries.

Persephone's journey could be viewed as a reenactment of the life, death, and rebirth cycle. Her story adds a meaning to this ritual, allowing initiates to identify with her experiences as ones they also face or will face. Persephone, as a goddess of transformation, is figuratively compared to a seed placed in the ground. Before her abduction, she was just like a small seed to grow and become a plant. But Hades causes the seed to decompose in the underworld by seeing no sun and warmth. Thanks to Demeter's interference, this plant grows up and ascends to the upper world.

People learn to care for and collaborate with the earth when agriculture is introduced. The Eleusinian Rites were assigned to Demeter who explained how agriculture, life, death, and procreation function. Furthermore, the oldest versions of the Eleusinian Rites were women's fertility cults that honored natural cycles and human life. The Demeter and Persephone story, with its stress on the formation of the seasons of the year, promising people that spring will truly follow winter, and that grain and other vegetation will emerge in time to avert drought, exemplifies the effect of such beliefs. The reproductive cycle—including menstruation, sexuality, birth, fostering growth, and death—was likewise revered in this tradition.

Wisdom of Mother

The Eleusinian Mysteries tradition tells a story about a woman who is offended causes disaster (famine), but it differs from most in that it shows a way to a

happy ending. Eleusinians construct the temple, and Keleos family tries to cheer her but Demeter is still wasting with yearning for her daughter, and ordains that the fertile soil yield no fruit. She simply sits in her temple and waits for a solution to her problem to appear.

Because of her suffering, she prevents the growth of the plants, which could mean the end of the humans. Because of her mourning over her lost daughter, everywhere becomes a wasteland. It could mean that by menacing both for gods and humans, by causing draught and famine, she wants to take revenge. Zeus is aware of this danger for the mortals and he tries to stop the revenge of her wife.

Iris is ordered to persuade Demeter to return to Olympus. Demeter is "unmoved" and refuses to release the harvests from the earth for a year, claiming she will do so until she sees her daughter (Horbury, 2015: 2). What we may also deduce is that when Demeter was wandering, she lacked the energy to inject her life power into the crops and other vegetation, which faded as a result of her neglect. After sadness and rage, there is often a feeling of emptiness, as if one doesn't have any energy. She can only do the basic necessities to eat, sleep, and bathe, which results in a famine-like situation.

Even after reclaiming her full goddess identity, she refuses to allow things to grow. Soon, the land is overrun by a catastrophic famine that could not be ignored. Thousands of emaciated and hungry individuals call for Zeus' assistance. He doesn't want mortals to go hungry, and Demeter knows that if humans stop giving deities sacrifices, they'll start to fade away and vanish. He feels stressed and exhausted from carrying the burden of all the beseeching and moaning. He gathers the Olympian deities, asking each to go to Demeter and ask her to end the famine and supply the green crops she has always had before. She is, after all, the goddess who has revealed the secrets of agriculture to humanity. Zeus sends Rheia (Demeter's mother) to warn Demeter by advising her to "not anger too much", and by appeasing her with her choice of honors, pleading with her to return to Olympus and "make the crops grow fruitful for humankind" once more.

The gods obey Zeus, but Demeter remains steadfast, declaring that the famine will cease only when she see her daughter and know she is healthy and secure. Hermes who is the son and messenger of Zeus becomes a mediator to bring Persephone back to her mother and he is sent to Underworld to talk with Hades to end the dilemma. Because no crops can be grown, no offerings to the deities can be made. Hades agrees with a smile, but initially informing Persephone of her status as his wife, and that as such, she will "possess the greatest honors among the gods", and she jumps "for joy" (Horbury, 2015, 23). Thanks to her wisdom and successful move, Demeter manages to save her daughter. The themes of separation and reconciliation between mother and daughter are brought to life through myth. Persephone's time with her mother is constantly interrupted and renewed.

In *Captain Corelli's Mandolin*, Drosoula leads Pelagia to complete the history book his father left unfinished. That is, Drosoula gives her a purpose to go on life. These examples prove the cunningness and wisdom of both mothers.

Accordingly, at breakfast the next morning, Antonia suddenly announced, 'I had a dream about Grandpa last night.'

'That's funny,' said Drosoula, 'so did I'

(...)'He told me that he wants Mama to write the History of Cephallonia that got buried in the earthquake. To get it done for him. He said it spoils all the fun of being dead, knowing that it's got lost.'

(...) 'I didn't know he was writing a history'

(...) Antonia turned to Pelagia and demand innocently, 'Are you going to write it then?' (De Bernierès, 2010: 484-485)

Demeter and Drosoula as Mother Figures

Similar to any other archetypes, mother archetype appears under a number of different aspects. For example, Demeter, the maternal goddess, is an embodiment of the mother archetype (Bolen, 1984: 14). These various facets of the mother

archetype could be the personal mother and grandmother, mother-in-law or step mother, governess and nurse. In ancient Greek mythology, the Demeter and Persephone story tells of the deep relationship a mother shares with her daughter. We know that Demeter is a devoted mother who seeks her daughter day and night. She attempts to save her from the underworld she is in. Correspondingly, in the novel *Drosoula* tries to save Pelagia from the underworld, symbolically from the depression she is in. Whereas Demeter is the real mother of Persephone, there is no blood connection between *Drosoula* and Pelagia. Literally, this descent to the underworld symbolizes the inner journey of the heroine. For instance, Dante the character wanders through *Inferno*. This journey is both physical and mental. He sees how the sinners are punished, which contributes to his moral development and avoidance from those sins. During his journey (both physical and spiritual), Virgil accompanies and guides to him. Similar to the relationship of Dante Alighieri and Virgil characters, in the myth and novel we see Demeter and *Drosoula* as guides through the spiritual journey of their daughters. Both Demeter and *Drosoula* attempt to take their daughters from the underworld they are in and they contribute the moral development and success as a result of Pelagia and Persephone's journey.

Drosoula is the biological mother of Mandras. She gets closer with Pelagia when she is engaged with her son. She supports Pelagia during her all attempts, she admires her knowledge and intellectuality which most women in the Cephalonia doesn't possess. *Drosoula* never blames her prospective bride inability in domestic works. Regarding this Tatiana Golban makes an important statement:

Pelagia's explosion of rage represents the despair that she experiences when realizing that she is unfit for such domestic activities, unfit for the family life that she has projected in her fantasies (Golban, 2014: 89).

One of the most climatic moments in the novel is the Mandras' return to Cephalonia and his attempt of rape to Pelagia. Although Mandras is her own son and she has no blood connection with Pelagia, *Drosoula* sides with the maiden who was once engaged with her son. Correspondingly, Demeter's daughter Persephone is

abducted to the realm of the dead by Hades. Demeter looks for her without stopping, obsessed with her absence. The seasons stop, living beings stop their growth, and later they begin to die. Demeter, by menacing both for gods and humans and by causing draught and famine, she wants to take revenge. A suffering mother can sacrifice everything, even the existence of humanity for the sake of her child. In the narrative, Demeter is the biological mother of Persephone and she is a mother figure for Demophon. Similarly, in the book Drosoula is the biological mother of Mandras and mother figure for Pelagia.

Positive qualities of the mother could be the intelligence and spiritual exaltation surpassing reason, benevolence and helpful instinct. She is the one who nourishes and one who promotes growth and fertility. For instance, after the death of Dr. Iannis, Drosoula cunningly makes plan with Antonia to console and they try to find a way to keep her mind occupied, which indicates the intelligence of Drosoula. She is also too helpful towards Pelagia that she comes to her aid in each condition as if she is her own daughter. Moreover, Demeter causes draught and famine in the absence of her daughter, which is proves the wisdom of her. She tries to discover a way to return her daughter to the upper world.

Persephone and Pelagia as Mother Figures

A woman's "anatomy" becomes her "destiny" in her middle years and determines creative ability to give her life meaning and direction. For a woman, the biological clock ticks faster than for a man (Bolen, 1984: 187). Parenthood, too, is an important developmental stage in the adult years. The middle years carry with them a decrease in biological potential, a bodily deterioration, and the possibility of psychological regression.

Each choice has a set of negative effects. If an individual does not have children during her middle years, it is unavoidable that she will regret not having a family in the future, even if she makes the decision knowingly. However, once a family has been formed, the train moves relentlessly towards middle age, the time when children leave home, and later the inevitable phase of menopause, which eventually leads to the dread of old age.

Pelagia has never had a biological daughter or son. She has lived as virgin through her life. But she could be thought as a mother figure for Antonia, Psipsina, Corelli and Mandras. Mandras acts like a child. Dr Iannis worries about his being a mature husband for Pelagia: How could Pelagia fall for a whippersnapper as accidentprone, charming, and unformed as this? (De Bernierès, 2010: 64)

Not only can a mother affect her daughter, but the opposite can be said as true. The daughter has possibilities of influencing positively the mother's psychological treatment in this scenario. It makes her more receptive to the healing power of a new mother–daughter generation. For Pelagia, adopting Antonia becomes a source of hope and optimism for her to overcome her depression. As Tatiana Golban points out: “Pelagia’s split is cured by Drosoula’s help, as well as by the appearance of Antonia, a newly born girl that has been abandoned in front of Pelagia’s house and that has filled the two women’s emptiness, providing a purpose for their existence” (Golban, 2014: 103).

As in any other parents, Antonia and Pelagia argue about some issues. One is about Antonia’s love affair. She loves a lawyer called Alexi and decides to marry with him. For Pelagia, such a couple doesn’t fit with each other.

The fact was that she could not abide the thought of Alexi and Antonia making love. She was very tall, he was very short. She was only seventeen, and he was thirty-two. She was slim and graceful, he was plump and bald, and inclined to trip over objects that were never there when he looked. She remembered her own passion for Mandras at the same tender age, shuddered, and forbade the marriage outright, determined to obviate a sacrilege and a blasphemy. (De Bernierès, 2010: 491)

After Antonia has married, Pelagia wants her to have baby. She desires to love a grandchild before she dies. Tatiana Golban remarks that: “However, although Pelagia is insistent at first, she reveals enough judgment and patience to wait for Antonia’s own awareness of the importance for a woman to give birth” (Golban,

2014: 109). Even if she forgives Antonia for wearing trousers and smoking, it is true that Pelagia imposes things, she controls over Antonia. However, when she was young as an unmarried woman practising medicine, Pelagia refused traditions and gender roles. Instead of supporting her adopted child, she restrains her.

After many decades of separation, through the end of the book, Corelli and Pelagia reunite. Most crucial stages of life have been experienced with other people. Pelagia is no longer a blossoming beautiful lady, she goes through menopause. She can still become wife of Corelli, but she cannot give birth. Critical period has passed.

I remember music in the night, and I know that all my joys have been pulled out of my mouth like teeth. I shall be hungry and thirsty and longing forever. If only I had a child, a child to suckle at the breast, if I had Antonio. I have been eaten up like bread. I lie down in thorns and my well is filled with stones. All my happiness was smoke. (De Bernierès, 2010: 479)

We can also mention about the motherhood of Persephone. Dionysus is the son of Persephone in Minoan Crete mythology, either through a virgin birth or by Zeus' impregnating while she was sleeping camouflaged as a snake. Most mystical readings of her story show her as his mother, without certainly naming a father. In Demeter and Persephone's story, Dionysius is largely missing. But, Persephone and Dionysus are both major figures in the rite.

Symbiotic Illusion

Symbiosis is an emotional state that arises for a brief period of time and leaves one feeling happy. We look at art, a beautiful environment, or in an intimate encounter such as being in love; we regain this sense of momentary joy that we first experienced when we were babies. The ability to love – a delightful emotion – can be traced back to individuals' first interactions with their mothers. However, maternal love is not the only type of love; paternal love also exists from the beginning and is an equally important connection. Mother is one's first love object. All humans come from their mother's womb. She is the one who gives birth to one and breastfeeds her,

treating with tenderness and affection. Girls experience love for the first time with someone of the same gender. According to Sigmund Freud, a woman often identifies her mother in her (first) husband.

The symbiotic illusion refers to the mother's inseparability from her daughter's mind and vice versa: "I am one with my mother when I think of her." Both sides share the illusion of being one in the same, each from her viewpoint. This symbiotic illusion impedes ongoing development, which necessitates at least some measure of autonomy, detachment, or individuation. Merriam Webster dictionary reveals symbiosis as "a relationship between two people or groups that work with and depend on each other".

For a time, mother and child are obviously very close, and there are definitely joyful moments of this duality to be seen. However, the mother is still an individual on her own and is not reliant on the child in the same way that the child is reliant on her. If everything goes well, the mother has a life apart from her child, a romantic relationship with her husband or partner from which the child is excluded, and there is no mutual dependency.

Children are particularly sensitive to their mothers' inadequacies, worries, and anxieties. Weak mothers can be experienced as being highly authoritative. When the child seeks to expand her social horizon by making contact with someone other than her mother, the latter reacts aggressively and becomes possessive. Her child must confirm her by expressing that she needs her at all hours of the day and night. When the mother is around, the daughter is submissive and behaves like a baby. As a result, the mother and daughter form a mirror relationship, as one is reliant on the other for support of her feeling of self-worth. Maternal love appears to be more easily defined: the mother merely needs to be present at all times to love her child, which is her life's duty and assignment.

Before she is abducted, Korê picks flowers with her mates on the meadow. That is, Korê separates from her mother to discover a new social environment. Demeter is a possessive mother. When her daughter is lost, she searches everywhere

for her. The same way an infant feels insecure and cries when she is detached from her mother Korê feels worried.

Korê means "maiden" and she only becomes Persephone after Hades abducts her, signalling her transformation from virgin girl to sexually mature woman or wife ((Neumann, 1974: 308). Persephone is kidnapped when she is in her youth and she is so naive. She has been raised on velvet. She is unprepared for life's harsh realities. She gains experience when she becomes Hades' wife and the goddess of the underworld. Hades, who is her uncle, commits incest with her.

From psychoanalytic perspective, such kind of strong bond, addiction to each other gives harm to their relationship. Demeter ruins herself in the absence of her child. She makes every effort to reunite her. She even puts human life in danger by causing famine. Regarding this, Demeter is a creator (mother) as well as a destroyer (of human life).

In order to grow into a mature, autonomous, and emotionally secure lady, the daughter must complete two tasks. First and foremost, she must liberate herself from the internal image of her mother that she carries with her, both knowingly and unknowingly. Furthermore, she must explore her sexual feelings and accept her sexual identity in order to gain pleasure and fulfilment from both of them.

When reading the myth, it is clear that it is a love story. But rather than a love story between a man and a woman, it is a story about the great love between mothers and daughters. On a psychological level, the myth can be understood in the context of the enormous challenge. According to it, parents face after investing so much time and effort in raising a child who then grows up and leaves them. Persephone's sharing of her time between Hades and Demeter could be compared to a girl growing up, marrying, or otherwise becoming engaged in her adult life while remaining very close to her mother.

Pelagia is a young lady but she knows much about medicine and she acts in a mature manner. Mandras, on the other hand, is more childlike. Therefore, Dr.

Iannis disapproves of their marriage. Later in the novel, Pelagia begins to obtain more sexual experience as a result of her relationship with Corelli, which marks her transition to adulthood. Persephone goes to the underworld, away from her mother, and matures when she realizes she has a different identity than her mother. Pelagia also matures after being depressed and descends to her allegorical underworld. Related to this issue Tatiana Golban states: “She fights with the inner infernal dragons in order to free herself from the captivity in the underworld” (Golban, 2014: 85).

The thing that distracts Pelagia’s sorrow and gives her hope and aim to go on to live is an infant abandoned to her doorstep. Pelagia loves this unexpected foreigner so much that she could do everything for the sake of her. Even she could risk her life for her in the same Carlo devoted his life for the man he loves most: “She saw that he had been as much intent on losing his life as he had been to save Corelli’s, and she realised that her own adopted child at risk would have prompted the same ineffable courage in herself.” (De Bernierès, 2010: 457)

Water is thicker than blood

In the novel and in the myth, it is possible to see two alternatives for mother. Whereas Demeter is the original mother of Persephone, Drosoula can be accepted as “stand-in mother” for Pelagia. Cambridge dictionary defines “stand-in” as “a person who takes the place or does the job of another person for a short time, for example because the other person is ill or on holiday”. For the context of the novel, Drosoula substitutes Pelagia’s mother who died when Pelagia was too young.

Although there is no blood connection between Drosoula and Pelagia; Pelagia and Antonia, they have a relationship that is more than just a mother-daughter relationship. It is undeniable that a healthy but kindredless mother-daughter relationship is preferable to an unhappy yet consanguineous. This argument could be accepted as an anti-thesis of the quotation "blood is thicker than water." Pelagia's development is something missing, and Drosoula is helping her fill it.

Girl's constant identification with her mother implies that with each step ahead, she gradually begins to resemble her mother more and more. She passes through the same stages and acts like her mother when it comes to becoming a woman. Despite the absence of blood connection, a girl imitates the female figures around her. Drosoula, the person around Pelagia, doesn't resemble to her at all. One is educated, another one is not; one is experienced in life, another is not; one is aged, another one is young and naïve. Like Pelagia, Persephone is naïve and innocent before she picks the flower, which symbolically implies her loss of virginity.

During engagement with Mandras, Drosoula supports every act and decision of Pelagia. She is a kind of encouraging and assuring mother figure. After Pelagia treats and looks after Mandras, Drosoula is proud of and appreciates Pelagia.

Pelagia had no family to lean on when Dr. Iannis was taken away. Her mother already passed away. She stays alone until Drosoula comes to live with her; she becomes a mother and companion. Drosoula isn't offended when Pelagia breaks up with Mandras and later flirts with Antonio Corelli. She respects her life and choices. As Tatiana Golban emphasizes,

“Drosoula replaces the actual mother whom Pelagia has never known. Although Drosoula knows that Pelagia's love for Mandras has dissipated away as a result of his long absence and long silence, and more recently his inadequate character, she comes to love Pelagia as her own daughter, accepting even the fact that the young woman is desperately in love with the Italian captain and is waiting for his return” (Golban, 2014: 101).

Pelagia and Drosoula are depicted as the "twin deities", prophesizing the end of the world by "the woman here represented" — either Pelagia or her mother figure. Drosoula embodies Demeter, the "enraged goddess," and her proclivity for destruction. Readers witness Drosoula's destruction in the moment of disowning his own son, after which he ends his life.

But she pointed the pistol at him, its barrel wavering with her rage, and she spat the one word that seemed to mean the most `Fascist.'

His voice was pathetic and imploring, 'Mother. . .'

'How dare you call me "mother"? I am no mother, and you are not my son.' She paused and wiped the saliva from her mouth with her sleeve. 'I have a daughter . . . ' she indicated Pelagia, who was now curled up with her eyes dosed, panting as though she had given birth, ' . . . and this is what you do. I disown you, I do not know you, you will not come back, never in my life do I want to see you, I have forgotten you, my curse goes with you. May you never know peace, may your heart burst in your chest, may you die alone. (De Bernierès, 2010: 451)

The mother's need for her child is usually not the same as the child's need for her mother. A two-sided symbiosis refers to a demanding parasitic relationship that arises when a mother relies on her child to keep her psyche in balance.

Persephone is like a needy and defenceless child. Because she is inexperienced, she is able to do nothing without the help of Demeter. Her mother is the only one who can save her. Similarly, Pelagia is a naïve and inexperienced young lady. She is very dedicated to her father because she was "brought up by her father who has always encouraged her to accept her own worth and exert her own freedom of will" (Golban, 2014: 83). She is devastated by the death of her beloved father. Drosoula, an elderly and wise woman, is the only one who can save her from the trauma (symbolically the underworld) she is in.

Drosoula inspires her to finish the history book that Dr. Iannis had started but never finished. In other words, Drosoula teaches how to walk to this naïve and insecure child. When Drosoula dies and Pelagia is left alone, she is already an adult who is able to walk without taking any help. Pelagia would be insane and commit suicide if Drosoula did not accompany her. Thanks to Drosoula, she managed to go on her life.

Demeter is a goddess whose love for her daughter and power are so immense that she is able to undo rape and bring her daughter back from the underworld. Contrastively, Drosoula disowns his own son, and she allies with the

daughter she didn't give birth. Drosoula portrays a vindictive, furious Demeter who is full of anger when she witnesses Mandras' attempt to rape. Mighty Demeter of the Hymn in rage equals to Drosoula in the novel.

Happy End: Return to the First Place

Zeus assures Persephone the right to become one of the alchemical deities, able to move between the Upper world and the Underworld. With joy, he informs that Demeter and Persephone have accepted his invitation to reattend the Olympian gods. On Olympus, a great and cheerful feast begins right away, with people below dancing in relief and gratitude that the conflict between Demeter and Zeus, and the following famine is finally over.

Once Zeus welcomes Demeter and Persephone back into family of the Olympian gods family, with Persephone being an Underworld goddess as well as her mother agree, restoring a feeling of community and a joyful ending for the gods and humanity. It also reflects Zeus' maturation and progress. Persephone forgives her father and rejoins to the society of Olympian gods (Pearson, 1991: 268).

Persephone appears to be quite cheerful in all of the pictorial portrayals that survive at Eleusis, and Persephone seems pleased in the Underworld as well. The happy ending in Demeter's story is the re-establishment of community, which happens when Persephone reunites with her and they both reattend the society of Olympian gods.

If an individual considers this ending in the context of a mother-daughter attachment tale, she might deduce that Demeter, just like most of the people, evolved from a worried and potentially domineering mother to a friend and colleague of her daughter, who grew up to become a strong goddess.

Demeter's temple was finally destroyed after the Olympian gods were ousted (Pearson, 1991: 8). However, for those who know how to identify them, these deities are still with humanity. Even now, one may see their remnants in literature, popular culture, and manners of people. And learning to identify them in yourself and others can help you be happier, more prosperous, and behave with less worry and more courage.

In de Bernierès' novel, Pelagia doesn't move another town. Many years later, towards the end of his life, Antonio returns to the place once he lived, laughed, sang songs, fought with Germans, loved the woman of his life. Again he looks at photograph album including memories in Cephallonia, his friendship with Carlo and Gunter. He was about to lose his life here and he regains his life in the same place. At the end of the novel, he returns Cephallonia and reunited with his beloved Pelagia.



CHAPTER IV

Patriarchy and Feminist Interpretations

1. Woman's Position at Home and in the Society

The life of women is marked by an emotional connection to nature. Women see their menstrual cycles as a symbol of their “oneness with the world” when they coincide with the phases of the moon (Pearson, 1991: 51). Death and burial are also figuratively linked to planting in a framework, which claims that like seeds, humans will grow again into new bodies—on the earth or elsewhere. Such a concept provides optimism that death is not the end. They relate this conception with the planting of seeds in the ground; and birth with the emergence of new plants.

The male superiority of greater physical power and men's dominance in objective and logical thinking are now things of the past. Men have, for the most part, had the physical advantage when it comes to strength since ancient times, and have improved themselves at hunting, war, and other forms of force-based problem-solving. Historically, women's strengths have improved themselves in the areas of relating, interacting as well as comprehending children and men in order to bring out the best in them.

Traditional responsibilities of women have necessitated them to develop emotional and social intelligence. Caring for young children before children are able to express their needs, for instance, increases women's ability for empathetic sensitivity to body cues, as does attempting to figure out what males who have been socialized to be more stoic need and want.

Previously, and still today in many parts of the world, women are largely employed at home, where they work for love and duty, not for money. Even in the most developed countries, women get paid less for the same work than males, but this is not because their job is less useful or necessary.

Although they have access to a variety of roles, aspects of life for which women have traditionally been accountable are undervalued in comparison to those usually ascribed to males. Today women, in particular, find that coordinating several

tasks takes more than twenty-four hours a day. Women's traditional duties are usually ignored in economic theory.

2. Myth from Feminist Perspective

The reason why we see so much heroine figures and goddesses in literature may be related to the Women's Liberation Movement and Suffragette movement. As in the politics of feminism today, it is possible to see the dominance of femininity in the past literary works. It indicates that not only male protagonists are warrior and powerful, but also there are female warrior goddesses (Artemis) and female figures also can be powerful as much as a male one. Actually each female has facets of the Great Goddess that serves as the maiden, mother and crone. Each female in the different stages of their lives can be maiden, mother or crone at the same time.

The myth's particularly "feminine" feature foreshadows more current disputes concerning the psychology of "woman" (Horbury, 2015: 18). Foley observes (Foley, 1999: 80) that while interpretations recognizing the myth's "privilege" of female relationships and experience of "the divine mother and daughter" support Jung, he still sees Zeus, Hades, Helios, and Hermes as important in both initiating action and bringing about solution to the problems in the Hymn, but not in all versions. As a result, images of the myth are supposed to show "the feminine" as "prone to endless renewal" (Neumann, 1974: 309).

According to feminists, the myth expresses dissatisfaction with patriarchy while simultaneously offering a means of transcending it through distorting mythic materials to match feminist fantasies. Feminist perspectives develop, such as an examination of the myth as it depicts woman's patriarchal reality. The myth establishes a framework of themes and structures that can be filled in with contemporary beliefs about women in specific situations.

Jung considers the myth's specificity as feminine experience, with Korê and Demeter interchangeable. The feminine motifs are so strong, according to Jung, that it is a story that belongs completely to women and has nothing to do with men: "Demeter-Korê occurs on the level of the mother-daughter experience, which is alien to man and excludes him" (Horbury, 2015: 19). Bernard Hayes agrees, claiming that

"the maiden was considered literally as part of the mother, the mother's younger self" before the myth was inscribed in the Homeric Hymn (Horbury, 2015: 18). Korê is Demeter's younger self in cult worship (Suter, 2005: 121), however by making Persephone Demeter's daughter, Korê also becomes Persephone's pre-goddess, younger self (Suter, 2005: 121). Although it includes many elements of femininity, this myth not only mentions about women. It refers to the relationship between not only mother and daughter but also men and women relationship.

According to Jung, the anima is "an inherited collective image of woman" in a man's unconscious providing him grasp the nature of woman (Korkmaz, 2010: 8). The animus, however, is the reflection of the masculine nature in women and is related with rationality, action and spirit. Jung declares: "The animus is the deposit, as it were, of all woman's ancestral experiences of man -and not only that, he is also a creative and procreative being, not in the sense of masculine creativity, but in the sense that he brings forth something we might call... the spermatic word" (Korkmaz, 2010: 8).

Anima as well as the animus is fundamental in the process of individuation that is the goal of human improvement. When the individuation process is complete, the individual is aware of the self and reaches it. For this, she is required to stabilize the opposing elements in her psyche. Individuation is a crucial issue where many postJungian feminists employ. Jung asserts that individuation is "a process of differentiation, having for its goal the development of the individual personality" (Korkmaz, 2010: 8). The process of individuation leads to "an intenser and more universal collective solidarity" than isolation as the individual existentially presumes a collective relationship (Korkmaz, 2010: 8).

Demeter's conventional feminine virtues can be applied both in the public and private realms, and we can begin to recognize the deeper feminine wisdom that is now emerging from the unconscious and becoming available to one's conscious awareness.

There are a number of ways to interpret this myth. As it is known, myths function to explain the natural phenomenon. In this regard, the ascent of Persephone

to the earth refers to the coming of spring and rebirth of nature whereas the descent to the underworld refers to the start of the winter, when the earth is barren and infertile. It helps one to understand why we have different seasons during one year. Furthermore, myths are considered to be the outcome of the ritual ceremonies. Annual Dionysian celebrations and the rites of the Eleusinian Mysteries of Demeter can be given as example. The connection between myth and rituals is inevitable. What else that needs to be observed is the heroine's obstacles and rites of passages, struggle and victory. The myth of Persephone and Demeter is about the rites of passage of women. The Persephone myth embraces mother-daughter relations, which are crucial to the creation of especially feminist issues, and where the restoration of this relationship can "unite women" against the "dragon to be slain" (Horbury, 2015: 160). The myth of Persephone has been identified as a site of patriarchal relations for women.

Despite the fact that lives of individuals are completely different from those of ancient Athenians, the Eleusinian Mysteries have much to teach people. Women have traditionally been in charge of four major human activities: caregiving, affection, social life, and spiritual life throughout the history. The great development of today is that women and men now have the opportunity to gain independence from strict gender and other restricting role definitions.

According to Agha-Jaffar, Persephone represents "the path of the feminist protagonist" (Jaffar, 2002, 52), whereas Demeter provides feminists with lessons on dealing with masculine dominance. In this case, the myth depicts patriarchy as "the story of women's struggle to gain subjectivity and voice in societies dominated by men" (Hayes 1994: 2); for others, modern Persephone heroines awaken to realize their "own complicity" with patriarchy.

Man is the patriarchal persecutor of women – as figurative kidnapper and abuser. Father, in the form of patriarchy, intrudes the bound between mother and daughter. It could be named as "ultimate female tragedy". Whereas some scholars see Zeus as an intruder of this relationship, some others find such kind of intrusion as beneficial. Before she was kidnapped, Persephone had no identity and lived as an extension of her mother. Demeter's maternal complex has the potential to take us

over, causing us to become controlling and codependent. Parents may have difficulty in letting their child solve her own problems due to an overabundance of Demeter care, and we may begin to believe that we are incapable of doing so. If Demeter didn't care for Persephone so much and liberated her, she would form her own identity, trust herself and she would become the master of her life. But when she was abducted and brought to the underworld, she feels insecure and sensitive because of the lack of self-confidence.

Without the disruption of her father (Zeus) and her father substitute (Hades), Persephone wouldn't gain her entire identity. Without the intervention of Zeus, she wouldn't be aware of sexual difference and wouldn't discover an object of desire—the opposite sex.

Persephone is given supremacy over the world of the dead and the right to return to her mother annually. Demeter gains the right to spend the majority of the year and she is also honored at Eleusis. Actually for some thinkers, Demeter's honors at Eleusis do not include Persephone, some others suggest Persephone is significant in rituals as a goddess now that she is of equal status of her mother.

Hades represents "unseen" and "invisible" forces of patriarchal systems (Horbury, 2015: 159). He has been granted permission to take Korê as his wife by Zeus' plan. The subject of rape symbolizes rape of women by a patriarchal environment. Korê is kidnapped and raped — she becomes an object of exchange between her father and uncle – and she and her almighty goddess mother have no way of preventing it. When Hades abducts her with Zeus' approval, she becomes recognized as Persephone, Queen of the Underworld.

Furthermore, the myth is supposed to depict the transition from goddess culture to the "patriarchal" order of the Olympic pantheon - "a metaphor for the goddess's degradation and seizure of her powers by patriarchy's male sky gods (Zeus)" (Agha-Jaffar 2002, 145). Persephone's narrative is described as a "rape by patriarchy", which enrages feminists in the same way that Zeus' part in Persephone's abduction enrages them.

Hades represents patriarchy; his suitability as a husband is unrivaled, and Persephone is satisfied with the union, according to some critics. Furthermore, Persephone does not really marry Hades; the language of the Hymn only refers to her as his “bedmate” (2005, 76) and “consort” (93–5) (Horbury, 2015: 165).

Actually, Hades is an understudied figure in feminist analysis, disregarded as a Zeus' collaborator because, when questioned by Demeter, Helios reveals that he witnessed as Hades "snatched [Korê] screaming into the misty gloom” (81) (Horbury, 2015: 125). By analogy, Hades, and especially his Roman equivalent, Pluto, is in charge of purifying the consciousness of the dead, allowing them to let go of the trappings of their previous life's personality.

The rape of Persephone reflects the trickery into gratifying male desire—which is a symbol of refusal. As the Serpent/Satan, the erotic takes on the mantle of death in a negative depiction of Hades (Horbury, 2015: 129). It meets patriarchal desires, similar to the devil's trickery in Christianity. In Christian theology, eroticism is associated with Satan's trickery, which tempts one away from a more pure existence. In feminist thinking, Satan's trickery as the seducer of the senses suggests an unconscious link between pleasure and patriarchy.

Whereas Persephone's father cooperates with Hades for the abduction of her, Dr. Iannis respect the freedom of will of her daughter. He never forces her to marry with a man whom she doesn't want or love. Because he has taught her how to think, he leaves the choice to her.

'Papakis, he's asked me to marry him . . . I told him that he'd have to ask you.'

'I don't want to marry him,' said Dr Iannis. 'It would be a much better idea if he married you, I think.' (De Bernierès, 2010: 102-103)

3. Rape: An Outrageous Violation

Korê picks flowers with "the deep breasted daughters of Ocean" in the Hymn to Demeter (Horbury, 2015: 14). Demeter has left to attend to some business

with other goddesses. While she is playing with the daughters of Oceanus in a flower-filled meadow, abruptly a magnificent flower appears out of the earth. Korê is especially fascinated with this narcissus flower, which Hades has placed as an intentionally appealing "snare" for her (Horbury, 2015: 14). Hades creates a seductive trapping for her on purpose. Young lady is unaware of this trick. When she stretches out to pick the flower, the earth suddenly opens, and Hades grabs her onto his chariot, carrying her away to the underworld. The Hymn depicts Korê gathering flowers in a meadow - as someone approaching sexual maturity and marriage.

The narcissus is depicted as a "lovely toy" in another interpretation (line 16), implying that when Korê snatches it (destroying it), she is expressing that she is ready to grow up and be initiated as an adult woman (Suter, 2005: 56, 76.). The narcissus flower symbolizes innocence, naivety, and purity. Korê's picking the blossom can be taken as her removing this naivety, as well as her abandoning infancy and stepping over into adulthood. By picking it, she loses virginity, naivety and innocence that she has in her childhood.

Suter also points out that gathering flowers with other girls is a customary pre-marriage practice for young ladies. Persephone and other young ladies enjoy several traditional hobbies before they marry, including collecting flowers. When we compare the innocence and naivety of the flower to Kore's, Hades picks this naivety when she becomes mature enough to marry. Allegorically, a flower's opening its leaves resembles to the first sexual experience of a girl.

Suter makes a point of distinguishing Korê's kidnapping from rape. She does not believe that abduction and rape have the same meaning. In fact, she prefers not to use the word rape in her writing since she describes Persephone's original plot, which is known as "hieros gamos"—sacred sexual intercourse between the Upper world (earth) and the Underworld (Horbury, 2015: 125).

As with the Eleusinian rituals, the hieros gamos here is not merely a fertile unity with the earth, but also the passing of a sacred threshold, a transgress going beyond one's usual limitations. Many scholars think that a ritualistic hieros gamos

(or 'holy union'), which includes observing a marriage between a god and goddess is one of the most holy and secret events in the rites of the Eleusinians.

The way Zeus cooperates with Hades for the abduction of Persephone, Hector deceives Mandras with his communist ideas. Thus, Mandras doesn't see any wrongness in raping a woman. Pelagia's psychologically and physically are attempted to be penetrated without her consent. Similarly, Hades rapes Persephone. Mandras—as Hades—represents patriarchal oppression under which Pelagia would lose her identity and become someone's wife. Fortunately, she manages to defend herself.

While Persephone is abducted by Hades, no one comes to save her, as mentioned in the Hymn, "Not one of the immortals, or of humankind, heard her voice" (Suter, 2005: 22-3). The heroine's cries of rape go unheard. However, when Mandras attempts to rape, Pelagia shoots him to defend herself. Drosoula hears the voice and hurries up to rescue Pelagia. Comparatively, Persephone informs her mother, somewhat embarrassedly, that she refused Hades' attempts, which were much against her will. Young Korê is abducted and raped by Hades the way Mandras attempts to rape Pelagia.

Louis de Bernières builds this situation upon the mythical reference to ancestry, relying heavily on the terrifying aspect of Drosoula before the war. Also, the writer alters the symbolical meaning of this situation while referring to Mandras' transformation into a frog. If his mother's physical appearance ever horrified anyone, still everybody respected this woman for her moral uprightness. In this respect Tatiana Golban suggests that "If his mother's physical aspect ever horrified anyone, still everybody respected this woman for her moral integrity" (Golban, 2014: 57). But Mandras' transformation into a frog with its symbolical reference to dishonesty and fraudulence, denies any probability of dignity and righteousness.

When Mandras learns the father of Pelagia is away, he feels more powerful and attempts to rape her. Whereas Pelagia struggles with him, the pistol falls out of her apron pocket. She manages to shoot him in the collarbone when Drosoula steps

to the kitchen. She hurries up and sees Mandras, but runs to Pelagia's side and takes her into her arms instead of her own son. She becomes angry whereas Mandras is about to cry. Drosoula disowns her own son and sides with Pelagia: "How dare you call me 'mother'? I am no mother, and you are not my son." She paused and wiped the saliva from her mouth with her sleeve. "I have a daughter..." she indicated Pelagia (...)" (De Bernières, 2010: 451)

Drosoula might have a common point with Eve. Eve is an emblem of "life" or "life-giving" or "mother of all who have life" and her life is in all humans. Also, there is resemblance between the moment of Eve's confrontation with the serpent and Cain's confrontation with sin. In Jewish and Christian resources the narrative is similar. In *Captain Corelli's Mandolin*, Mandras becomes monstrous especially after he meets with communist ideologies. This monstrosity symbolizes people innately evil and only Divine Grace offers them salvation. The moment of rape mirrors to Hades' abduction of Persephone. As Demeter, Drosoula sides with the girl (Pelagia/Persephone).

Cain originates the idea of sacrifice. But he gives God "some of the produce of the land" whereas his younger brother Abel gives "the firstborn of his flock and the fattest" (Genesis 4:3-4). The brothers make sacrifices to god, each of his own produce, but God favours Abel's sacrifice instead of Cain's. Cain feels envious and murders Abel. His mother and father disown him. God punishes Cain by condemning him to a life of wandering. Similarly, Drosoula disowns her own son because of the act he has committed. Here, it can be understood Mandras is a monster that she encounters in her inner journey. She defeats this monster by disowning him. Mandras, reflecting Hades, is despotic, rapist, violator of human rights. Parallel to the novel, Pelagia is described as an innocent Korê plucking the flower: "I could see her skirts sway about her hips, I saw her stoop to pluck the flowers, and she smiled and waited for me when I fell." (De Bernières, 2010: 171)

4. The woman's ruse made the man lose

Many leaders are corrupt and cannot be trusted. On the other side, many of heroes, such as Demeter, are individuals who stand up against them. Demeter is not

just a mother attempting to reclaim her daughter; she is disputing over a father's right to arbitrarily pick whom his daughter is about to marry. Demeter's acts in the Hymn are viewed as a "lesson" for women in patriarchy. Demeter's fury, according to Agha-Jaffar, "brings patriarchy to its knees" (Agha-Jaffar, 2002: 27–9).

By some critics, women objects that disrupt oppressive systems (patriarchy) are identified as "appropriate role models" for female viewer's freedom (Horbury, 2015: 39). The body of a woman has traditionally served as a source of potential "agency, pleasure, desire, and political voice" (Gorton, 2006: 105).

Demeter's story, which you are already familiar with, presents a narrative that may be considered as a stand-in for many similar circumstances, motivating individuals to stand up for whoever and what they love and care about. This aspect of the story refers to a primordial human reality, but Demeter's and Zeus' conflict and its political relevance for gender roles in ancient Athens and now indicates ongoing problems with relative male/female dominance that nevertheless are culture specific and fixable.

When Demeter recalls she is a goddess, she realizes she should utilize her actual strength. Everyone has to be reminded that she has it, which is why she creates famine. She plays her cards well. Demeter causes a catastrophe when she realizes she does have the power to get what she desires.

Demeter turns from a self-dedicating attitude that she must keep the crops growing. We see such self-sacrificing manner when Hades has kidnapped Korê, the person she loves most. She refuses to meet her own needs and stages the first ever recorded sit-down strike.

Demeter isn't the only one who is enraged by Zeus' usurpation of patriarchal power. Female goddesses revolting against the gender inequity abound in Greek mythology, notably Gaia, the Earth Mother who creates Typhon to conquer Zeus, and the warrior Amazons.

Demeter has no idea how things will end when she sticks to her guns in the peak of her story, where things intensify and she will encounter her most tough test. As you may know, Zeus accuses Demeter of causing the drought and encourages others to blame her, too.

Zeus dispatches god after god to Demeter to beg her to end the drought, warning that and if she does not, no mortals will left to worship him and the other Olympians, or to perform the necessary sacrifices. He probably sees her as a nightmare, a cruel monster who will sacrifice all mankind to get what she wants. Wasn't she a caring mother of the humanity? So why she creates the famine—to kill them—then she is a cruel mother. Demeter remains unmoved, declaring, "No one eats until my daughter appears before me and I know she's fine" (Pearson, 1991: 96).

Zeus must have come face to face with the limits of his strength for the first time during his long rule. He is the head of all deities and mortals' principal god, but he cannot make the grain grow. It could only be done by Demeter. Calming, he dispatches his son Hermes, the deity of communication and one of the few gods capable of crossing multiple realms, to bring Korê back to her mother. Zeus' story evolves from dominance to cooperation; Demeter's story turns from powerlessness to power; and Persephone's story turns from abduction to fulfilment.

The ancient Greeks thought that certain events in life are predetermined, such as Kore's kidnapping by Hades. Both Demeter and Persephone, in the radical section of the Mysteries, refuse to be victims by becoming innovative rather than fatalistic.

In reality, for many scholars, Persephone triumphs over her oppression by transforming into a goddess, a woman who has, however (un)consciously, made a satisfactory deal for herself. Agha-Jaffar says that Persephone's decision to stay in the underworld surpasses her victim position and transforms her into the powerful queen of the underworld. As a result, Persephone's "powerful" figure manages in demonstrating her ingenuity and triumph against patriarchy. Persephone as a "survivor" figuratively transforms the myth into a lesson about overcoming

victimhood (Horbury, 2015: 21). Therefore, Korê's rape/death is interpreted as a transition, one that is irreversible since it is a transition in consciousness. It implies the death of a false self and the emergence of a new, more real or true self.



CONCLUSION

During this study, we have generally focused on common and distinctive points between Persephone myth and *Captain Corelli's Mandolin*. Moreover, during comparison in this research, the concentration was on the major figures in both the novel and the myth.

In Chapter one, we tried to define myth based on the concepts of various intellectuals such as Mircea Eliade, Gilbert Durand and Jean-Pierre Vernant. Every scholar defines it a bit differently, which enriches the information and perspectives in the discipline of literary criticism. Foley, Suter, Jaffar have been other theoreticians whose works I mostly consulted.

In another title, we disclosed the reflections of retelling myth on the literature. Rewriting mythology is a common literary practice. Through the world, the practice of retelling mythology in literature has sustained significant changes over time. Throughout history, mythology has been a constant source of inspiration and study in literature. Contemporary writers look for traces of the past in the myths, legends, folk tales, folk-lyrics, and rituals. The primary motivation for writers' insatiable interest in mythology is to understand the meaning of their present in relation to their ancient past. Retelling mythical stories entails reconstructing stories and characters in light of the situation.

As a theoretician, we handled Carl Jung and his idea of Archetype and its types such as ego, shadow, anima and animus. According to Carl Jung, archetypes are worldwide, primordial symbols and images emerging from the collective unconscious. They are the spiritual equivalent of instinct. It's been described as a kind of innate undefined knowledge that foreshadows and guides conscious behaviour. Archetypes are shaped by history, culture, and specific context, which give them their unique content. Archetypal images are a more precise term for the images and motifs such as the mother, the child, the trickster. Nevertheless, the term archetype is commonly used correspondently to describe both the universal archetypes and the culturally specific archetypal images.

The mother archetype is essentially an imagined or constructed version of a mother that is designed to be universal in most circumstances. A portrayal of a mother abandoning her infant, for example, can have dramatized defects and complexes, whereas the archetypal nurturer might have all the best elements of compassion and devotion. Demeter, for example, denotes all the devotion to her child by giving up all the necessities to maintain her life, even she risks the life of humanity and indirectly all the divinities. Drosoula, again, does her best to console and cheer up the girl whom she accepts as daughter. As a result, Drosoula and Demeter can be thought as ideal mother archetypes.

Mother Archetype was examined in relation positive and negative aspects. Later, we observed the influence of Mother Complex in the daughter and in the son and at the end of the theoretical background, we disclosed Positive Aspects of the Mother Complex.

In Chapter Two, we summarized the myth of Persephone shortly to be understood better. Myths have an important role on not only in high culture but also in popular culture. It is possible to see the ancient versions reconstructed in popular culture, in contemporary works. As one of them, we analysed *The Pomegranate* by Eavan Boland in relation to Persephone myth. Because it is a well-known myth, it has been studied in many works for a long time.

We later examined the monomythic journey of the heroine of *Captain Corelli's Mandolin*, we tried to find some parallels to the myth and we revealed common mythemes. Through this examination, we handled Demeter and Drosoula as mother archetypes and supporters of both Persephone and Pelagia as their daughters. And we felt necessity to touch on the influence of patriarchy on the life journey of these ladies.

Not only Persephone but also Demeter has the similar features with the characters in *Captain Corelli's Mandolin*. Hence, de Bernières works with mythical components and subverts myth through common and distinctive points between the characters in the novel and in the myth. The author regenerates the ancient literary

myth as well as revising the Persephone myth in his work *Captain Corelli's Mandolin*.



Appendix 1: The Pomegranate

(Eavan Boland)

The only legend I have ever loved is
the story of a daughter lost in hell.
And found and rescued there.
Love and blackmail are the gist of it.
Ceres and Persephone the names.
And the best thing about the legend is
I can enter it anywhere. And have.
As a child in exile in
a city of fogs and strange consonants,
I read it first and at first I was
an exiled child in the crackling dusk of
the underworld, the stars blighted. Later
I walked out in a summer twilight
searching for my daughter at bed-time.
When she came running I was ready
to make any bargain to keep her.
I carried her back past whitebeams
and wasps and honey-scented buddleias.
But I was Ceres then and I knew
winter was in store for every leaf
on every tree on that road.
Was inescapable for each one we passed. And for me.
It is winter
and the stars are hidden.
I climb the stairs and stand where I can see
my child asleep beside her teen magazines,
her can of Coke, her plate of uncut fruit.
The pomegranate! How did I forget it?
She could have come home and been safe

and ended the story and all
our heart-broken searching but she reached
out a hand and plucked a pomegranate.
She put out her hand and pulled down
The French sound for apple and
The noise of stone and the proof
That even in the place of death,
At the heart of legend, in the midst
Of rocks full of unshed tears
Ready to be diamonds by the time
The story was told, a child can be
Hungry. I could warn her. There is still a chance.
The rain is cold. The road is flint-coloured.
The suburb has cars and cable television.
The veiled stars are above ground.
It is another world. But what else
can a mother give her daughter but such
beautiful rifts in time?
If I defer the grief I will diminish the gift.
The legend will be hers as well as mine.
She will enter it. As I have.
She will wake up. She will hold
the papery flushed skin in her hand.
And to her lips. I will say nothing.

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