



**REVISING THE HEROIC TANDEM IN
LOUIS DE BERNIERES' CAPTAIN
CORELLI'S MANDOLIN**

Dilek BOZTEPE

**Master's Thesis
Department of English Language and Literature**

Advisor: Prof. Dr. Tatiana GOLBAN

2022



**LOUIS DE BERNIERES'İN YÜZBAŞI CORELLİ'NİN MANDOLİNİ'NİN DE
KAHRAMANLIK ARKADAŞLIĞININ İNCELENMESİ**

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**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı**

Danışman: Prof. Dr. Tatiana GOLBAN

2022

T.R.
TEKİRDAĞ NAMIK KEMAL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
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TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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DANIŞMAN: PROF. DR. TATIANA GOLBAN

TEKİRDAĞ-2022
Her hakkı saklıdır.

SCIENTIFIC ETHICS STATEMENTS

I vow that in all the stages of preparation of 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 been 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.

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Hazırladığım Yüksek Lisans Tezinin bütün aşamalarında bilimsel etiğe ve akademik kurallara riayet ettiğimi, çalışmada doğrudan veya dolaylı olarak kullandığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, yazımda enstitü yazım kılavuzuna uygun davranıldığını taahhüt ederim.

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Bu çalışmanın, Louis de Bernieres'in *Yüzbaşı Corelli'nin Mandolini* romanında rastlanan kahraman ikilisinin imgelerini ve erkeklik olgusunu, cinsiyet meselelerini ve duygularını tanımlamayı amaçlayan mütevazı ve sınırlı bir amacı vardır. Louis de Bernieres'in romanları oldukça karışık ve mitle olan ilişkisini değerlendirmek için dikkate değerdir. *Yüzbaşı Corelli'nin Mandolini* romanı dikkate alındığında, postmodern bir dünyada insan varlığını ve ruhsal ikilemlerini göstermek ve sorgulamak için miti bir araç olarak ele alan bir eser olduğu söylenebilir. Bu gerçeklikle hareketle, Carlo Piero Guercio, Yüzbaşı Corelli ve Pelegia'nın çağdaş dünyada kahraman ve kadın kahraman olarak sunulmaktadır. Romandaki kahramanlık kavramını açıklamak için cinsiyet kavramı da romanda önemli bir unsurdur. Bu bakımdan yazar mitleri özgün bir şekilde yeniden düşünmek için çeşitli kapılar açıyor. Bu nedenle mitsel hikayelerle oynuyor, onları çağdaş kahramanlık anlayışına uygun olarak yapı bozumuna uğrattıyor ve sonra hikayeleri yeniden inşa ediyor. Buna göre, yazarın asıl amacı çağdaş insanların gözünde yeni anlamların nasıl ortaya çıktığını göstermektir. Bu bağlamda, bu çalışma epik arkadaşlığın önemini ve geçmişte ilişkilerin nasıl olduğunu ve epik arkadaşlığın postmodern bir çalışma *Yüzbaşı Corelli'nin Mandolini*'nde yeniden gözden geçirilmesini göstermektedir.

Anahtar Kelimeler: Kahramanlık, Epik Arkadaşlık, Erkeklik, Mit , Postmodernizm

ABSTRACT

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This study has a modest and limited aim to describe the flexibility of the heroic concept, images of the heroic tandem and phenomena of masculinity, gender issues and sentiment which are to be found throughout Louis de Bernieres' novel *Captain Corelli's Mandolin*. Louis de Bernieres' novels are quite complex and noteworthy to analyze in relation to myth. Considering the novel *Captain Corelli's Mandolin*, it can be said that it is a work which handles myth as a medium in order to demonstrate and question psychological dilemmas and human existence in a postmodern world. In the view of fact that Carlo Piero Guercio, Captain Corelli and Pelagia are presented as hero and heroines in the contemporary world. The concept of the gender is also vital aspect in the novel in order to explain the heroism concept in the novel. In this respect the novelist opens various gates in order to re-think myths in an original way. Therefore, he plays with the mythical stories, he deconstructs and then reconstructs them in the way of thinking contemporary understanding of heroism. Accordingly, his main aim is to show how new meanings occur in the eyes of contemporary people. From this point of view, this study displays the importance of heroic tandems and how their relationships are in the past and revised versions of heroic tandems in a postmodern work *Captain Corelli's Mandolin*.

Keywords: Heroism, Heroic Tandem, Masculinity, Myth, Postmodernism

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INTRODUCTION

The enormous determination to follow ancient stories, plots or characters have been reflected in literature throughout the periods of literature. The ancient myth come to the light with stories which involves the legendary lives of ancient religions. Accordingly, the impact of these legendary stories, myths has been experienced in all epochs. Honestly, these ancient stories which have been founded in immemorial times still have a place in today's literature field. Especially, the archetypal figures, the journey of the hero and tandems of heroes are essential to understand how they have role in ancient and contemporary literature.

Myths throughout literature have continued to impress and influence artists, writers, poets as a foundation of inspiration. People simply considered it to be a tale told for entertainment or basically enchanting stories for children, however; the attitude towards myth has changed at the beginning of twentieth century with the new investigations made by some scholars like: Sigmund Freud, Carl Jung, Joseph Campbell, Mircae Eliade. They have produced some academic researches that they started to see myth as a valuable and powerful source. It becomes a territory to be studied in details. For instance, Levis-Strauss' attitude is different than the other scholars that he had very scientific attitude towards the myth. He analyzed how myth dissected and how they recombined in a new story.

Mythical stories are somehow a deep source that people discover things which are unfamiliar to them. That is the reason myths are creation of mythico-poetic minds. Although Levis-Strauss says that all minds are resemblances of each other, it is clear the difference between the mythico-poetic mind and conceptual way of thinking.

The emergence of mythical stories have various reasons such as giving a sight for the natureal phenomenas, or finding logical explanations for the creation of the world or being a leading example for the development of a individual. Moreover; it tells the stories of great men in order to give emphasis on the importance of them in the respect of heroism.

From the beginning the function of the mythical stories are far away from being an entertainment story. It is not only charming story including supernatural themes and elements, it is also story of transformations, painful experiences as well as cheerful ones.

To see myth as a sacred story leads the idea to dealing with divinity. It tells something fictional and the function of the myth can be seen as explanation of the laws of the world, codes of the universe, and also appeals to morality. It also gives definition of customs, culture and tradition of the contemporary time.

Myth, according to Sigmund Freud is an expression of individual unconscious: wishes, desires, fears. Therefore, for him, the unconscious part can be accessed by the conscious mind through dreams, or some frustrating moments of the life such as powerful emotional breakdowns.

According to Carl Jung and Joseph Campbell, myth is expression of universal collective unconscious. However, John Locke claims totally opposite idea that the individual has born with “*tabularasa*” and all the knowledge of man is acquired as a result of his experiences, his learning and the incidents that he has during his life time.

Jung and Campbell deny Locke’s theory concerning *Tabularasa* that Jung claimed that there is an *apriori* knowledge inherited by each humanbeing at birth and they consider it as “*collective unconscious*” (Jung, 2014, p.56). This collective unconscious is somehow accessed or is acknowledged by the individual through myths and stories. Therefore, these truths are made of universal archetypes that content of the collective unconscious is divided into some archetypes, patterns and some forms of behaviour.

In this respect, recurrent patterns occur. These patterns can be explained as archetypes like relationship between the hero and the double. These archetypal figures’ journey can be experienced by every person. Namely, every individual being is part of the collective unconscious, however; every human being has his own unique experience in his individual ground.

Mircea Eliade is one of the scholars who investigate the sacrality of the myth. For him, myths are “abstract constructions” (Eliade, 2005, p.167). He supports the idea that the structure of all human minds are identical, therefore; he does not support the idea of mythico-poetic mind and conceptual mind. However, people respond to things differently and do not respond to things in an identical way. On the other hand, the structures of the myth are identical; for example, the hero’s quest for his own self and his journey, encounter with the beloved friend or love, his tasks and accomplishments, his fulfillment can be counted as examples of some mythical structures. The structures in myth are the same; however, the responses are different. Therefore, the structure is universal, not individual. For instance, every individual being comes to an age and crosses the boundaries and searches for his identity, looks for his true potential. Therefore, such archetypal situations are experienced by each person at the individual level.

One of the postmodernist anthropologists Gilbert Durand speaks about myth as a “dynamic system of symbols, archetypes.” In a sense, Gilbert Durand clearly defines myth as:

Our understanding of myth is a dynamic system (Dynamique) of Symbols (symbole), archetypes and stimulants (schemes) A dynamic system tries to become narrative (Recit) Under the movements of the stimuli (Impulsion). Heretofore The myth was the initial plan of rationalism because it benefited from the discourse (Discourse) where the symbols and the archetypes were turned into the words and ideas (Idee) respectively.

(Durand, Gilbert, 1996, p.470)

According to this explanation, it can be stated that story comes to life due to its dynamism, so this dynamism consists of archetypes, symbols and schemes.

Myths are colourful stories that they shape the individual mind into collective and it explains what people can not easily find an answer to inexplicable incidents. Also, it closes to psychological status of men. Therefore, there are many approaches and explanations to the myth. Joseph Campbell explains “mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, the race, the age” (Campbell, 2004, p.382) however, before this statement he adds various approaches from different theorists’ expoundings to mythology:

Mythology has been interpreted by the modern intellect as a primitive, fumbling effort to explain the world of nature (Frazer), as a production of poetical fantasy from prehistoric times, misunderstood by succeeding ages (Müller), as a repository of allegorical instruction, to shape the individual to his group (Durkheim); as a group dream, symptomatic of archetypal urges within the depths of the human psyche (Jung)... Mythology is all of these. (Campbell, J, 2004, p.382)

In this respect, some people use it to be close to demonstrate human existence and psychological dilemmas of individual human being; however, on the other hand, some regard it only a redundancy, or falsehood. For some, mythology presents characteristics of particular culture; while some realize a universal pattern in it. Therefore, mythology is used to be a modality to show condition of men and the existence of men how occur on the terra firma. Moreover; it projects the lives of people by presenting a preeminent being who is above the condition of normal human beings. It is a clear fact that this outstanding being called hero features human psychology and its developmental process along with the realization of the self, its status and role of the persona in the society.

The hero is seen as an individual who has unique achievements and abilities. The hero is an example of great personal discernment. However; in the classical stories, the hero is seen as a warrior, benefactor to his state, a saviour and leader to his people. The hero, from very beginning has been counted as a unique being, an exemplary figure that he has always been admired. Since having spectacular qualities and special achievements, heroes are assumed to be exponent figures for the humanity in every aspect.

Meanwhile, the passage of the hero has great importance that it is a way which leads the hero to the idea of heroism. It consists actions like helping the others, even if it costs to his injury or even to his death. The heroic journey can be expanded through many incidents and the deeds. In this respect, the journey of the hero can be explained by Campbell's theories. According to his work entitled as *The Hero's Journey*, hero has to pass manifold phases in order to accomplish his task and to discover his true self; furthermore, to live a fully accomplished life. Campbell call this path as "*bliss*" (Campbell, 2004 p.253).

It is also crucial to understand clearly the meaning of hero's journey in Postmodern horizon. The hero's journey according to postmodernists embraces the metaphor of the inner journey of transformation that the hero does not have to pass all phases of the conventional journey. The hero had to pass all the paths in ancient classics in order to accomplish his task; however, in the postmodern period, the hero's all dilemmas or his existential crises become the modality of his transformation. In the magnanimous journey, the hero is usually accompanied by a fellow for a certain time until the hero reaches a certain point to accomplish his goals. Thus, this fellow helps the hero to achieve his task and to discover his true potential and helps to recreate, re-shape his identity. However, most of the time, these tandems have to face with the shores of Pluto because the journey of the hero must be carried by the hero himself without any interruption.

In the contemporary world, the word *hero* may assume many other connotations. Something extraordinary step out of the normal happens, and it turns everyone's admiration and sense of awe. When someone observes any awesome action like act of sacrifice, or act of an extraordinary bravery or selflessness, these heroic like actions would impress people. From this point of view people discover archetypal situations in myths that in their contemporary times, something unusual can be equal to heroism in contrast to other times.

The novel *Captain Corelli's Mandolin* by Louis de Bernieres includes some heroic tandems that it ascribes some similarities with those ancient heroes and their companions. In this respect, Carlo Piero Guercio is a certain character type that his existence as a secondary character resembles the pattern of heroism and some Greek ancient fellows who helps the hero to complete his journey. Accordingly, this thesis will mainly focus on certain characters: Carlo Piero Guercio, Captain Corelli and Pelagia in the aspect of heroism and also, it will lay emphasize on the importance of being a tandem in the gruelling journey.

It is a notable fact that Carlo is an embodiment of a hero that he is introduced by the novelist as an Italian soldier who has Roman origin. His origin signifies masculinity, heroism, strength, war and self realization since Romans are renowned by their great epic poem *Aeneid*. However, despite being introduced

very masculine, it reveals that he is a homosexual soldier who hides his true identity. Although he has common characteristics with the other great heroes, he does not define himself a masculine being, he therefore confines his true *Self* under the identity of soldier. Though he is the embodiment of a hero because of having characteristics and qualities of heroism, he can not be the main character of his own personal myth. Therefore; the aim of this thesis is to demonstrate Carlo's, Corelli's and Pelagia's condition as a hero in postmodern world and at the same time to show the similarities between heroic tandems in limited literature field and to indicate their features as a tandem. This thesis also focuses on the emergence of new connotations created by the novelist as a result of deconstruction and reconstruction of the mythical characters and motifs.

The first chapter of the study focuses on the idea of heroism that it has revealed itself throughout literary works. It also tries to present various examples of heroism in order to reveal the importance of it. This chapter also attempts to show gender issues that mainly heroism is connected to manhood, masculinity. Moreover, it will present some heroic tandems examples from literature.

The second chapter is the examination of conventional understanding of heroism and postmodern understanding of the concept of heroism. The traditional heroism is considered to be a feature of manhood and is praised throughout the centuries. However, it is noteworthy to realize the importance of the heroism in postmodern condition. The understanding of the male pseudonym of heroism has changed with the new connotations which come with the mentality of postmodernism. In this respect mythology as a great source of information gives variety of unusual examples of heroism. It gives some exemplary figures who are seen as heroes, however, according to the conventional understanding of heroism, the gender tendency does not suit the heroism because the heroism is just associated with manhood. The second chapter also deals with the concept of otherness. *The other* is seen as unusual, a stranger, an outcast. However, on the other hand, the self is elevated in the level of heroic stage. It is seen as superior but the other is regarded as inferior. At the same time, the second chapter tries to attract the attention to the fact that the importance of friendship in mythical sense.

The concept of friendship gives opportunity to establish identity and find a way to live in the contemporary society.

The third chapter of this thesis analyses the portrayal of the characters and symbolic situations in Louis de Bernieres' novel *Captain Corelli's Mandolin*. This novel is a work which uses mythical scenarios and situations in order to approach the human existence and inner situations in a postmodern world. In this respect the subchapters examine the character portrayals in the novel. Captain Antonio Corelli resembles mythical hero Orpheus. De Bernieres reconstructs this character in the novel as Orpheus with the contemporary concerns.

This chapter also depicts retold version of heroism with the presentation of a character Carlo Piero Guercio. He is one possible model for the hypostases of the hero. This chapter also gives some theories like Campbell's monomythical journey with the representation of the mythical pattern. Carlo is one of the heroes who is the representative of heroic pattern. However, he is the other, alienated, outcast hero. With this regard de Bernieres plays with the mythical heroes in order to show new dimensions of heroism. The novel also comprises a female character. Pelagia is given as another hypostasis of a hero. She comes to the surface as a female heroine. Unlike traditional understanding of the hero, she is portrayed in the domestic field as a daughter of famous doctor. In her journey, she longs for an identity to establish. Her insecurities and norms of the society lead her monomythical journey but this journey is just reversed when compared with the oldest versions of the hero's journey.

The last chapter comprises heroic tandems in Louis de Berniere's *Captain Corelli's Mandolin*. There are multiple faces in the novel that they are very significant in the process of journey of the heroes. These characters appear as friends. The friendship between the characters is analyzed in the final's subchapters because they are subject of reinterpretation in the quest of the individual beings.

In all these manifestations individuals and heroic tandems appear both according to the necessity of the journey of the hero and also to the identity of the

characters. Heroic tandems in the novel carry some features that they are somehow similar and different in comparison to the base form of the mythological friendships. The friendship of Carlo and Francesco, Carlo and Antonio Coreli, Pelagia and Coreli's reactions to their bond and their psychological growth are analyzed according to the classical sense of heroism and the concept of friendship.



CHAPTER 1

1. THE SEQUENCES OF HEROISM

Heroes are mostly celebrated characters in myths, legends and in literary works. Also, they have great impact on paintings and the representation of the journey of hero narrated in folk stories. Their stories are elucidated in oral traditions, especially in epic poems and legends. Throughout the centuries, the tradition of honoring heroes have continued by authors in contemporary literary works.

The idea of heroism is related to reach the dream of scrumptiousness, brilliance or desire to be a god. Even the Postmodern literary productions and art in general have dealt with the issue of heroism. The idea of “*heroism*” has a great significance to the people. It is clear in various texts such as *Iliad*, *Odyseia* and many other works even in postmodern literary field.

By influencing each other, it is a strange matter of fact that has began to emerge that narratives and features of characters with perplexing resemblances have appeared at different times and different cultures. These different narratives with spectacular similarities can be explained by the exemplary figures called “hero.” Heroes are in between the position of god and ordinary human beings. For explaining these special substantives, many fields of science have been combined. These sciences can be lined up “psychoanalysis, gender studies, linguistics” and so forth.

Analysis of the most celebrated heroes lead some characteristics of these exemplary figures. Through heroes from the very beginning of his existence, they show up various images and features that heroes constantly described as motivating and spreading positive connotations about their existence. These human beings’ mentality do not suit conditions of their contemporary time, because of that they have to pay a price for their deeds in return. This price includes self sacrifice and risking their own life and also seeing the most beloved ones’ death. However, at the same time their acts include a remarkable amount of courage and exceptionality. In this respect, the term heroism has meant

fearlessness in the battlefield, loyalty to his allies and an ambition for glory (*kleos*) and the courage which is ruthless enough to slaughter the enemy.

1.1 The Mythical Hero

To understand the portrayal of heroism, it is necessary to analyze the role of the hero and the meaning of it as well as its connotations and influence upon the people and its affects in literary field. From immemorial times, the need of a leader has been crucial to all collective minds. Otto Rank "*In Quest of the Hero*" explains "the hero should always be interpreted merely as collective ego... which is equipped with all the excellences." (Rank, 1914, p.68) Having a leader has a crucial to people that they take some decisions on the behalf of the people.

Heroes have outstanding strength and wisdom that they live their lives in glory. They are so great that they bring the glory not only upon themselves but also to their nations. The hero is the only one who has an important duty. That duty is usually associated to the salvation. For this respect even the death of the hero become substantial event to his own people. Apart from their mortality, they are regarded as divine beings. Having the status of mortality and divinity, their existences become dualistic. The fact of the matter is that they do not belong to divinity or mortal world.

In psychological aspect, people need some leading figures to admire and follow in hard times. This need can be called as necessity of security. This behaviour especially occurs in crises, chaos and in violence. Apart from the need of security, people also have tendency of getting rid of responsibility that it leads to search for a hero who can ensure the comfort and security of people.

Generally most of the heroes are male beings: knights, warriors, kings, demigods who have the potential of revealing inner strength and presenting great deeds. Heroes' main aim is to be congruous and beneficial to the human beings; however, there are several heroes who choose other side of goodness and they do wrongdoings. Therefore they are called anti-heroes in the literary field.

A hero performs godly deeds which humankind can not perform. He is an exemplary figure for people. He is not only outstanding because of his great

achievements, his godly strength and his splendid victories but also he is perfect because of his intelligence. He is clever enough to solve tricks, riddles or defeat his enemies by the help of his reason. He is also wise that sometimes physical strength is not satisfactory in some situations. Therefore, the hero as a rational being uses his reason and wit to control and manipulate the situations in order to achieve a great victory. Odysseus, a Greek hero, is a pivotal exemplary figure in this respect because he is the man who saves Troy in a night without applying physical strength. Consequently, physical strength is not enough by itself, a hero must be wise in order to control and change the situations for his benefits.

Additionally, hero is there to help his society to work for their benefits and to bring a harmonious life. In the most miserable moments, hero finds a door to get rid of all troubles and furthermore; achieves to bring harmony to his land. Therefore, humans always search for a hero for the need of salvation, guidance and harmony. They look up heroes in great admiration because heroes are the one who bring peace, equilibrium, justice and harmony to them. Heroes' journey is also a lesson for humanity because people understand what is right and what is wrong by looking their paths, struggles and inner conflicts which they pass on. Joseph Campbell explains the hero's path:

The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passages separation- initiation- return which might be named the nuclear unit of the monomyth. *A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man.* (Campbell, 2004, p.23)

It is far more important to realize the conception that the hero is brave enough to faces all the calamities and pursues his self- discovery. The ancient Greek heroes had been interpreted as having humanistic and godly features. It exactly shows the semi-divine aspect of the heroes that this makes them subject of reverence. Heroes are paradoxical characters and their dualistic existence makes people to follow their paths and join their grandeur.

Moreover; Campbell marks that the hero's journey can be counted as a metaphor of human experience that one might pass crossroads in his/her life in order to reach his identity. However, Jung explains this experience "collective unconscious which is a storehouse of latent images that have developed through human evolution" (Jung, 2004, p.48). He describes this collective experience as "There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution." (Jung, 2004, p.48) Since therefore, the individual connects himself to the experience of hero and realize that they share the same aspects of life.

1.2.The Features of the Hero

Heroes are great men who appears as a subject of worship. These heroic individuals' path in classical sense were accompanied by portents. These grand figures also are the one who achieves to live respectably and fulfills their duties. They are notable figures and their speeches are exhortative. They lead masses to take an action and they make people to follow their way. Kierkegaard demonstrates their incalculable value in his work *Fear and Trembling* :

He follows his heart's desire but when he has found what was sought he wonders about to every man's door with his song and speech that everyone admire the hero as he does, be proud of the hero as he is. (Kierkegaard, 2006, p.12)

Their willingness to risk their life is another vital matter that they act bravely, determinedly in an explicit danger. The particular reason for this circumstance, in pursuing so ambitious a mission, a task; the hero remarkably becomes the master of his own destiny. As a matter of fact the hero acquire his position, his identity from society thanks to his remarkable characteristics, and his deeds. Heroes are the one who is the right person appears in a right time. He is the epitome of "men's hope as someone who has been there before and is capable of exhibiting physical process and the will for self sacrifice for some greater benefit." (Campbell, 1949, p.109)

According to Aristotle, a hero must carry these traits: “*nobility by birth, hamartia which is a tragic flaw, peripeteia, anagnorisis*” (Aristotle, *Poetics* p.32). But also many other features can be added in order to emphasize traits of the hero. In this respect, Aristotle says that “he must be the one who is renowned and prosperous.” (*Poetics*, Chapter XIII, p.22). As a matter of fact that he ascribes these traits for the tragic hero, however; it is quite clear that from the immemorial times without considering titles, all the heroes have carried these common features.

On the basis of classical sense, the hero search perpetual glory and honour but in order to attain this, hero must divulge into his valor. To give example, heroes who belong to ancient world are renowned by their glory. However; they had to pass many stages to reach the crown. Their perseverance for their path lead them to greatest success. For this path, sometimes they sacrifice the most beloved ones or at times they have to prove their loyalty to their people. Fortitude, resolution, dedication to his task, being selfless, being trustful and just, his gallantry, his compassion, his moral integrity are some of other traits are worth mentioning that every hero owns these characteristics. Although they have many flaws, they are the perfect or at least perfect embodiment of human being.

On the other hand, one may also point out that there is one more feature should be mentioned which is the beauty of the heroes. In the mythic tradition, the heroes are extremely beautiful, attractive and charming. They are depicted as extraordinarily strong, courageous and loyal. The heroes are generally depicted as blondish, youthful and god-like figures. They have virile physique that at first glance on may notice their sharp appearance. In addition to these features, they are grand figures with a strong shining gaze. Their appearance is so powerful that their semblance itself becomes the narrative of the hero’s own adventure. Like white marble physique of the hero immortalized and idealized in the narratives. Additionally, it leads the idea that beauty is the key for the success and fame. In this respect, heroes are generally depicted as having curves, muscular body and being slender. Thanks to his beauty, hero gains some privileges such as being admitted and supported by his contemporary people. On occasion, he becomes the victim of his beauty since he takes attention of some women who are significant individuals that they want to

captivate and hide the hero on the behalf of themselves. Indeed, one may easily notice that beauty of him adds great importance to his magnanimity and it makes him essential figure. For instance, in Greek mythology Ganymede is a hero that he is described as the most beautiful and attractive mortal. In *Illiad, Book XX, lines 233-235*, Homer delineates his beauty:

Was the loveliest born of the race of mortals and therefore
the gods caught him away to themselves, to be Zeus' wine pourer,
for the sake of his beauty so he might be among the immortals.

Nevertheless, Orpheus is another significant figure in Greek World with regards to beauty. His fame is widespread among the country that Thracian women want him for themselves. However, he never pays attention to any of them. As a result of refusal and abstain his angelic beauty from women, he is dismembered by the mad Thracian women. In brief, his beauty brought him calamities, even it brought his end.

Another important features of the hero is about their parents. In classical mythology, heroes have important, famous parents. Most of them are divine or at least they are significant figures in the eyes of contemporary people. For example, some of them kings, queens or they are benefecial to people. These grand figures indicate the reflection of gods on the earth. Moreover, the hero's birth is heralded by the oracles or by miracles. Some of the oracles are somehow bad news for the parents. These bad news lead them to give up their children when they were born and they are left to die. Leaving the child in the casket on a river or leaving him on the top of mountain, in a cruel world alone are some of the examples of the beginning of hero's life. For the most part, they are saved by shepherds, fishermen, or they are cared by some animals. In this respect, heroes' the first stage of their life somehow indicates the darkness. This darkness can be seen as a death after the birth since until his destiny shows itself, he is buried into darkness to wait his time to take the stage in actual world.

When the time comes, he proves himself with mighty works or he is dragged with signs, oracles to his path. These epiphanic moments take place when the hero is ready to reveal himself to the outer world. After so many ordeals, the hero appears as

the great man and a leader to the others. These incandescent figures also have conflicts. These conflicts are either inner or external are related to his quest. When the time comes, these conflicts whether inner or external, he takes them to the stage and follows his road to reach his fate.

It is a remarkable fact that the heroes despite their extraordinary abilities are not flawless. However, the traits of heroism as well as humanistic flaws of the heroes are equally instructive. Most of the great heroes do not accept mortality. Gilgamesh is one of the heroes who does not accept the mortality. He is so afraid of the idea of death, he dares to go on a journey to find immortality. In the end, he learns to appreciate his success by facing the difficulties. Another example is Achilles. He has to choose between an honorable death and a long meaningless life. Hector and Beowulf are another great heroes that they choose death because they do not want to have a cowardly life. Unlike many heroes, Heracles knows that he would reach the immortality when he completes his tasks. Odysseus refuses immortality because his main goal is to appreciate the life with its qualities. He leaves his kingdom and his wife behind and he chooses a new but an ambiguous life.

Heroes shows their importance with their attitudes against external influences. They gain glorious fame by their grand deeds. However, they prove their heroic achievements by gaining their inner peace by slaying their own inner dragons.

Heroes are also known by their commodities. In some legends, folk tales or epics heroes are depicted with some precious belongings. These commodities represent power, the promising hero, wealth, loyalty, spring, invulnerability of the hero, wisdom, prosperity, peace, harmony at cetera. These mythological objects can be armors, weapons, musical instruments, garments and so on. These objects are extremely powerful that each one carries lots of connotations. They indicate some features that it helps the hero to strenghten his fame throughout the centuries. These myhological objects also have a great fame that they are also known by people as a separate object. To own these objects enhance the heroes' reputation. The existence of these objects become more of an issue that the hero either longs for this pivotal object or the hero already owns it. For the sake of example, Orpheus is a famous hero in the Greek mythology that he is well known by his great love but on the other hand

he is known with his musical instrument: lyre. He is even depicted in the paintings by his lyre that his music is sensed at the zenith. He shines, he rises with his lyre beside his legendary love. As a matter of fact that many heroes like Orpheus have an object that these objects can be analyzed by their true meanings separately. Here, in the example of Orpheus, one can may notice that heroes are not ordinary people. Even their objects' fame are passed down by word of mouth for centuries. This feature is also noteworthy because the heroes' glorious objects make the heroes more important. Besides, for these objects many heroes thirst for adventure. Also, they are helpful for the hero to divulge their inner journey. The tale of these objects may change as time changes but the importance of these fantastic elements remain unaltered. These objects appear in many epics, narratives in different cults of the narratives but still they share the same features. They contribute the heroes' identity growth and they empower the features of the hero.

1.3. The Concept of Friendship

A glorious hero who is always imagined with special features such as having radiant sparkle face, glimmering eyes, being the strongest of all men, and also being an ideal man who has seen honorable service at home as well as at foreign lands, being prospered under heaven and having impeccable body shape as if the hero is sun in the sky or the most splendour man among the earthly beings. He is the master of slaying of outer and inner world dragons. He shows his power in his darkest hour. It is remarkable fact that the hero himself is the most just to his people and also he is the most eager for fame. For this reason he is not an ordinary man. His style noble and majestic with his presence. The style, the language that the hero used is also in perpetual state of flux. The language of the hero has been varied from mouth to mouth because his journey is in a perpetual change. This heroic journey, however, is accompanied by an inseparable friend who helps the hero and accompanies the hero in his essential solitude for a short time. This inseparable friend has a significant role in the process of hero's self growth. Still, this double is soon carried off by death to

the shores of Pluto. Together with the double, hero achieves many tasks, and faces many obstacles. This double can be understood as the Other self. Despite not having blood relation, that double or it can be called as tandem have a natural bond with the hero. This natural bond is above all kinds of love. For a while these tandems share the same habitat, even after the death, they share the same grave. They are familiar to each other. Hero resembles the Other self. With this resemblance, with this affinity they share the same path, they walk the same road but still journey together does not take a long time.

Jacques Derrida in “The Politics of Friendship” defines the friend as “double echo”; Aristotle calls it as “dying sage”; Nietzsche designates it “living fool.” What can be seen on the hero is also seen on the tandem. They share the similar things. It is kind of a mirror that hero looks at himself on the tandem and sees his own features. Aristotle states friends as “one soul in bodies twain.”

In order to be friends, the hero and the double need to love each other. In this respect the issue of survival gains importance. To love someone and to devote himself for that person means losing the self identity. The death of the self is certain when the friendship begins. In other words, this survival is related to the identity of the individual. If the hero loves the friend, then he starts to sacrifice some characteristics of himself in order to complete himself with the other one. Two souls become one and this makes the hero to be remembered with the friend. This friend's name is also remembered with the name of the hero. His existence gains more importance than ever. The hero now involves in a mutation process. This exemplary figure gains new features and his existence attains new connotations with the presence of the friend. Hero starts to show more respect the other and he forgets his importance and his meaning to the people. Normally, the main character is hero, however; with the existence of the *double echo*, this idea traverses. His path, his steps, the way he walks everything that defines the hero resembles the other. However, self determination of the hero and his tasks are interrupted by coming of the friend. The tale of the hero is prevented by another tale; the tale of the friend. In this respect, this predestined friendship always must be stopped by the divine or secular intervention. According to Kantian idea of friendship, “it is a heavy burden to feel chained to another's fate

and encumbered with his needs.” (Kant, 1996, p.471) Similarly, Derrida defines friendship in *The Politics of Friendship* “too much love separates, interrupts, threatens the social bond...the natural law of attraction/repulsion is perverted into a principle of absolute disorder.” (Derrida, 2005, p. 256)

With the friend, the individual becomes venerable but at the same time the hero becomes vulnerable, too. In course of time, the bond between the hero and friend becomes sacred. Self portrait of the hero, this exemplary friend figure helps the hero in his transformation but being with the friend is also challenging process for the hero. Cicero is one of the man who also states the importance of friendship as:

For the man who keeps his eye on a true friend, keeps it so to speak, On a model of himself (tamquam exemplar aliquad intuetur sui.) For this reasons, friends are together when they are separated, they are rich when they are poor, strong when they are weak (et imbecilli valent), and- a thing even harder to explain- they live on after they have died (mortui vivunt), so great the honour that follows them, so vivid the memory, so poignant the sorrow. That is why friends who have died are accounted happy. (ex quo illorum beata mors videtur), and those who survive them are deemed worthy of praise. (Cicero, 1971, p.56)

The bond between friends is so precious that it gives pleasure however it also bears a tragedy inside it because the bond is always close to the end.

1.4. Heroic Tandems in Literary Tradition

Throughout literary tradition, many heroic tandems exist as doubles of the heroes. A considerable number of myths and literary works were composed on the heroic tandems. These heroic tandems have a vital importance that their existence contribute the some features to the hero's *individuation* process. Transformation process of the hero needs some essential obstacles and aids. With this friend, the hero reaches selfhood and he is ready to slay the dragons either inner or outer.

Explicitly the tradition of literature is explained by T.S. Eliot in his work *Tradition and the Individual Talent*. He argues that “every literary product is imitation of the past. As he states:

“No poet, no artist of any art has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You can not value him alone; you must set him for contrast and comparison among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. The necessity that he shall conform

that he shall cohere is not onesided; what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it..." (Eliot, 1982, p.37)

By looking at this, it is not surprising to see that almost every literary work bears these archetypal figures along with the heroes. According to T.S. Eliot, past affects present because past can be inserted, modified to the present. Relying on this issue, it may be concluded that these figures appears throughout the centuries in literary works.

In Ancient Greek, there are many tandems who are well known and have a great reputation throughout the literary world. A few of them can be counted as Achilles and Patroclus; Orestes and Pylades, Theseus and Pirithous; Agamemnon and Argynnus, Ameinias and Narcissus; Apollo and Adonis, Heracles and Hylas; Poseidon and Pelops, Orpheus and Calais; Zeus and Ganymede and so forth.

Literary field presents a wide source of information that this area still lively and continuous. Apart from the Greek literary world, one can witness the other nations' famous and important heroic tandems. Every age gives its own contemporary literary characters. For instance Anglo-Saxon poem *The Wanderer* tells a story of a hero who is in search for a lord to replace his old and dead friends. In this perspective, the need of the friendship is pivotal in all ages. Either these companions are good or bad, every hero's path crosses with a friend who has a great importance for the development of the hero.

To project the relationship between Achilles and Patroclus gives the idea of companionship. Achilles is one of the Greek warriors in the Trojan War. He is the invulnerable one can not be beaten by any weapons. He is semi- divine. However, emotionally he is wounded when his best friend is killed. Achilles in his former life alienates himself from his people and forgets his duty to the people that he is responsible for. With Patroclus, his role reversed inasmuch as he exchanged his power with Patroclus. Achilles feels the strong emotions towards his friend. In Illiad, Book 24 this excessive love towards Patroclus criticized by Apollo. Considering their relationship in the light of conventional definition of friendship is somehow unorthodox. This unique male friendship is defined by Achilles as "the dearest of my companions". (Illiad, Book 19, 315). He sees Patroclus as his equal, he does not look

at the rank or hierarchy between them or his position. He defines him as “equal to my own life.” (Book 18, 81-82). Achilles is too possessive and obsessive about his relationship with Patroclus. Achilles protects him in the Trojan War but Patroclus wants to use his armour. Achilles gives it to him, but he warns him not to put himself in danger. However, he is killed by Hector. When the death of Patroclus is heard by this hero, he possesses godlike rage and without mercy he slaughters everyone in order to take revenge of his best friend. He kills Hector and his rage does not subside, ties Hector’s body to his chariot and drags him around the battlefield.

Before the friendship with Patroclus, Achilles seems to be alone. He isolates himself from people however, the need of the friend comes in the exact moment. The time has come and the friend is there to convince the hero to complete his journey and also fulfill himself. Achilles gives value to Patroclus and his death puts him in a deep grief. In *Illiad*, his physical grief is defined as:

Low lies Patroclus, and ground his corpse are they fighting
His naked corpse; but his armour is held by Hector of the flashing
helm
So spake he, and a black cloud of grief enwrapped Achilles,
And with both his hands he took the dark dust
And defiled his fair face, and on his fragrant tunic the black ashes
fell
And himself in the dust lay outstretched mighty in his mightiness
And with his own hands he tore and marred his hair
And the handmaidens that Achilles and Patroclus
Had got them as booty
Shrieked aloud in anguish of heart... (Homer, *Illiad*, Book 18.22-30)

Again, in Greek Mythology, Theseus and Pirithous are described as tandems. Pirithous is a Greek hero that he hears the reputation of Theseus. He is known as strong, brave, fair, godlike figure, mighty. In order to meet him, Pirithous steals Theseus’ cattle. They find each other armoured and they like each other at first sight. Later they become very close friends. Pirithous’ journey begins immediately after meeting with the friend. He wants to take Persephone for himself however, since she is already married to Hades, god of Underworld, Theseus opposes his desire.

However, because of the fraternity oath, he follows his double to the Underworld. Nevertheless like other doubles or call them gold friends, this hero is also bound to the fate and can not come back to terra firma. His destiny like other friends is already written and decided.

Another representation of hero and his double can be seen in Mesopotamian literature. *Gilgamesh* epic is considered the oldest story in the world. The epic's name comes from glorious hero Gilgamesh. He is historical king reigned in the Mesopotamian city of Uruk. Gilgamesh is introduced in the epic the strongest of all men who is extremely arrogant, he acts according to his sexual desires. The people of Uruk pray and complains about his excessive behaviour that he takes the brides from their bridebed before their marriage. For this reason, people beg to Anu to be saved from this cruelty:

Aruru, you are the one who created humans
Now go and create a double for Gilgamesh, his second self
A man who equals his strength and courage
A man who equals his stormy heart
Create a new hero, let them balance each other perfectly.

(Mitchell,2014, p.73)

Anu creates a friend, a double to Gilgamesh and he is equal to the hero. Enkidu is giant like, handsome, strong and brave. He carries all the qualities of a hero. For a while the actual story of the hero is interrupted by the existence of the double. This existence and their relationship is also crucial to be disclosed because for some scholars this relationship is homoerotic. However, in the aspect of ordinary friendship, Enkidu's mission can be seen as a tamer of a hero and moving him to another level. He distracts the attention of the hero, and with this intervention hero does not continue his old customs. Encounter with the friend strengthens the morality of the hero.

In the epic, Ninsun mother of Gilgamesh interprets his dream as:

Dearest child, this bright star from heaven.
This huge boulder that you could not lift.
It stands for a dear friend, a mighty hero
you will take him in your arms, embrace and caress him

the way a man caress his wife.

he will be your double, your second self

a man who is loyal, who will stand at your side through the greatest dangers.

Soon you will meet him, the companion of your heart. (Mitchell, 2014, Tablet I)

However, like other mythical motifs, predestined death of friend comes when the time arrives. At that moment, friend does everything to help the friend, he stands loyal to him, he encounters many dangers together with hero and finally he sacrifices himself for the sake of hero. When Enkidu dies, Gilgamesh laments:

Hear me, O young men, hear me!

I shall weep for Enkidu, my friend,

Like a hired mourner- woman I shall bitterly wail. (*Gilgamesh*, VII.42-45)

Gilgamesh does not want to let the dearest of men leave him, however, this separation is obvious from the beginning. In this respect, this double contributes the self-growth of the hero, strengthens the hero for his journey and for the road of trials. And also, he leads the hero to his individuation process to attain his Self. Assuming that the friendship leads the growth of hero, the idea of friendship must be dignified and praised.

Also, integrity of these two souls can be explained the hero's individual accomplishments, however after the death of Enkidu, Gilgamesh wants to be immortal. In order to reach immortality, he sets off a journey to find Utnapishtim to find the secret of immortality. However; this search will be in vain because his desire is unnatural and against the rule of existence. Still, his motivation to continue his journey is from his beloved friend.

In Roman Mythology, the unique portrayal of hero, Aeneas, is presented by several comrades. Achates is one of them that his friend is faithful and devotes himself to his master. Like other friend types, he shows himself in the right time, and in the right place. Achates is there to comfort Aeneas. He accompanies the hero whenever Aeneas needs his help. Respect, loyalty and love is shared in this friendship. In time of need, Aeneas finds his true friend beside him. Several names are mentioned with Aeneas under the title of friendship since these names are necessary for his character formation and also for his goal to establish Roman territory.

Another example from Roman mythology is the friendship of Nisus and Euryalus. Like other couples, their relationship can be seen as homoerotic one. Euryalus is very young, fairest of all men and extremely beautiful. Nisus is older than Euryalus. They are connected each other with a strong bond. Nisus tries to save his beloved friend from the enemy and he puts his life in danger in order to protect the life of Euryalus. In other words these two souls are depicted as friends that they like other heroic tandems share the same motifs in their story. Like finding each other, loving each other, fulfilling many tasks together and at the end inevitable death comes and takes one because one of them sacrifices his own life heroically for the sake of the hero. In this story Nisus and Euryalus die together and they meet in Underworld.

Namely, friendship is common motif the way in which is seen in the world literature. Yet another example is from Spanish literature. Miguel de Cervantes writes a novel which is entitled as *Don Quixote*. In the novel, the main character is a noble man who loses his mind because of reading so many chivalric romances. Sancho Panza is a character who helps the hero and serves him as a loyal squire. Apart from being a humble squire, he befriended the hero. It is noteworthy to see the proximity of these characters, their names and their bond are indeed engraved in the literary world. In this respect, Sancho Panza can be counted as another tandem that he is a simple peasant who follows Don Quixote out of curiosity and loyalty. Sancho admires Quixote and serves him as a facilitator in his journey to the adventures. He chooses to live both the hero's illusory world and contemporary world. Although he does not carry any chivalric qualities like being brave and wise, he proves himself brave enough, just and sufficiently wise.

On the assumption that heroic tandems may have a great importance in some situations, they reveal some hidden meanings which are oppressed in the depths of the hero. Sancho Panza is an ignorant, illiterate character but he proves that he can be a double for the hero. That is to say he discloses the inner side and repressive side of Quixote. Therefore, by the help of heroic tandems, one might easily approach the inner conflicts of the hero and understands the actual identity of the hero.

Heroic tandems throughout literary tradition shows themselves; modern writers were also interested with the idea of friendship. They created their characters

together with their doubles. Either they become a facilitator, or a real friend who sacrifices himself for the sake of hero. They also awaken the true potential of the hero as well as teach them the codes of morality. On the other hand, some of them simply enter the life of the hero to show vulnerability of the hero.

This tradition is also shown in Persian literary world. Shams' encounter with Rumi is noteworthy to analyze the motif of friendship. Shams is defined as a spiritual fellow for Mewlana Jalal ad-Din Muhammad Balkhi. Mewlana is well known by his contemporary people however, with the coming of the friend, he isolates himself from his people. According to Shams, there is something missing in the character development of Mewlana. Contrary to most men, Shams does not suit the conventions of society. He is unorthodox, different. His discipline and doctrine is totally different from Mewlana. As a consequence of these two distant characters involvement, spiritual awakening of Mewlana's occurs and this enlightenment process of Mewlana presents his symbolical separation from his former position and image. This friendship embarks on a journey towards the true identity of Mewlana.

This tradition is praised by modern writers, too. Sherlock Holmes and Watson are epitome of the friendship, they complement each other. Another example is the friendship of Faust and Mephistopheles as heroic tandems. Although he is devilish character, his name is called together with Faust as a companion for centuries in the literary world. He would change the man of reason into the self-divulged man. The evil features in Mephistopheles forms the negative side of Faust's personality. Although this friendship brings catastrophe to Faust, still they divulge into many adventures and these friendship awakens some negativity for the individuation process of the hero.

These tandems' relationships are a matter of discussion among writers and scholars because, these heroic tandems are seen as homosexual lovers by some scholars. However; on the other hand, their relationship is considered simple friendship on the residue of the surface. Assuming that their relationship is homosexual one, heroes take the role of the lover or of the beloved. Nevertheless, these doubles are considered to be important as much as the heroes. Their names have also reached immortality in literary field since their presence gives a lot to the

receiver. This togetherness rewards everyone and it brings another perspective and a great feast to the journey of the hero.

With the presence of the friend, one could get closer to the characteristics of the hero as well as his potential. However, this closeness brings some negativity to the hero. Kant also mentions this negativity in friendship. With the double, hero sacrifices everything for the sake of the friend and his self love and self respect of the hero turn to the friend. However, on the other hand, it is clear that the hero in development achieves many tasks by the help of the friend. In Aristotelian terms “*Utile et Dulce*” is valid for the relationship for the heroic tandems. To achieve immortality, the friends have a supreme task that they should be good what they do but also what they did in the past is useful for the hero and give pleasure to the hero. This idea therefore suggest that satisfaction of the pleasure and being a facilitator should be common feature in friendship. Thus these tandems help the hero in every possible way.

1.5. The Path Of The Hero

It is necessary to understand the journey of the hero. Among the most influential thinkers of the myth like Mircae Eliade, Carl Jung, Claude Levis-Strauss, Joseph Campbell has great importance. In this respect, Joseph Campbell’s understanding of the quest of the hero has a particular relevance to the work. In his book, he explains a term which is later named by James Joyce as “*monomyth.*” This monomythical experience of the hero does not necessarily tells physical journey to achieve his goal. It also projects psychological journey of the hero which forms and reveals the hero’s character. In other words this journey indicates the deep inner journey, the transformation of the hero. In the monomythical experience, the hero is in search for a something which is not laid on his hands before.

The hero is craving for something which bothers him throughout his life time. For this reason, the traditional corpus of the monomyth provides a brief account of the features which the hero’s quest presents in his journey. The monomythical journey of

the hero is captivating and it also provides a substantial perspective for the understanding of the hero's development.

Accordingly the monomythical journey of the hero is divided into three crucial moments by Campbell. The nuclear unit of the monomyths are defined as: "*Departure, Initiation and Return.*" This archetypal journey appears to be a way to analyzing the human psyche and it is necessary to analyze for the sake of understanding the existence of the individual. This journey also reveals the stages of the development or that is to say the maturation process of the hero. It gives some hints about the childhood of the hero and then with the rites of the passage the hero grows and at the final point he fulfills himself both spiritually and physically. Therefore, Campbell's three crucial rites of passage have also some stages for the growth and the existence of the hero.

Firstly, in Campbellian terms "*Call to Adventure*" is the first initiation of the journey. In this stage, first encounter with the hero gives some ideas about the heroes. He is normal human being who has own fears and problems. These problems can be inner and outer. He can be presented like a simple humble man or hero who has a divine origin. In his ordinary world, something bothers his world and in order to solve the problem he needs to respond the call. However; it is not easy to answer it easily because the new world the hero steps in has its own rules and characteristics. This call to journey disrupts the comfort of the hero because it bears many challenges in it.

After being called the hero refuses the adventure, this is may be because of the insecurities, the fears of the hero of the task is so difficult that the hero feels it as heavy burden. The sense of inadequacy is also valid excuse in this stage. Therefore this stage is called as "*Refusal of Call*". However; eventually the hero admits the journey because there is no choice for him except admitting it.

Next, *Supernatural Aid* takes the place. Once the hero admits the journey, either consciously or unconsciously, he encounters with the mentor. In the treshold of the journey this supernatural aid comes to the hero in order to make the hero gain his confidence and overcome his insecurities. The hero can not go to this journey blindly

that's why this help, it can be a magical gift too, provides a lesson and trains the hero in order to take the tests and helps the hero to pass the ordeals. This Supernatural aid does not necessarily mean that it is a physical man, it can be an object such as a musical instrument, girdle, a map etc. In Postmodern sense, the supernatural aid comes from the inside of the hero through his journey. This inner strength can be a motivation, sense of justice or strong code of ethics and honor.

Having this Supernatural Aid, the hero crosses the first threshold. This is the exact moment the hero throws himself into the journey. He leaves his ordinary world, his comfort zone. He leaves behind his quite secure habitat and sets a dangerous journey. Infernal forces come to the light and push the hero to admit the inner and outer journey.

Belly of the Whale is the final separation of the ordinary world and his former self. It is also the first step of the metamorphosis of the hero because the hero is not the same who leaves his home. His true Self and his true potential arises at this stage. It is kind of the death of the former being and resurrection of the self.

Road of Trials can be seen as a fight between the *ego and shadow*. After being in the Belly of the Whale, the hero faces many tests, tasks or ordeals. This stage is also pivotal that the difference between the Ordinary world and Special world can be seen easily because in this stage, its conditions and rules and its people are understood that they are totally different and distant to the ordinary world of the hero. Therefore, the initiation clearly indicates the test of the hero's commitment to journey and it also questions him whether he can achieve the tasks.

Meeting with the Goddess is a kind of a preliminary testing stage for the hero. This is the point where the hero tests himself but also the hero experiences love. This is significant moment because the hero is loved unconditionally by goddess. It is fortunate moment that hero identifies the true love; however, his journey should continue as it is planned. In this respect he sets forth his journey. However; new trial is on the way of the hero which is called as *Temptation*.

In this step, everything can be seen as deviator. Material temptations or a woman, power or a position may lead the hero to give up or abandon his quest. Generally in

this stage woman comes to the light as temptress. Odysseus is a Greek Hero can be seen as exemplary figure who has been tempted in his journey and his journey is delayed because of the temptation. This is also crucial moment that the hero may stray from the intended path. Also, this stage can be regarded as a passage from matriarchal to patriarchy. Femme fatale figure ensnares the fairest of all men and blinds him for a while.

Later, in the journey, the hero meets with a paternal figure. The hero confronts who or whatever holds the power. This paternal figure is extremely important because he has the power of life and death. The *Atonement with the Father* thus takes place.

Apotheosis is the moment when the hero recognizes divinity within himself. He moves beyond divine knowledge. He gains the bliss and reaches the supreme of self. It is kind of returning back to life with the great knowledge but the divine one. However, the central life-and-death problem leads the hero to face his greatest fear and experiences the “death”. The hero may not directly taste the death. He can witness the death of a friend, or mentor. Metaphorically, the hero has this death issue with the physical act of love. The love relationship can surrender the hero and attempts to destroy the hero.

The Ultimate Boon signifies the last part of Campbell’s Initiation. The hero’s goal of the quest is achieved and the hero gets what he wants. All the stages are actually a preparation for this stage. He reveals his potential and he proves his magnanimity with the encounter with the supreme danger in this final moment. He overcomes his greatest fear, slains his inner and outer dragons. He is rewarded with his ultimate success. The hero’s reward in this stage may be counted as a magical property or a knowledge which is the highest one, felicitousness, reconciliation with the beloved ones.

In the *Return* process the hero has several rites like in Departure and Initiation. The hero must return back to his ordinary world. At the very beginning the hero is not desirous to sets him on this journey, like former experience he is not enthusiastic to return his humble life because he is transformed as a consequence of his quest. He is

not the same man like before. He experiences many ordeals and finds the bliss and enlightenment, for this reason he does not want to be separated from the special world. Sometimes the hero shares all the boon with his fellows but in some situations the hero escapes with the boon, this is another adventure that hero goes on. When he *crosses the return threshold*, he helps the people because he becomes the wisest of all the men and also with the wisdom he gained in his journey he serves the people and shares his sagacity with the rest of the world. And finally he achieves a balance and becomes master of two worlds: the terra incognitum, the inner world and outer world; the spiritual and the actual world. After that he frees himself from the fears and anxieties for the death. He starts to live in the moment and he does not call for the future and never regrets for the past.

However, one should not be blind to the truth that most heroes do not follow the pattern respectively. For this reason every hero is unique and different and not all of them respects and fits the conventional pattern. They perform difficult and dangerous actions that greatly has impact on the development of the hero. In psychological terms, the hero faces his own death and he leaves the former version of self and gains a new identity.

CHAPTER 2

2. RETHINKING THE CONCEPT OF HEROISM

Throughout the centuries, heroic stories counted as unique, special narratives that every individual gets inspired by those grand figures' exemplary lives. However, in the contemporary world, the understanding of heroism differs from Greco-Roman mythical stories. Integrating the study of mythology with other disciplines, it is assumed that the myths are created by "collective ego." (Rank, 1914, p.68)

The glorified figures of mythical stories represent the inner desires or urges, self-awareness related to "the knowledge of a very ancient and universally understood symbolism with a dim foresight of the relations and connections which are appreciated and presented in Freud's teachings." (Rank, 1914, p.71)

However, in the passage of time the need and urgents of the people change because the time and experiences and also needs are not stable dynamics. In this reason mythical stories also alter as a part of culture. This mutation process brings a novelty and new connotations while exchanging experiences. In other words, hero stories should be revised, rethought in order to give a sight the true intention of the writer or the narrator of the story. This is extremely important point because the circumstances, the need and culture change in the course of time.

Consequently, inexplicable parts of the heroic stories, neglected aspects of the mythical story and the development of the hero can be analyzed by revising the some points in the work. As a result of this rethinking process, new points of view can be acquired.

Through cross-cultural studies, it can be stated that the hero is not mere historical grand figure but also he is the narrative phenomenon. In this respect these literary figures' neglected features can be approached by retold versions.

In other words, the concept of heroism according to Scheipers (2014, p.14) is "never arrives at an ultimate interpretation but is necessarily subject to reconstruction and interpretation." Hence, the variances in understanding of heroism has gained new connotations with the recent contributions of literary world.

The story of the hero is narrated long ago in Western and Eastern civilizations. The concept of ancient heroism is analyzed by many philosophers. David Hume is one of the philosophers who defined heroism as "... not only socially useful but also admirable in itself, even if destructive." (Hume, 1888, p.600)

However, concept of heroism has become a subject matter of the researchers because contemporary meaning of the heroism should be unveiled in order to understand the hidden or untold side of this concept. Archetypal figures are handled through their heroic actions; however, this concept is far beyond its physical journey. For this reason, in the classical sense, the heroic actions are considered to be performed by male beings. Still, with modernisation, this presumed idea with the contemporary heroic stories have started to disappear. The absence of women in classical literature has become subject matter because the heroes are associated with heroism. In the early literary field, indeed the hero is seen as masculine being who has lots of traits in his journey and he becomes successful in his physical and inner journey. On the other hand, women are defined as goddesses, temptresses or evil creatures who interrupts the journey of heroes.

Heroism in classical sense is connected with the physical power especially in the battlefields and the quest of the hero. These masculine beings show some virtues that belong to the manhood. They take risks and are willing to take long journeys. From the ancient times, it can be seen that heroism or heroic deeds belong to the masculine world. Heroism of men is celebrated throughout the literature. Women from the beginning had passive roles in the perspective of heroism. To set an example for this passiveness of women, Persephone, Penelope or Andromeda can be good exemplary figures.

However, with the advancement in discourses, scholars have started to handle the neglected side of the women. In the studies, the importance of women as heroines has started to be revealed, but paradoxically, female beings as heroines are defined with the female virtues like caring about the others, concerning with the family members. Yet, women are just as courageous as men and like men they sacrifice their life on the behalf of the beloved ones.

Afterwards, the concept of heroism should be considered twofold. One is conventional heroism which is known by everyone and praised throughout the centuries and connected with masculinity or knighthood; the other version of heroism is beyond the gender problem and it is associated with the one who is capable of suffering and to face with the difficulties with the strength and fortitude. In this respect, heroism becomes possible for men and women and also the homosexual ones. Every individual being in the modern sense can be heroic stature. Women are not seen just as queens, temptresses, or evil creatures any longer. With the recent studies, they are evaluated as heroines who has great accomplishments even if they do not have the physical ones.

In the respect of heroism, aside from women, homosexual characters also have gained importance in the literary field. Their actions are embedded with heroism. So, homosexuality is a term which describes the relationship among the people who share the same sex. In the heroic stories, the depiction of the homosexual characters have significant roles. However, this term was long considered to be non acceptable and was taught against the laws of nature. On the other hand, mythology is a great foundation that has presented several homosexual characters. Like other countries' mythological stories and cultures, Greek Mythology introduces colorful stories about homosexual grand figures like the story of Achilles and Patroclus. These two great heroes are depicted as brothers however, apart from the fraternity between them, they are regarded as lovers. Again, Agamemnon is a great hero who mourned for the loss of his friend and lover. Hylas and Heracles can be seen as another example for homosexual relationship because Heracles, in order to save Hylas from the water nymphs, has to face many challenging ordeals. The middle Eastern civilization also bears homosexual characters. Epic of Gilgamesh is a noteworthy example for this aspect. In short, civilizations has created almost the similar stories with the different names.

Regarding retold, or revised versions of heroism straighten out some neglected parts in stories. With this revising approaches, inexplicable sides of the story and true intentions of the writer can be revealed. And also, the story of the other characters in the literary work can be analyzed together with the life of the actual hero. Otherwise,

the hero's story is just analyzed and the other character's own conflicts and lives are condemned to be forgotten. However, the ideas, inner conflicts, problems that they carry have a great importance on the life hero because with the help of outer people, the hero's inner and outer conflicts and the writer's deep intentions have comprehended and being responded through the related issues.

2.1. The Concept Of Otherness

The concept of "*other*" designates something different, unusual. It does not fit the myriads of accustomed norms of the culture. It is very complex term that is not explained with a fixed definition. However; it should not be taken as opposite of the Self.

The other is constructed according to the norms and practices which shapes the people's lives. In this respect, the other is complex and contradictory term. Since, in order to create an identity for the other, the individual constructs an identity which does not belong to the character's actual identity. This complex affair of self and other is analyzed by several psychoanalysts like Sigmund Freud and Jacques Lacan.

According to Sigmund Freud, every individual being is in the grip of unconscious drives. This unconscious part is not be controlled or never be known. Furthermore, the unconscious part is actually the other's conscious side. When considered from this point of view, the other which connects with the self eventually raises its voice and becomes visible. Julia Kristeva defines Otherness as "uncanny, foreignness is within us; we are our own foreigners, we are divided." (Kristeva, J. 1991, p.181)

The other is the one alienated from the environment, and a stranger in front of the self. In this respect, it is important to realise that the one who has different sexual orientation is framed as "the other." However, men are seen as self and subject. Nonetheless, homosexual individuals are not defined as subject. They are presented beneath the eyes of people. Satisfactory image of men is found in literary works but the image of the homosexual ones and also women are not shown wholly in the works like men.

Arguably the foundation of the western canon also follows the image of men, or the Self. Interestingly, the self is elevated in the level of glory. Therefore, the personal journey of the heroes are glorified to the heroic stage. That stage also gives a self actualization process since the hero as established entity completes its own heroic journey.

Lacan is one of the psychoanalyst who claims that the self is not mere half of the other. For him, in the childhood, the child see itself as an self-reliant individual during its *mirror stage*. The child then come across with the image of wholeness from the mirror or that is to say it see the image of himself from the people around him. Yet, the child can not understand this process of “I” and “other”. As a consequence of this stage, he reaches an illusory self.

People are also labeled through their relationships with other people. In this aspect, it is important to see hierarchical formation between the individuals. Due to this aspect, it can be clearly stated that the self has positive connotations. However, on the other hand, the other is reflected as negative. As a consequence of this, binary oppositions or dualistic situations emerge. It means that the other is seen as inferior, the self is regarded as subject, superior. For this reason, the concept of the other always goes hand in hand with feminism, post colonialism and queer studies.

Being an Other in the classical sense also bears negativeness because if the characters in mythological stories are homosexual ones, they are counted as inferior beings or insignificant. Assuming them as inferior, they do not have a noteworthy life story because the masculine beings occupy a place in literary world. The life story of the subjects is put under the microscope, so every detail about the hero is just narrated in the story. However, the women or homosexual characters’ life do not narrated like hero’s because they are the other, they are seen as out of the natural laws. Generally, the masculine being’s life is told from his birth and the story of the hero continues with his growth and his quest and results in his death or his success. Nevertheless, women and homosexuals’ life generally appears in the late of the story and this fargmented life is just given as a part of the growth of the hero. As a reader, people do not receive lots of information about the fargmented life of these people.

They are only a part of the hero's actual journey and when they finish their duty, they disappear with the definite death.

However, contemporary writers like Louis de Bernieres deals with this fragmented life of the others. He just introduces several heroes, and heroines who have their own story life and journey. Although the novel name is *Captain Corelli's Mandolin* Bernieres presents Captain Corelli quite late in the novel in order to take the attention of the readers to the other characters. Before the hero, he starts the novel with a doctor who is very old one and a homosexual character named Carlo Piero Guercio.

2.2. The Subversive Heroic Friendships

The concept of the heroic friendship should always already require a close attention. The friendship of the heroes have long been analyzed throughout the centuries. In general sense, this friendship is assumed as brotherhood, comradeship. On the other hand, friendship of men is regarded as just gay enough and it is not approved by people. Men who have intimate relationship with men are evaluated as deficiency of masculinity.

Michel Foucault is one of the philosophers has responded the friendship and homosexual matters. He projects the difficulty of homosexual relationships. He states as:

As far back as I remember, to want guys was to want relations with guys. That has always been important for me. Not necessarily in the form of a couple but as a matter of existence: how is it possible for men to be together? To live together, to share their time, their meals, their room, their leisure, their grief, their knowledge, their confidence? What is to be "naked" among men, outside of institutional relations, family, profession, and obligatory camaraderie? (Foucault, 1994, p.136)

For Foucault, there is no genuine identity for homosexual individuals. The way in which they live, their style and everything related to them is governed by heterosexual hegemony. Hence, homosexuals have to create an identity in order to be a subject. Here, the importance of friendship arises according to Foucault. He states as:

...thing to distrust is the tendency to relate the question of homosexuality to the problem of "Who am I?" and "What is the secret of my desire?" Perhaps it would be better to ask oneself, "What relations, through homosexuality, can be established, invented, multiplied, and modulated?" The problem is not to discover in oneself the truth of one's sex, but, rather, to use one's sexuality henceforth to arrive at a multiplicity of relationships... The development toward which homosexuality tends is one of friendship. (Foucault, 1994, p.135-136)

It is a concept of friendship that gives opportunity to establish some new connotations for the identity. As an Other entity, the individual needs to be surrounded by the people in order to feel safe and secure. Since the other, feels himself or herself as outcast, a misfit in the society and feels that he does not suit the standards of the contemporary hegemony. The other then, is drawn to the hero and stays with him in order to make everything normal for itself and to create a false identity in order to have a place in the world. The identity the other creates himself is a camouflage and also this formation of new identity means being a side, or a double for the hero. Consequently, the other is a separate being from the hero but attaches to the hero in order to have a story. As a rule of nature, nobody can stay alone. The Other does not stand there alone and he finds a company for himself.

CHAPTER 3

3. THE PORTRAYAL OF CHARACTERS AND SYMBOLIC SITUATIONS IN *CAPTAIN CORELLI'S MANDOLIN*

Louis de Bernieres is a famous and important contemporary novelist. He has various novels which are noteworthy to analyze and evaluate in some particular areas such as myth and psychoanalysis fields. In this respect *Captain Corelli's Mandolin* is a work which uses some mythical situations and approaches the human existence in a postmodern world by using some mythemes.

Louis de Bernieres uses well known some mythical characters with the aim of re-thinking myth in a way the actual myth is. As a result of revising and deconstructing the original myth and prototypes, the original myth shows itself totally different because with the novelty of the situations the story gains new meanings and new connotations. However, the original story is like a residue stays behind the new one; as if it is the skeleton of the new story.

He also inserts many mythic characters, their situations and friendships in his novel and furthermore he presents them to the taste of the postmodern reader. In this concern, the same myth can gain different connotations at different ages. In the novel, Captain Antonio Corelli, Carlo Piero Guercio, Pelegia are the characters who carry some features of several mythical stories. In order to understand new meanings that he creates, each one should be considered individually.

3.1. Captain Antonio Corelli

De Bernieres introduces Captain Corelli with the narration of Carlo quite late in the novel. This approach is made strategically because it does not fit the typical narration of the story of hero. The story of Corelli is presented as one of the hypostasis of Orpheus.

This possible mythical scenerio of Orpheus can be dissected by considering Corelli as: I. Corelli as an Artist (his dominance by his art skill); II. First Love; III.

Descending to the Underworld; IV. The re-creation of Corelli's Identity; V. Fame; VI. Dismemberment (Death).

Reconsidering Orpheus scenerio with new connotations is presented in the light of the contemporary world assumptions. Orpheus is a mythical character has wandered through the epochs that writers, poets and artists have constantly brought him to the surface because he is the one of the privileged character. Orpheus is considered as being son of Apollo, and is called the first poet. He knows how to heal, gives comfort and tames wild beasts and animals by the help of his music. Orpheus as the archetypal singer, giver of oracles and healer harmonize the one with his lyre and through his songs.

Louis de Bernieres reconstructs this archetypal figure and presents Corelli as Orpheus. It can be understood that Corelli as Maestro becomes counterpart of Orpheus in the postmodern literary world. While for Orpheus lyre or Cithara is fundamental musical instrument, Corelli plays mandolin. When Orpheus uses his lyre, he evokes some positive connotations especially remembrance. Like Orpheus, Corelli wants to be remembered by his music even in the World War II. He craves to be best mandolin player in his country:

“When I joined, Kyria Pelegia, Army life consisted mainly of being paid for sitting about doing nothing. Plenty of time for practice, you see. I had a plan to become the best mandolin player in Italy, and then I would leave the Army and earn a living, I did not want to be a cafe player. I wanted to play Hummel and Conforto and Giuliani...”(de Bernieres, 1995, p.206)

Corelli as on the edge of the war is a real intruder, however de Bernieres ascribes positive connotation to this invader. However; he is not introduced as ambitious for the heroism, he just attends the army and his main attention is just his music. His music therefore must bring order, balance, harmony to this chaotic world. Comparing his music with Orpheus music, it can be assumed that like mythical-hero's music, his music is semi-ritualistic because it attempts to purge evil emotions which can be called as *catharsis*. As an artist, Corelli and Orpheus are expected to bring harmony, equilibrium to their communities, however; what expected from them can not be fulfilled because Orpheus' music also brings calamities upon himself and eventually he is killed by Thracian women. On the other hand Corelli becomes an Other in postmodern term, because beyond his music, he is Italian soldier and that truth makes

him a marginal to Caphellonians. However Golban in her work entitled as *Rewriting the Hero and the Quest* explains the situation of Corelli as:

Corelli's confrontation with the shadow takes place through music, since it provides a more effortless access to the personal unconscious. His evil aspects are revealed by his appartenance to the fascist army, which is symbolically associated with intoxication, disorder and chaos. (Golban, 2014.p:62)

Louis de Bernieres understands the value of myth and gives myriad of mythical situations in the light of the contemporary issues. He also realizes the importance of myth since it can be adopted into various transformations.

Love is another major concern in the quest of the hero. Many heroes perform such great deeds in the name of love. To give an example, the love stories of Menelaus and Helen, Apollo and Daphne; love of Orpheus and Eurydice can be counted. Here, in this novel love of Corelli for Pelagia can be seen as elevation and self assurance for him. Carlo mentions this love as: "music was the only thing he considered serious, until he met Pelagia." Like Eurydice, Pelagia becomes an inspirational muse for Corelli. Consequently, she inspires him in his quest. Later Pelagia becomes an object of his music because he produces his masterpiece "Pelagia's March." Golban describes her importance for Corelli as:

Consequently, we consider Pelagia to be Corelli's muse, who inspires him throughout his creative quest. She represents a crucial figure for Corelli, since she embodies the divine Powers of the archetypal feminine, absolutely a dual Jungian archetype: anima, which is both creative and destructive. (Golban, 2014, p.65)

If the strings of lyre are compored to life of Corelli, love would be in the middle of the lyre's strings. Like Orpheus and Eurydice, Corelli and Pelagia are kind of husband and wife for a while. However, the death of the lover brings both destruction and fame to the one who has to live behind the dead one. Consequently all the harmonies of love scenes are destroyed by the death of the beloved ones.

Orpheus mourns for the sake of the beloved for seven years, Corelli waits her until his 70s. De Bernieres doe not universalize this mytheme, but he gives importance to this love relationship. Although Pelagia assumes that Corelli is dead, she knows that he is still alive. He does not come back to her until a certain time. This delay can be interpreted as reaching his "anima" in Jungian terms. Thus, it can

be understood that he is in the pursuit of his narcissistic desires to become world wide known artist.

According to T.S. Eliot's understanding of the literature, in such situations *New Art Emotion* occurs because the same, repeated mythemes gain different connotations. As a result of pains and joys of lovers strengthen a new art form and as a consequence of them, the new piece of work is born.

Accordingly, by the death of beloved, Corelli focuses on his self identity. The one should acknowledge that the death of Pelagia metaphorically occurs in the novel. She lives until her 70s, however, it may be difficult to grasp the excuse of Corelli for not returning back but he wants to manipulate himself with the belief of marriage of Pelagia. However, it is his excuse for justifying himself since he has narcissistic ideas that he wants to accomplish himself as a great composer since he tells Pelagia that he does not want to be a cafe player. As a result he constructs his own identity in his contemporary world as an artist.

Mythologists analyze descending to the underworld mytheme as a seed falling on the ground. This mytheme is also understood as path into darkness, silence and inner journey. This journey is necessary to recover the past memories and what has been lost. Thus, the road of the descending underworld, is the road of no returning. Once hero enters this journey, the hero or heroine never comes back as he or she was before. In this respect, this moment signifies the individuation process. This is also called as *self actualization* process because this is the moment of integration of conscious and unconscious mind. In this process, Corelli acknowledges the particular fate awaits him: to be glorious and to be miserable.

Louis de Bernieres present the miserable episode which is reconstructed in the novel. At the end Corelli after being scattered, he has to go back to his native land, because he lives existential loneliness within himself because he is the "Other". Corelli tastes the cold kiss of death when he is shot by Günter, German soldier. Nothing becomes same anymore for him. Later he is saved by Atlas-like Velisarius from the atrocious situation. He is dismembered by the bullets that he nearly dies. Pelagia and her father save him by using mandolin's strings in order to heal the inner

wounds. When he has to go back to his native land after recovery period, he has to say farewell to Pelagia. This scene is similar to Orpheus and Eurydice myth because both of the artists leaves their beloved ones behind them. Louis de Bernieres entitles this scene as “Every Parting is a Foretaste of Death.” From the point of view of both heroes, they acknowledge the truth of the death but no one died, except Eurydice. Pelagia states: “I think you won’t come back and the war goes on and on forever, and there is no safety and hope and I will be left without nothing.” (de Bernieres, 1995, p.352) It is like a wasteland description of the heroine. Orpheus myth and Corelli’s story have common features that both of them leave their beloved ones behind them in order to have a great success.

Recreating the identity is a postmodern assumption that Corelli creates an identity for himself as an artist. The writer presents him a soldier however, his artistic side is more significant in the novel. Therefore his music is one possible way to close his identity. In this respect, Corelli and Orpheus are both possessed by the music but at the same time they are free. Namely, for these artists, music is considered to be self copulation of conscious and unconscious minds.

Corelli’s motivation to join army is to create his music freely. At the beginning, he finds peace because the island he comes is a kind of heaven like place. However war makes everything worse. Nonetheless, he enables to create harmony thanks to music and it provides him great satisfaction and enthusiasm. As a hypostasis of hero, Corelli does not carry military ambition. What he wants to achieve is to make music in order to become a well known artist. Since therefore the circumstances of the war makes him stronger. He comes to the island as a bringer of the harmony and civilization but still he is the depraver of the tranquility of island people. However he does not want to be called as an enemy or intruder. He re -constructs his identity with his music and with the help of Pelagia.

Another feature of the hero is Fame. In this respect, Orpheus fame is widespread throughout the country that Thracian women want to take his attention and they even go further that they offer many things to him. However, he pays no attention to any of them. He is often accompanied by the male companions or sits among the rocks alone as a lonesome. Thracian women can not bear his attitude and eventually with

the hands of Thracian women he is killed. Orpheus is dismembered by the mad women because it is clear that he does not fit the parameters of the society. Since he is different, an outsider, an outcast, an Other and does not fit the common features of the contemporary world. Corelli like Orpheus achieves to spread his music all over the world.

Orpheus becomes a great musician and reconciles the one and many with his prophetic lyre through the song of harmony. For a great musician, his death should be great in order to keep alive his name. On the other hand, Corelli turns back after so many years at the very old age and he wants to become just like in old days. At the end, Corelli offers Pelagia to ride motorbike like in old days. He persuades her and on the way they see three girls at moped. This is another recreating mythical scenario because these three girls signify the fate. However Louis de Bernieres plays with the reader's expectation by not giving a clear end. If de Bernieres present a language game, this is the most noteworthy to think about it because Narcissus like Corelli never wants an ordinary end but a magnificent one that his story and his lover's tragic end could be told throughout the years. It can be also assumed that he wants to manipulate his end with Pelagia in order to be ageless. If he dies in his bed alone, nobody would think about his death; however, death on the motorbike with a great and unforgettable lover brings more attention. In such a scenario, he could have kept his name alive forever. However, Golban depict the last scene as:

Through their union, they create an apotheosis of love, transcending the limits of time and revealing an enthusiasm of living together a new experience that both arrests and conquers the time. Their mutual excitement reveals their conjugal commitment and serves as a metaphor for their being alive and defeating the passage of time. The acceleration of the motorbike and the swerves created by Antonio represent their anticipation and frenzy of their future existence together as a new journey of two completed and above all united Selves. (Golban, 2014, p.112)

The feature of postmodern tradition is to use different epochs' literary works and co-mingle them into new connotations. Therefore, Louis de Bernieres uses mythical scenarios as the most fundamental source and he sprinkles these mythical characters and mythemes to his works. Concordantly, he deconstructs and reconstructs the mythical story of Orpheus. Corelli comes in to the surface with the cloak of Orpheus and in the process of reading, various meanings emerge.

3.2. Retelling Version Of Heroism: Carlo Piero

The aim of this subchapter is to reveal the monomythic experience and quest of Carlo Piero Guercio in terms of Jungian and Campbell's theories. Considering Jungian mythic pattern the four major archetypal stages occur: "*ego, shadow, anima, animus.*" According to Jung, ego is the representative of conscious mind. It is the identity of the hero. *Shadow* describes the unconscious aspects of the human mind. This twofold enemies have a constant fight between themselves. *Anima* stands for the feminine side of a male personality and the last one *Animus* is the unconscious masculine element of a female's personality. *Self* is the last one which represents the integration of conscious and unconscious side.

Neglected aspects of human personality and psyche can be revealed by the mythical situations. In this respect, Louis de Bernieres uses myth and identifies his characters with the heroic journey. Carlo assumes an archetypal role which gives various mythical interpretations. In the monomythical journey of the hero, Carlo seeks something and in the process of the journey like other heroes this hero experiences multiple transformations. According to Campbell's monomyth, the hero has a stage of the separation from home and later the adventure to the unknown lands which is associated to the initiation and the trial. Lastly, the hero returns with a new understanding of human existence. This cyclical experience of the hero is the representative of all human kind journey. In the novel, there are more than one way of being hero and his journeys. Bernieres shows heroic pattern but he changes and reinterprets some aspects of the journey. He presents multiple faces in order to show his hypostases about the heroes. Carlo Piero Guercio is one possible model for the representation of the hero. He comes to the light with his anecdotes and letters which are written to be read after his death unlike the most heroic stories' beginning.

Carlo Piero Guercio is a homosexual hero "reduced to eternal and infinite silence" (de Bernieres, 1995, p.22) because of the conventions and rules, and values of his society. He knows that he can not find a place in his homeland because he does not fit the rules of his society. He is not ashamed of being homosexual but he is ashamed of the mentality of people even he can not confess his situation to the chaplain. The

religious dogmas, and conventions of society reduces him that he can not suit perfectly to the society which he lives in. He knows that people treat him as if he is sick and they will advise him to get a proper treatment in order to recover.

I have not told a doctor. I know in advance that I will be called an invert that I am in some strange way in love with myself that I am sick and be cured that my mother is responsible that I am an effeminate even though I am as strong as an ox and fully capable of lifting my own weight above my head, I must marry and lead the life of a normal man that I have a choice.” (Bernieres, 1995. p.22)

Louis de Bernieres starts the chapter of Carlo as *L’Omosessuale*, this clear indication of the gender is stated by him and he just chooses a homosexual hero in order to enlighten the neglected parts of the individual identity. As a typical hero’s feature “a man is not a man unless join the war” (de Bernieres, 1995, p.68) is invalid for Carlo because he can not be categorized as a simply male hero.

He is aware of traditions, prejudices and reactions of his society. He tries to escape from this reality thus he is domed to carry the burden of the truth:

I am like someone who is the only person in the world that knows the truth and yet is forbidden to utter it. And this truth weighs more than the universe so that I am like Atlas bowed down forever beneath a burden that cracks the bones and solidifies the blood. There is no air in this world that I am fated to inhabit, I am a plant suffocated by the lack of air and light. I have had my roots clipped and my leaves painted with poison. I am exploding with the fire of love and there is no one to accept it or nourish it. I am a foreigner within my own nation, an alien in my race... (Bernieres,1995. p:23)

He looks every book in order to find any evidence in order to prove people who exist like him in the history. Now, Carlo is captured as an alienated being, a threat to his own kind. His place in the society is questionable in the eyes of humans, in order to find a place for him; he joins the army which is made up of masculine beings.

Furthermore; the call of adventure arises within Carlo in order to find a place for love. In the novel, this issue is stated by Carlo as:

I joined the army because the men are young and beautiful, I admit it. And also because I got the idea from Plato. I am probably the only soldier in history who has taken up arms because of a philosopher. You see, I had been searching for a vocation in which my affliction could be of use, and I had been ignorant of the love of Achilles and Patroclus, and other such ancient Greekeries. In short, I read *The Symposium* and found Aristophanes explaining that there were three sexes; the men and women who loved each other, the men who loved men, and the women who loved women. It was a revelation to conceive that I wa of a different sex, it was an idea that made some sense. And I found Phaedrus explaining that ‘if there were only some way of contriving that a state or an army should be made up of lovers and their loves, they would be the very best governors of their own city, abstaining from all dishonour, and emulating one another in honour; and when fighting at one another’s side, although a

mere handful, they would overcome the world... Love will make men dare to die for their beloved- Love alone. (de Bernieres, 1995. p:24)

These words shows the foreshadow of the hero's destiny. Thus, he does not seek for the fame, or becoming an ideal hero for his community but he just craves for the love, he longs for to be loved by someone. He is like other heroes self sacrificial figure in a certain time, he claims that he would not fail his beloved one in the hour of danger. In this respect the idea of heroism reversed in the case of Carlo. His motivation for joining army is to find love. Since he is a man, he knows that he can not touch any of men in the army. By joining army he crosses the treshold and he steps into the unknown lands. His desire is not prove his worth or to save a female from the danger.

There are limited details about his life. Carlo Piero Guercio has father and mother, four sisters and three brothers. In the army, in the beginning he is sent to Albania. In that territory, he feels himself a gladiator prepared to his duty. He thinks that army facilitate the fulfillment of his fantasies but later it is revealed that it is horrifying experience of him:

For me that war was an experience that shaped the whole course of my thought, it was the deepest personal shock that I have ever had, the worst and most intimate tragedy of my life. It destroyed my patriotism, it changed my ideals, it made me sad. (de Bernieres, 1995, p.33)

Carlo Piero Guercio falls in love with a young married corporal named as Francesco. Carlo leaves the home in order to get rid of all the values, conventions of the society and to find a suitable place for his true self, however; early in his enterprise is to understand that it is hard to make a peace wth himself when he is a sexual outsider. Carlo and Francesco are sent to the war that he learns the maning of war "immense suffering." In the army, like other heroes' features, he is known as an intelligent man; he can keep man in order, he is strong, brave, so beautiful, luminous and soldierly. Carlo wants to show his excellence, greatness to Francesco and when they are chosen for the military mission, they both live the sense of pride. This mission makes them feel very proud, special and important like a common hero. When they complete their mission, they do not feel any triumph. This feeling is against the paradigm of heroism. When they complete their mission, they do not feel any triumph. They just witness the atrocity that this makes them exhausted and fainted.

It can be assumed that Corelli's encounter with the goddess starts with Francesco, this reversed of understanding of meeting with goddess is presented by Francesco. He is the supporter of Corelli's moral and physical strength; for the sake of love of Francesco, Carlo wants to endure the atrocities of the war and he wants to protect him.

Carlo experiences *descent into the underworld* motif. He asserts that "we fought on but we lost our hearts." Francesco's description of Carlo is noteworthy:

... who is a true friend of mine and old comrade who has gone with me through the gates of hell. Do not be frightened by how big he is, because he is good and gentle man. His jokes have always made me laugh when times were hard, his hands have steadied me at times when I was afraid and his arms have carried me when I was exhausted. (de Bernieres, 1995, p.117)

By Francesco's death, he lives the most hellish moment although he faces with the death by descending underworld. The death of Francesco makes him more vulnerable, in this respect he understands the absurdity of existence but this life in death motif does not lead him to fail to discover his true self. Since he feels himself physiologically marginalized, he can not feel integration with the civilized identity. The day after the death of Francesco, he shoots himself, before shooting himself he kisses Francesco. This action can be assumed as a sacred marriage between Carlo and the dead body of Francesco although it can never achieved with alive Francesco.

Although he is titan like, strong, as magnificent as Atlas, he is so naive needs love and affection. At that point meeting with Antonio Corelli becomes his source of strength and optimism. The opera club *La Scala* changes his life because it is good for his healing process. For Carlo, Corelli is the source of harmony in the war because he opens a window to breathe in this cruel world with his mandolin.

However insecurities of Carlo continues throughout his life since he is a homosexual hero and fears that he would be denied by everyone in the society and can be seen as a sick person. Therefore, he has to live with masks in order to cover his true identity. In his inner world, he is able to find a place by the mask of a hero. However, he leaves a thick of writings behind him in order to be read after his death because he is not ready to face with the people, conventions and norms of society.

de Bernieres questions heroism by giving Carlo as an exemplary figure. With this understanding, it is assumed that hero is not a hero with the great achievements and

does not have to be a perfect model for the rest of the humanity. Carlo accepts challenges and faces with many events but at the end he sacrifices himself in the name of love and harmony. Although he can not tell his true identity, he is titan, huge man to show his greatness but fails to do it because he can not confess his actual identity. Being like Atlas makes him to be seen by everyone, however; he fails to slay his inner dragons. He admits his situation: “Men often feel themselves to be constrained by system of stereotypic conventions that leave them unable to live the lives to which they believe they are entitled.” (Kimmel, 2000, p.93) Carlo in terms of fighting with the inner dragons becomes a passive agent because he does not question the tradition, norm nor he never raises his voice against the conventions of the society. He passively admits the conventions of the society in order to hide his true identity. He wins medals to make people believe that he is normal man, a normal heroic stature.

Carlo does not want to be alone however, phase of solitude is a great opportunity in the process of discovery of himself but he wants to be close with the people especially close to the men in order to hide his true identity and to be safe and sound. In his journey, he can not find a father figure to be a guide for him and bring equilibrium to his life. He chooses to love Corelli and sacrifices himself in order to save the life of Corelli. Unlike many heroes, this hero is just remembered by a small community thanks to his medals and letters that he left behind him.

Louis de Bernieres plays with the mythical situations by playing and inverting them in order to present new dimensions of heroism which are relied on the opposites and the integration with the mythical scenerios.

3.3. Pelegia: A Heroine

Louis de Bernieres presents a new hypostasis of hero with the existence of female character, Pelagia. Like in the situation of Carlo de Bernieres reconstructs the image of the hero in the aspect of gender. However, this reconstructed portrayal of the hero does not indulges a physical and actual journey because the heroine, Pelagia, is

presented in the domestic field. According to Golban, de Bernieres “demythologizes the image of the hero”. (Golban,2014, p.79)

Pelagia is a young woman who lives in Cephallonia, a small village in Greek island. Unlike the traditional monomythical journey of the hero which belongs to masculine world, Pelagia is demonstrated in a small virgin island as a daughter of Dr. Iannis. However she is educated by her father quite peculiarly. This education is far different from the traditional education of society. She is raised by her father because her mother dies when she is a child. The absence of mother is a pivotal element for her growth because her father with his rationality helps his daughter to reshape her identity.

Assuming her as a young woman, she is under the influence of both her father and the norms of society. She is in love with Mandras and wants to construct a happy family image with Mandras; however, the way in which she is brought is against this conventional family life. With the age of maturation, she gets rid of the former image of the self. She explores her sex when she understands her sexual desires.

The expectations and the conventions of patriarchal society and moreover the love of Mandras dissappoint Pelagia. In this phase, her paternal figure has an immense effect on her because the father helps her to establish a new identity. This identity is just against the common features of the young women. She becomes witty, intelligent and sophisticated young woman. In her monomythical journey, she fights with the conventions, norms, and expectations of the society. She has to deal with them and as a consequence of these trials she does well in her quest. Golban states her condition as:

In this environment, all young women are educated according to the traditional definitions of femininity, namely those of becoming good wives and good mothers for the household. Pelagia, apart from the customary obligations of the house, is taught by her father to read and write, is fluent both Italian and Katharevousa, enjoys the reading of poetry, is educated to reflect upon everything in her world and take her own decisions, and, what is mostly atypical, possesses sufficient knowledge in medicine. Such an unexpected female type depicted in a conventional patriarchal environment becomes baffling, especially in the context of the monomyth of the hero and the quest, which is seen as a process of growth and development. How should such an unusual woman develop under these circumstances is the natural question upon which the reader is invited to reflect. (Golban, 2014, p.80)

Like her father, she practices medicine and by her observations of medical treatments, she treats her lover Mandras. With this treatment she awares of her

capacity and she overcomes her insecurities. Still, she is a young woman who has to stand firmly in front of the people. At that point, her father comes to the stage because he encourages his daughter and does not want her to be an ordinary damsel. The encouragement and praises of her father makes her a self-sufficient person in her community. This is her success because she gains her self-confidence. Medicine empowers her and it helps her to get rid of all the negative thoughts. This process can be called her “descending to the hell” moment because heroine psychologically transforms.

From the beginning something in her bothers the members of the community. Mandras as her first lover says that “The trouble is that I can’t be myself when I am with her... I am not in her class, I know that. The doctor thought her Italian and a bit of English, and their house is bigger than ours, but I am not inferior. At least, I don’t think I am inferior. They are not a typical family, that’s all. Unconventional.” (de Bernieres, 1995. p:67) Later when he is wounded, Mandras does not want her to help him because he realizes the superiority of the heroine. For him and for the rest of the community, she becomes an Other. Also, she is aware of her difference, Golban delineates this situation as:

Symbolically, Pelegia experiences an entire war which consumes her both spiritually and psychologically, a war between what she yearns for and her conformity to conventional existence. Pelagia’s war can be described in heroic terms, since she is aware of the difference between her and the others in her environment; although she acknowledges her difference, she struggles much to fit into the kind of life assigned to her by the convention. (Golban, 2014, p. 86)

These all phases that she experiences help her to go through her spiritual journey and transformation. Lois de Bernieres gives these hypostases of heroes and heroines in order to shift the traditional meaning of the hero’s quest. The monomyth of the hero does not necessarily mean that every glorious hero should go on a physical journey and has to prove his or her importance to the rest of the society. And it does not have to be related to saving people from the evil, infernal forces. In this respect de Bernieres just takes attention of the reader to this side. The evil, or the infernal forces also can lay in the heroes. From this view of point, the hero or heroine need to overcome his or her insecurities, and should take a journey to the deep side of the self. The inner journey is seen as neglected side of the hero’s transformation. That’s

why Campbell's Monomyth can be adapted into this spiritual journey of the hero which is long neglected side of the heroes.



CHAPTER 4

4. HEROIC TANDEMS IN LOUIS DE BERNIERES' CAPTAIN CORELLI'S MANDOLIN

Captain Corelli's Mandolin is a work presents various heroic tandems and their neglected stories. Louis de Bernieres' novel in this respect perfect work to investigate dimensions of heroism. He demonstrates many heroic patterns but while presenting them he changes and reinterprets these patterns. He presents multiple faces and human psyches in order to present the hypostasis of heroes and heroic friendships. These friendships are very significant for the development of heroes. Furthermore, their own stories are unique that appears as lightning aspects in the story. The friendships are subject of reinterpretation in the quest of the individual beings and also they are bridge to immortality.

4.1. Carlo And Francesco

The concept of the friendship has revealed itself throughout literary works. Characters of the novel should be approached individually. In this respect the companionship of Carlo and Francesco should be center of the curiosity. Reciprocal affection of these friends begins in the army. As an other, Carlo wants to close with the men because this is the simplest way to approach men. In the army, Carlo as a homoerotic hero protects Francesco. Carlo wants to prove his importance as a hero of beloved. When they are chosen for a military mission, Carlo seems to be very excited because he is the one who is miles glorious type, self sacrificial figure. However, the moment they pass the treshold of the journey, they face the cruelty of the war. They just witness the atrocities that the war conditions especially the ice make them feel exhausted and fainted. Thereafter they understand that they are mere objects of warfare instrument and players of a scenario which is planned by a commander. They are used for the satisfaction of personal egos of leaders like in the case of Greek gods. They also realize that they are only objects to be sent to the field in

order to be killed. Although they attend the war for the sake of being heroes, it is later revealed that they become anonymous.

Carlo in his quest for finding a place for his identity and for the love of Francesco experiences an epiphanic moment, he understands the war is like a hellish experience and killing people is the most cruel action although it is counted as heroic in traditional understanding of heroism. However, to be together with Francesco and knowing him as a home, he does not have any desire to go home. Nonetheless, physical transformation Carlo begins with this cruel war: “Francesco looks the same as me and I looked like everyone else, our life was Neolithic within the space of a few days we had become skeletons, rooting for food like pigs.” (de Bernieres, 1995. p: 116)

Francesco can be certain resemblance of the ancient mythological concept of friendship. He is the supporter of Carlo’s moral and physical strength; with him Carlo wants to endure all the calamities of the war: the cold and the ice. In this respect Carlo wants to be near to him and always protect him but at the same time he wants to show his greatness to the friend: “With him at my side I felt that I was capable of anything. As we were not at war, it did not occur to me that I would be leading him into danger by taking with me, and little was I to know that very soon I was to have the opportunity to demonstrate to him the quality of my heroism.”(de Bernieres, 1995. p. 58)

Description of Carlo from the perspective of Francesco also unveils the importance of friendship:

... who is a true friend of mine and old comrade who has gone with me through the gates of hell. Do not be frightened by how big he is because he is good and gentleman. His jokes have always made me laugh when times were hard, his hand has steadied me at times when I was afraid and his arms have carried me when I was exhausted. (de Bernieres, 1995)

The death of the beloved friend makes Carlo vulnerable and make him understand the absurdity of existence. However this life in death experience does not lead him to fail to discover himself and his meaning in the life. Since he feels psychologically marginalized, he can not feel an integration with the people. The day after Francesco dies, he shoots himself through the flesh of the thigh in order to heal his inner wounds by replacing it with the physical one.

It is clear that Francesco as a homosexual hero carries features of heroism. In this respect Francesco becomes his tandem, a friend or that is to say a lover, and together with him they achieve many tasks like other great magnanimous tandems in the myth. However, like other pals Francesco has to die in order to contribute some qualities to the hero and to clear the path of hero in order to build a self and identity. His absence helps him to build his true identity.

4.2. Carlo Piero Guercio And Captain Antonio Corelli

Captain Antonio and Carlo Piero Guercio are another heroic couples who are given as hypostasis of heroic models. In the case of friendship of Carlo and Francesco, Carlo is the actual hero in his quest; but in this journey, he is regarded as a friend, a companion to Corelli. In the vivid canvas of the picture of the heroes, the roles are shifted intentionally in order to highlight the monomythical experience of Corelli. Before focusing on Corelli's journey, Carlo experiences many difficult situations in the battlefield. Physically and psychologically wounded Carlo awares that the war is full of infinite misery "desolate, dismal and forlorn." Although he is Atlas like, strong and brave and carries all the features of the hero, he is indeed a naive human being who needs love and compassion. At that point meeting with Antonio Corelli becomes source of his optimism and a kind of saint to him.

Predestined hero hood livens up with the presence of La Scala Opera Club and changes this tandems life in the process of healing period. Carlo knows that Corelli brings him joy and harmony and also he grows to love him: "I grew to love him as much as I have loved Francesco, but in entirely different way." The war in Greece makes him to remember the past days in Albania and this memory bothers him, psychologically dismembers him because the hero could not manage to achieve his self actualization yet:

Carlo had recently been thinking a deal about Francesco and about the horror of Albania, and now more than ever he know that it had all been nothing but waste and that his time in Cephalonia had been an interlude, a holiday form a war that was circling like a lion and was about to pounce once more, the possibility of a man's voyaging through Hades more than once." (de Bernieres, 1995, p.299)

Although Carlo witnesses many atrocities he never loses his sanity and does not give permission to be controlled by the inner evil forces and by the destructive consciousness. However, insecurities of Carlo continue throughout his life since he is a homosexual hero. He fears that he would be denied by everyone in the society and can be seen as a sick person. For this reason he has to live with the masks which covers his true identity. One of the masks he wears is a friend mask. He is a model of devoted friend and he is Christ-like figure who sacrifices himself on the behalf of the beloved one.

Both Corelli and Carlo are archetypal figures who carry the features of herosim. However unlike the classical literature, these two heroes do not have to take action. Corelli highlight the pathos of a young man who is in the search of a place in order to show himself as an artist. Like Carlo, he tastes the cold and bitter kiss of death. The beloved friend sacrifices himself in order to save the life of Corelli. In his letter which is written for being read after his death, Carlo explains his motivation of being a self sacrificial figure:

... I did what was right. When Francesco died, I wanted to die too. All the beauty went out of my life and everything was meaningless, but I lacked the unnatural courage that a man needs to blow away his own brains. I came to this beautiful island with nothing but a grey fog in my mind and an aching and empty heart that was inconsolable, bursting with grief and bitterness. What is a man who has a chest full of medals but a heart beneath it too disconsolate to beat? (...) Do you recall how how you nearly blew yourself up with that mine, and I carried you back to the doctor's house? I knew then than that if you had died I would have gone mad, and I now thank God that I shall die before you, so that I shall not have to bear the grief... (de Bernieres, 1995,p:312-313)

With this death experience, Corelli mourns for a certain time like other great heroes Achilles, Gilgamesh and so on. However, the death of the hero's friend is necessary motifs in the mythological stories because this feature of the monomythic experience of the hero gives opportunity to re-build the identity and re-creating the self of the hero. This aspect helps Corelli to establish his inner equilibrium and moves him from the position of soldier to artist because he understands the absurdity of existence and in order to be remembered he leaves his masterpiece "Pelegia's March."

4.3. Corelli And Pelagia

Corelli's and Pelagia's relationship as heroic tandems shows that they are not in pursuit of proving themselves as a typical hero and heroine. The setting which they are presented is somehow like wasteland, however; they try to find a beauty in this small island although it bears many atrocities inside it. This beauty is the strong bond between them as lovers and friends.

de Bernieres tries to redefine the heroic couples in terms of gender. He reinvisages the heroes in the domestic field. Thus the battlefield, battle ground for the quest could become the domestic environment. Pelagia never moves from her island, moreover she never moves from her parents house. Therefore her monomythical journey perceived in totally different manner.

It has to be understood that the traditional conception of the hero reversed by the representation of the female heroine. Here, Pelagia turn inward and fully embrace her feminine nature. She is not conventional girl and she is ready to be satisfied in the role of waiting passively her hero like in the case of Penelope. Penelope sews and unsews the coverlet to deceive the suitors, intertextually she is counterpart of Penelope however Pelagia is much different from this mythical character. She inquires a lot and she is incapable of being ordinary. Her uniqueness attracts the people around her especially Antonio sees her inner wealth. She is determined character even the way she cooks the meals, she asks lots of people to get the recipe however, finally she decides to find a way to cook. From this example, it can be stated that she is not a passive role model of heroism, but she is the dominant character. When she acts like normal girl, she suffers. Her frustration comes from her acknowledgement that she does not fit the conventional female roles. She awares that she is not adequate for the domestic realm. She explores medicine and the more self sufficient she feels, the more empowered she feels. The more she studies medicine, the more she trusts herself. However, as a consequence of male dominant society, she feels inadequate because she thinks that she can not show her true potential. Medicine is the source of power for her that she can confront the external dragons which are the norms and pressures of society. Golban clarifies the importance of medicine for Pelagia:

The practice of medicine fascinates Pelagia; it becomes something like an initiatory journey into wholeness. She feels that her accomplishment liberates her from her inner dragons of self-doubt and former dependencies. However, simultaneously with this satisfaction, Pelagia's inner war goes on, because of the external dragons tearing off her from within. (Golban, 2014, p.90)

Corelli is the first person that she confess her secret. She tells Corelli that she wants to become a doctor. For her, Corelli is a foreigner and does not judge her according to the conventions. As Golban states: "Antonio assumes the role of the guide for Pelagia, since he acknowledges that even in her domestic and feminine acts, she, unconsciously, tends to assert her uniqueness." (Golban, 2014, p.96) He has the ability of seeing things differently. Although Pelagia is counted as femma fatale figure at the beginning of encountering with Corelli because she tortures him, later she becomes her lover and a friend who protects him from the dangers. She cures him together with her *papakis* when he is riddled by German soldier.

This postmodern hypostasis of heroes is recreated by de Bernieres. With this presentation, it can be stated that each of the heroic tandems has to be separated in a certain time of period. When the time has come with the evocation of something inside of the heroes and heroines, one of them should leave the other one. This separation either occurs with the death or leaving the place. For the self actualization of the heroine, Corelli has to go back to his own country. However, this separation is not only valid for heroine, this is also necessary for Corelli in order to establish his validity and proves himself as a great composer. In this respect de Bernieres tries to show the neglected heroines and heroes from the postmodern horizon. He takes the skeleton of the monomyth and he sprinkles some garments, characters and trials in order to show the new version of the heroism. As Campbell claims "the spell of the past, the bandage of tradition was shattered with sure and mighty strokes." (Campbell, 2004.p.358)

CONCLUSION

The conclusion can be made to delineate similarities and differences of heroic tandems in Louis de Bernieres' novel in comparison to the mythological friendships like Achilles and Patroclus, Orestes and Pylades, Theseus and Pirithous, Agamemnon and Argymus, Apollo and Adonis, Heracles and Hylas, Enkidu and Gilgamesh, Aeneas and Achates and many other literary friendships. The different experience of friendship by Carlo and Francesco, Carlo and Antonio Corelli, Corelli and Pelagia and those heroic tandems in mythology and their reactions to their relationship and the process of their psychological growth constitute the main of the research.

Ancient stories of the characters always serve a prototype for the later works. In this aspect the stories of myth come to the surface by involving the mythical lives of ancient traditions. The influence of myth therefore has been regarded for centuries. These mythical stories are still the subject of the writers. The monomyth of the hero and also growth of the heroes are open to interpretations in the postmodern literary world.

Moreover, a familiar feature of postmodern fiction is to use different literary traditions from the antecedents as equally available. Therefore myth become the most fundamental medium that the purpose of myth is to provide many exemplary situations and exemplary figures in order to understand and enlighten the neglected sides of the human psyche. In this respect, Louis de Bernieres sprinkles some characters who has common features with the mythic characters in order to disclose the characters who lives in contemporary world also to reveal the other dimensions of the characters who are neglected or ignored throughout literary tradition.

The way in which the hero's pattern is connected with the heroism that he follows the path of trials in order to help others and saves them from the great dangers. This heroic behaviour sometimes costs an injury or come out at his death. The events that he has to face helps the hero's inner transformation.

Furthermore, Louis de Bernieres has given his readers a myriad of stupendous mythological composition by introducing some noteworthy friendships as tandems. Thus he deconstructs and reconstructs the monomythical experience of the heroes and he questions the meaning of heroism. The perception of masculinity and masculine world features are also reinvisedged through the characters of the novel. Characters in the novel are accompanied by a fellow for a certain time in order to help the hero to accomplish his tasks and to discover himself as well as find his inner equilibrium. This facilitator fellow sometimes could be a comrade, a lover but this lover can be a homosexual one, or a female figure. The existence of these characters is extremely important for the development of the hero and to recreate his identity. Generally these tandems have to face with the shores of Pluto because their existence is a threat for the inner journey of the hero. The hero should continue his journey without any interruption.

In this respect, Carlo Piero Guercio is profoundly significant character in the novel. He is introduced as a homosexual hero that he comes to surface as an Italian soldier who has Roman origin. His origin signifies the masculine world, patriarchy. Although he has common characteristics with the other great ancient heroes, he does not define himself a masculine being. He presents qualities of a hero and the path of heroism however he can not be the actual hero in his own myth.

Corelli as a soldier denies the soldier identity and he tries to accomplish his goal as an artist. He is also seen as a hero but his heroism is perceived differently. His journey perfectly fits the monomythic experience of the hero but he is there and open to interpretations from the perspective of postmodern understanding of heroism.

Pelagia is depicted as one of the hypostasis of the hero. She is a female heroine presented as having some insecurities because of the societal norms. Later, thanks to the friendship of Corelli, she understands her inner strength and becomes a self sufficient young woman.

With these friendships, they find comfort and affection. They are encouraged to continue their journey with the help of the friends. They can be regarded as somehow a short break, a moment for breathing in the chaotic world. However, they have to

leave when the time comes. At that point, the hero or heroine suffers for the loss of hero however this separation is necessary for the sake of the hero and for the inner balance of hero. These friends absence both give a harmony to the hero and a destruction, a misery to the hero.

de Bernieres lead his reader to question the meanings of heroism and the importance of friendship and allows his readers to produce plenty of meanings in the process of reading. Since therefore, the one can play the role of the author and creates its own meanings according to the contemporary values and codes.



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TÜRKÇE GENİŞLETİLMİŞ ÖZET

Eski hikayeleri, olayları ve karakterleri analiz etme konusundaki muazzam kararlılık, edebi dönemler boyunca etkisini sürdürmüştür. Kadim mit, eski dinlerin efsanevi yaşamlarını içeren hikayelerle gün ışığına çıkar. Buna bağlı olarak, bu efsanevi hikayelerin etkisi her çağda ortaya çıkmıştır. Çok eski zamanlardan kalan hikayeler günümüz edebiyatında da hala önemli bir yere sahiptir. Özellikle arketipsel figürler, bu kahramanların yolculukları ve kahramanlık arkadaşlık ilişkileri antik ve çağdaş edebiyattaki yerini ve önemini anlamak için gereklidir.

Mit geçmişten günümüze sanatçıları, yazarları ve şairleri bir ilham kaynağı olarak etkilemiş ve etkilemeye devam etmektedir. Fakat insanlar bu tür hikayeleri yalnızca eğlence için anlatılan bir masal ya da temelde çocuklar için büyüleyici anlatılar olarak görse de yirminci yüzyılın başında Sigmund Freud, Carl Jung, Joseph Campbell ve Mircea Eliade gibi bazı bilim insanlarının yaptığı yeni araştırmalarla mitik hikayelerin aslında çok farklı ve derin anlamlar taşıyabileceğini ortaya koymuşlardır ve miti değerli ve güçlü bir kaynak olarak görmeye başladıkları bazı akademik çalışmalar yapmışlardır. Bu atılım mitolojiyi ayrıntılı olarak çalışılması gereken bir alan haline getirmiştir. Bu alan bir şekilde insanların kendilerine yabancı olan olayları ve durumları keşfettikleri derin bir kaynak olduğunu ortaya çıkarmıştır.

Mitolojik hikayelerin ortaya çıkmasının tabiat olaylarını da göz önüne sermek, dünyanın yaratılışına mantıklı açıklamalar bulmak veya bireyin gelişimine öncü bir örnek olmak gibi çeşitli nedenleri vardır. Dahası; bu tarz hikayeler büyük kahramanların önemini vurgulamak için de önemlidir. Bu sebeple mitolojik hikayelerin işlevi başından beri bir eğlence hikayesi olmaktan çok uzaktır. Sadece doğüstü temalar ve unsurlar içeren büyüleyici masallar değildirler, aynı zamanda dönüşümlerin, acı verici deneyimlerin yanı sıra neşeli olanların hikayesidir. Mitik hikayeler kurgusal bir olayı anlatsa da işlevi dünya yasalarının, evrenin kodlarının açıklanması olarak görülebilir ve aynı zamanda ahlaka da hitap eder. Ayrıca çağdaş zamanın gelenek görenek ve kültürünün de tanımını verir.

Sigmund Freud'a göre mit bireysel bilinçdışının bir ifadesidir ki bunlar dilekler, arzular ve korkular olarak tanımlanabilir. Bu nedenle onun için bilinçdışı rüyalar

veya güçlü duygusal çöküntüler gibi hayatın bazı dayanılmaz anları aracılığıyla bilince erişilebilir. Carl Jung ve Joseph Campbell'e göre mit, evrensel kolektif bilincinin ifadesidir. Bu bakımdan birbirini tekrar eden motifler ortaya çıkar. Bu motifler kahramanın yolculuğu ve kahramanın arkadaşı ile dostluğunu sunan arketipler olarak açıklanabilir. Bu arketipsel figürlerin yolculuğu her insan tarafından deneyimlenebilir. Yani her birey kolektif bilinçdışının bir parçasıdır ancak her insan kendi bireysel zemininde kendine özgü bir deneyime sahiptir. Bu durumda mitoloji, insanın durumunu ve varlığını, yeryüzünde nasıl meydana geldiğini gösteren bir modalite olarak kullanılır. Dahası, normal insanların koşullarının üzerinde üstün bir varlık sunarak insanların hayatlarını yansıtır. Kahraman denilen seçkin varlığın insan psikolojisini ve onun gelişim sürecini, benliğini gerçekleştirmesini, toplumdaki statüsünü ve kişinin toplumdaki rolünü öne çıkardığı da yadsınamaz bir gerçektir.

Kahraman benzersiz başarıları ve yetenekleri olan bir birey olarak görülür. Fakat klasik hikayelerde kahraman bir savaşçı, halkının kurtarıcısı ve lideri olarak görülür. Kahramanlar gösterişli niteliklere ve özel başarılarla sahip olduklarından, her yönüyle insanlık için yüce varlıklar olarak kabul edilmişlerdir. Louis de Bernieres'in *Yüzbaşı Corelli*'nin *Mandolini* romanı bu eski kahramanlar ve onların arkadaşlarıyla bazı benzerlikler gösterir. Bu bakımdan Carlo Piero Guercio kahramanın arkadaşı olarak varlığı kahramanlık örüntüsü ve yolculuğu Antik Yunan arkadaşlık ilişkilerine benzeyen bir karakter türüdür. Buna göre bu tez kahramanlık boyutunda ağırlıklı olarak Carlo Piero Guercio, *Yüzbaşı Corelli* ve *Pelegia* gibi belirli karakterlere odaklanır ve ayrıca kahramanın zorlu yolculuğunda arkadaşın büyük bir ölçüde kahramanın içsel ve dışsal yolculuğundaki önemine vurgu yapar.

Louis de Bernieres'in romanındaki kahramanlık arkadaşlık ilişkileri Achilleus ve Patroclus, Orestes ve Pylades, Theseus ve Pirithous, Agamemnon ve Argynnus, Apollo ve Adonis, Herakles ve Hylas, Enkidu ve Gılgamış gibi mitolojik dostluklarla benzerlik ve farklılıklar sunar. Romanda Carlo ve Francesco, Carlo ve Antonio Corelli, Corelli ve Pelegia'nın farklı dostluk deneyimleri ve mitolojideki bu kahramansı dostluk ilişkilerine ve psikolojik gelişim süreçlerine verdikleri tepkiler araştırmanın ana konusunu oluşturur. De Bernieres dikkate değer bu dostlukları sunarak okuyucuya harikulade mitoloji bağlantılı bir şölen verir. Böylece

kahramanların monomitsel deneyimini yapı bozumuna uğratıp yeniden şekillendirir ve kahramanlığın modern dünyada gerçek anlamını sorgular. Erkeklik algısı ve erkek egemen dünya özellikleri de roman kahramanları üzerinden yeniden yorumlanır. Romandaki karakterlere, kahramanın görevlerini yerine getirmesine, kendini keşfetmesine ve içsel dengesini bulmasına yardımcı olmak için belirli bir süre kahramana bir yoldaşı, bir arkadaşı eşlik eder. Bu yardımcı arkadaş bazen bir yoldaş, bazen bir sevgili ya da bir homoseksüel bir figür olabilir. Bu karakterlerin varlığı, kahramanın gelişimi ve kimliğini yeniden oluşturması için son derece önemlidir. Genellikle bu arkadaşlar ölümün soğuk kollarına teslim olurlar çünkü onların varlığı kahramanın içsel yolculuğu için bir tehdittir. Kahraman yolculuğuna ara vermeden devam etmelidir. Bu açıdan Carlo Piero Guercio, romanda son derece önemli bir yere sahiptir. Eşcinsel bir karakter olarak tanıtilen bu kahraman Roma kökenli bir asker olarak gün yüzüne çıkar. Kökeni eril dünyayı, erkek hegemonyasını ifade eder. Diğer büyük antik kahramanlarla ortak özelliklere sahip olmasına rağmen kendisini erkeksi bir varlık olarak tanımlamaz. Bir kahramanın niteliklerini ve onun yolculuğunu sunsa da kendi kişisel yolculuğunda gerçek kahraman olma konusunda başarısız olur çünkü kendi kimliğini, gerçek benliğini bir türlü toplum baskısı yüzünden ortaya koyamaz.

Bir diğer karakter Corelli ise asker kimliğini reddeder ve bir sanatçı olarak amacına ulaşmaya çalışır. Bir kahraman olarak sunulmasına rağmen kahramanlık anlayışı geleneksel kahramanlık anlayışından çok farklıdır. Yolculuğu klasik bir kahramanın monomitsel deneyimine mükemmel bir şekilde uyar fakat postmodern kahramanlık anlayışı açısından yoruma açık bir karakterdir.

Pelegia romanda kahraman varsayımlarından biri olarak tasvir edilir. Toplumsal normlar nedeniyle bazı güvensizlikleri olan bir kadın kahramandır. Corelli'nin dostluğu sayesinde içindeki gücü keşfeder ve kendi kendine yeten bir genç kadın olarak yeniden doğar.

Bu dostluklar o kaotik dünyada rahatlık ve sevgi sunar. Arkadaşların yardımıyla kahramanlar yolculuklarına devam etmeleri konusunda cesaretlendirilir. Bu arkadaşlık onlara acı dolu dünyada kısa bir mola, güvenli bir liman olur. Fakat vakti geldiğinde zamanı dolan bu dost kahramana veda etmek zorundadır. Bu noktada kahraman, arkadaşının kaybının acısını çeker fakat yine de bu ayrılık kahramanın

iyiliđi ve kahramanın i huzuru ve dengesi iin gereklidir. Bu arkadař kahramana bir ahenk getirir ama aynı zamanda kahramana yıkım ve sefalet de getirir.

De Bernieres romanını okuyan okuyucuyu kahramanlıđın gerek anlamını dostluđun önemini sorgulamaya yönlendirir ve okuyucunun okuma sürecinde yeni anlamlar üretmesine de olanak tanır.

