A JUNGIAN FEMINIST ANALYSIS OF NATALIE HAYNES' THE CHILDREN

OF JOCASTA, ORHAN PAMUK'S THE RED-HAIRED WOMAN AND SIMIN

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PLAGIARISM

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ABSTRACT

This thesis examines three novels, Natalie Haynes' *Children of Jocasta,* Orhan Pamuk's *The Red-Haired Woman,* and Simin Daneshvar's *A Persian Requiem* via the Jungian theory of archetypes and the collective unconscious, and Joseph Campbell's related concept of the Hero's Journey, and the Heroine's Journey, its adaptation by Maureen Murdock. In this context, the thesis also discusses the effect of archetypes and mythology on literature. On this basis, the idea that myths from all over the world share similarities as they are based on archetypes is one of the main ideas of the thesis. Notably, archetypal mythology is reflected in literature via the monomyth, the hero's journey, and the heroine's journey. This inner journey reflects our journey towards psychological healing, growth and individuation, in other words towards finding the identity of the self. This inner journey is also reflected in the mandala archetype. The process of individuation allows the person carrying out this inner journey to go beyond dualities and to become an integrated Self.

All of the novels in this study refer to mythology; they are all, to some extent, rewritings and reversions of the old myths. Through a study of the Greek and Persian myths underlying these novels, the first part of the thesis focuses on the similarities between these myths in the framework of archetypal mythology, including the hero's journey. The second part of this study focuses on the heroines of the novels and their search for identity from the perspective of the heroine's journey. Through this reading, the study concludes that, in the novels, the heroines move beyond traditional gender roles, thus closing the circle of the archetypal journey towards wholeness.

Key Terms*: archetypes, the collective unconscious, mythology, Individuality, Psychoanalysis, Identity, Sexuality, wholeness.*

ÖZET

Bu tez, üç romanı, Natalie Haynes'in *The Children of Jocasta*, Orhan Pamuk'un *Kırmızı Saçlı Kadın v*e Simin Daneshvar'ın *A Persian Requiem*'i, Jung'un "arketipler ve kolektif bilinçdışı "teorisi ve Joseph Campbell'ın "Kahramanın Yolculuğu" kavramı ve Maureen Murdock'un uyarlaması "Kadın Kahramanın Yolculuğu " üzerinden incelemektedir. Bu bağlamda tez, arketiplerin ve mitolojinin edebiyat üzerindeki etkisini de tartışmaktadır. Bu temelde, dünyanın her yerinden mitlerin arketiplere dayandıkları için benzerlikler paylaştıkları fikri, tezin ana fikirlerinden biridir. Özellikle, arketipsel mitoloji, monomit, erkek kahramanın yolculuğu ve kadın kahramanın yolculuğu aracılığıyla edebiyata yansıtılır. Bu içsel yolculuk, psikolojik iyileşme, büyüme ve bireyselleşmeye, diğer bir deyişle benliğin kimliğini bulmaya yönelik yolculuğumuzu yansıtır. Bu içsel yolculuk, mandala arketipine de yansımıştır. Bireyleşme süreci, bu içsel yolculuğu gerçekleştiren kişinin dualitelerin ötesine geçmesine ve entegre bir Benlik olmasına izin verir.

Bu çalışmadaki tüm romanlar mitolojiye gönderme yapıyor; hepsi eski mitlerin yeniden yazılmasıdır. Bu romanlar altında yatan Yunan ve Fars mitlerinin incelenmesi yoluyla, tezin ilk bölümü, kahramanın yolculuğu da dahil olmak üzere arketipsel mitoloji çerçevesinde bu milter arasındaki benzerliklere odaklanır. Bu çalışmanın ikinci bölümü, romanların kadın kahramanları ve kadın kahramanın yolculuğu perspektifinden, onların kimlik arayışlarına odaklanıyor. Bu tez çalışması, romanlarda kadın kahramanların geleneksel cinsiyet rollerinin ötesine geçtiği ve böylece bütünlüğe yönelerek arketipsel yolculuğun döngüsünü tamamladığı sonucuna varmaktadır.

Anahtar *Terimler*: *arketipler, kolektif bilinçdışı, mitoloji, Bireysellik, Psikanaliz, Kimlik, Cinsellik, bütünlük.*

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INTRODUCTION

Mythology reflects who we are: as Campbell declares, ″People say that what we're all seeking is a meaning for life. 1 don't think that's what we're seeking. I think that what we're seeking is an experience of being alive so that our life experiences on the purely physical plane will have resonances within our innermost being and reality so that we feel the rapture of being alive ″ (Campbell, 1988, p.21). This, arguably, explains the continuing power of myths, and their continuing ability to shape society. Mythology contains a message for us; if we focus on it deeply, we can figure out the metaphors and hidden symbols which it contains. All these mythic stories can perhaps be understood as being based on something which Jung referred to as archetypes. These archetypes are constructed in the collective unconscious, which can be described as the unconscious deposit of the world. Jung suggests that ″ as the contents of the collective unconscious are archetypes, the definitive meaning of myth is the expression of archetypes, but because archetypes are innately unconscious, they can express themselves only obliquely″ (Jung, 1998, p.9). In this sense, as Jung suggested ″ the whole of mythology could be taken as a sort of projection of the collective unconscious″ (Jung, 1998, p.6).

According to Jung ″ the archetype does not symbolize something else in turn but is itself symbolized. In every society, mythmakers invent specific stories that express those archetypes, but the mythmakers are inventing only the manifestations of already mythic material ″ (Jung, 1998, p.16). Thus, the material is always there in the collective unconscious of the world, it is just the myths that are translated into the relevant cultural language. In other words, the archetypal image is the same around the world, although its translations and the translators' voices may vary. This is the

reason for the similarities among the mythologies of different areas, then; they all originate from the same deposits of the collective unconscious. Thus, these myths are bound to each other and we can always find similarities between them. On this basis, I aim to find similarities among the myths and the characters of the three novels which I will focus on in this thesis. In this context, this thesis will examine three novels based on rewritings of mythical tales; Natalie Haynes's ″ The Children of Jocasta, Simin Daneshvar's ″ A Persian Requiem ″ and Orhan Pamuk's ″ The Red-Haired Woman ″ These books share two general similarities. The first similarity is that all of these novels are related to the ancient myths of Persia and Greece, notably the myths of Siavash, Rostam, and Sohrab, and Kave from Persian mythology and those of Jocasta, Oedipus, and Antigone from Greek mythology.

The other similarity between these novels is they all contain both a hero's and heroine's journey. These journeys, while obviously sharing similarities, differ from one another; in a Persian Requiem, we can see Zari's quest for wholeness. Zari, one of the protagonists of the novel, tries to defeat the cowardly side of herself and become brave. She tries to find the hero in herself with the help of her husband Yusef, who is her model of a hero and who becomes her mentor, the one who encourages her to find the hero in her deep innermost being. He puts a light in her soul for her to see her true self and to break free from the injustice she has suffered as a woman in a patriarchal society.

The Children of Jocasta, which is a feminist revision of the Oedipus and Antigone myths, completes those myths by supplying a female perspective. Here, the two heroines Jocasta and Ismene try to complete their quest for wholeness. In the last novel, The Red-Haired woman, however, the protagonist, Cem, is male. However, the red-haired woman, Gülcihan, can be related to Jocasta in the old myth just as Cem

plays the part of Oedipus in this novel. Like Jocasta, she is much older than her lover, Cem, who expresses his love to her as follows: ″ I would then run straight to the Red-Haired Woman to confess that I was in love with her and ask her to leave Turgay and marry me instead. What would my mother think? The Red-Haired Woman would no doubt be amused at that: "I'm old enough to be your mother ″ (Pamuk, 2017, p.99). Another thing that makes her similar to Jocasta is that she was also Cem's father's lover; in this sense, she is arguably a mother-figure towards Cem, in addition to being his lover. Cem himself finds this out after learning that he has a son by the red-haired woman.

In addition, Gülcihan, an actress, played the character of Jocasta in the theatre; ″In 1986, in the town of Güdül, I played Jocasta with red hair, shedding genuine tears as I spoke of how I'd inadvertently slept with my own son ″ (Pamuk,2017, p.233). She also played the character of Tahmine, the mother of Sohrab and the wife of Rostam in the old Persian myth, who saw Rostam kill their son without knowing his identity. Thus, arguably, Gülcihan unconsciously compare the two Greek and Persian myths.

The red-haired woman, Gülcihan doesn't want to conform to society's norms and expectations; instead she simply wants to be herself, which is reflected in her interest in reviving the folk theatre, in her unconventional relationships with Cem and his father, and even in her decision to dye her hair red; ″ in my mid-twenties, I was active in reviving the open-air folk theater tradition for modern audiences and hadn't yet begun spinning morality tales out of ancient myths and fables. Though I was full of righteous liberal sentiments, I was basically content. My lover at the time—a handsome militant ten years my senior—had just left me after a secret affair lasting three years ″ (Pamuk, 2017, p.228). In this sense, Gülcihan can be an example of a

woman who has completed her journey towards individuation. She lives without and she does things the way she wants because she believes in herself rather than living according to society's conception of how a woman should behave. Despite the fact that red-haired women are often perceived as fiery and aggressive, for instance, Gülcihan chooses to dye her hair red; "For those of us who become redheads later in life, choosing the color is equivalent to selecting a personality″ (Pamuk, 2017, p.228).

Similarly, she enters into her relationship with Cem fully aware that he is the son of her lover; in fact, she chooses him because he reminds her of his father's love for her. Thus, she never regrets the things she has done, because she was free from worrying about the opinion of others, except for the fateful day when she decided to introduce Cem to his son; ″ I have never regretted any of my decisions after the day I dyed my hair red. My only regret is my hopeful insistence that my son meet and get to know his father. My son was merely trying to defend himself against the blind rage of a man with a gun, who happened to be his father. Enver's only hope coming to the meeting that night was to be finally reunited with the father he'd never known ″ (Pamuk, 2017, p.242). Here then, it is Enver, Cem and Gülcihan son, who plays the part of Oedipus when he kills his father.

This novel, however, relates to the two mythological stories touched upon in the other novels, namely that of Oedipus from Greek mythology and that of Rostam and Sohrab from Persian mythology. Cem consciously compares them to his own life story in his quest to find himself as a hero. In the ″ Red-Haired Woman ″ the writer always builds a bridge between the myth of Oedipus and that of Rostam and Sohrab; the two myths underscore the conflict between father and son, which is a central theme in the novel.

In *A Persian Requiem*, Zari, the wife of the hero, who is herself a heroine in her own right, struggles for the burial of her husband. This motif of wanting the loved one to be buried can also be seen in the well-known Greek tragedy Antigone, in which the eponymous protagonist heroically struggles for her brother's burial. This theme is taken up in The Children of Jocasta, which, as has been noted, is a novel based on the Oedipus and Antigone myths, where Ismene, Antigone's sister, also wants to bury her brother.

According to Jung, our psyche is divided into three parts, the ego, or conscious mind, the personal unconscious, and the collective unconscious. In that the ego refers to our consciousness and identity, it can perhaps be likened to Freud's concept of the ego. The personal unconscious, as in the case of Freud's unconscious, includes repressed material; in the case of Jungian psychology, these take the form of *complexes,* how archetypes are manifested in the personal psyche. Some of the Jungian archetypes of Jung are manifested in the personal psyche, such as the anima or animus. Therefore, we can say that they are parts of our inner personalities because they are in the unconscious and we only become aware of them when we recognize them in ourselves. They are, then, related to the personal and after we recognize them, they appear in the conscious mind. In this context, the feminine image found in the male psyche is referred to as the anima, and the image of masculinity within the psyche of the woman is named the animus.

Another archetype of the personal psyche is the shadow archetype, which refers to the dark side of the self. The shadow consists of repressed harmful or evil thoughts, weaknesses, and repressed instincts, aggression, cowardice, prejudice, hate, and carelessness. The things that exist in the shadow are things that the person feels

shame or guilt about because they are unacceptable thoughts and against morality, so that they are repressed into the unconscious mind.

According to Jung ″the shadow is a moral problem that challenges the whole personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of It involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and It, therefore, as a rule, meets with considerable resistance. Indeed, self-knowledge as a psychotherapeutic measure frequently requires much painstaking work extending over a long period″ (Jung, 1987, p.28).

Thus, the self-actualization, and individuation needed in order to accept and incorporate the shadow. This content has to come to the conscious level in order to be cleansed. Jung suggests that ″ the shadow, for instance, usually has a decidedly negative feeling value, while the anima, like the animus, has more of a positive one. Whereas the shadow is accompanied by more or less definite and describable feeling tones, the anima and animus exhibit feeling qualities that are harder to define″ (Jung, 1987, p.48).

According to Jung, then, ″ the contents of the personal unconscious are acquired during the individual's lifetime, the contents of the collective unconscious are invariably archetypes that were present from the beginning. Their relation to the Instincts has been discussed elsewhere. The archetypes most clearly characterized from the empirical point of view are those which have the most frequent and the most disturbing Influence on the ego. These are the shadow, the anima, and the animus″ (Jung, 1987, p.28).

As we all have both sides of humanity, this makes them both equal; in this regard, no one is better and superior to anyone else. In the Jungian context, the

important thing to achieve the healing of the self in order to achieve individuation, or knowledge of the true self. This is, fundamentally, achieved by incorporating the anima/animus and thus erase the duality within the psyche. As Jung explains, Individuation means becoming an "in-dividual," and, in so far as "individuality" embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's self. We could therefore translate individuation as "coming to selfhood" or "self-realization" (Jung,1967, p.182).

As has been noted, the collective unconscious refers to the unconscious of the world and contains archetypes. This, then, is the place where myths originate, and, ultimately, this is the reason for the similarities between these myths around the world. All mythological stories around the world contain a hero; the hero of the myth can be understood as the archetypal hero translated into a variety of cultural forms. According to Jung ", there are as many archetypes as there are typical situations in life" (Jung, 1987, p.48). Jung suggested that "archetypes are an inborn tendency" which play a role in influencing human behavior in the phases of the ego, which represents the conscious mind. Secondly, they influence the personal unconscious, which contains memories including repressed memories. Finally, they influence and shape the collective unconscious.

As has been noted, archetypes are the reason for the similarities between myths around the world. Moreover, it can be argued that these archetypes also survive in the transformation of mythology into literature, as in the case, for instance, of contemporary revisionist novels such as the *Children of Jocasta,* which is a rewriting of the old myths of Oedipus and Antigone.

One of these archetypes which can be seen frequently in literature as well as mythology is known as the monomyth, a concept developed by Joseph Campbell.

According to the monomyth, the archetypal hero undertakes a journey that follows a certain formula, and which is repeated over and over again in myths around the world, symbolizing the life cycle. The fact is, in most of the myths the hero is male, so this is one of the reasons that has prompted writers to rewrite these stories from the female perspective and to focus on the female hero in the story.

Retelling myths from a female perspective is frequently known as feminist revisionist mythmaking; this aims to give previously silenced female characters a voice, and perhaps an agency, of their own. According to Ostriker" Though the language we speak and write has been an encoding of male privilege, what Adrienne Rich calls an "oppressor's language" inadequate to describe or express women's experience, a "Law of the Father" which transforms the daughter to "the invisible women in the asylum corridor" or "the silent woman" without access to authoritative expression, we must also have it in our power to "seize speech" and make it say what we mean. Women writers have always tried to steal the language " (Ostriker, 1982, p.69). Thus, the female author chooses to write on her terms, she chooses to put her own experience as a woman into the story and rewrite the old myths, which were based on man's language and man's privilege.

In this way, a woman can break her silence, silence, and passivity that have been created by a male-oriented society in which woman has traditionally been seen as Other. Thus, these female authors start with rewriting myths because these were the first stories to be told by men and in a male cultural language. In effect, then, they seek to 'fix' the story by allowing it to be told from both male and female perspectives. For example, in the *Children of Jocasta*, Natalie Haynes tries to fill the missing female point of view in the myth of Oedipus by telling the story from the perspectives of Ismene and Jocasta.

While the focus is on the hero's journey in *The Red-Haired Woman, I* focus on the heroine's journey in *The Children of Jocasta* and *A Persian Requiem,* as the protagonists of these two novels are female. The heroine's journey, adapted from Campbell's hero's journey, emphasizes that woman also has a quest in this world and it is not only men who can become heroes. As Maureen Murdock suggested, "Women do have a quest at this time in our culture. It is the quest to fully embrace their feminine nature, learning how to value themselves as women and to heal the deep wound of the feminine. It is a very important inner journey toward being a fully integrated, balanced, and whole human being " (Murdock, 1990, p.9).

On this basis, this thesis will contain 3 parts. Of these, the first part will focus on the mythological origin of the characters in the novels. Thus, mythology forms the basis of these novels, just as, in Jung's view, it forms the basis of the whole world in the form of archetypes. Thus, all of these stories are linked to mythic heroes which, as Campbell, for instance, notes, can be found in myths all over the world. In this sense, then, all of these myths are bound to each other, as will be established through a comparison of the Greek and Persian myths on which these novels are based.
The second part of the thesis will concentrate on the rewriting of these mythological figures in contemporary novels and will discuss the purported reasons behind their rewriting. In this second part, the focus is also on the origin of the characters in the novels and where they come from.

All the characters are from the old myths; some of them like Jocasta and Oedipus directly derive from the old myths, but in *A Persian Requiem*, for instance, the characters rather symbolize characters from the ancient myths. For example, Yusef is not himself a mythological character; instead, he arguably symbolizes both Kave the blacksmith and Siyavash from Persian mythology. In this context, the main

focus of the study will be on hero myths, which, notably in the view of Campbell, are archetypal, representing the psychological life cycle. The hero myth contains the birth of the hero and his lifetime, including the struggles he undergoes and his death of the hero. In some cases, however, the quest is not over even following the death of the hero; the challenges which beset him may continue to be faced by future generations. The third part of the thesis is also based on the quest, but this time on the archetypal journeys underscoring the development of the heroines of the novels; for this reason, this chapter focuses on the two novels with primarily female protagonists, *Children of Jocasta* and *A Persian Requiem*. The theoretical basis here, then, is on the heroine's journey and the heroines' quest for wholeness as depicted by Maureen Murdock. According to Maureen Murdock, "the heroine's journey is a woman's search for wholeness in a society in which she has been defined according to masculine values " (Maureen Murdock, The Heroine's Journey, p.2). Thus, by undertaking this journey to the self, the woman redefines her identity and, ultimately, achieves wholeness. In this context, the similarities and differences between the protagonists and their struggles for fulfillment will be examined.

The focus in this part is, then, mostly on the female characters' individuation and their struggle to achieve wholeness and the authentic self. For example, in the *Children of Jocasta*, Natalie Haynes rewrites the ancient myths of Oedipus and Antigone from the perspective of two female characters, Jocasta and Ismene. Not only are these characters provided with a voice in the novel, but they also arguably undertake the heroine's quest for wholeness. In this novel Jocasta, for instance, does not kill herself because, as in the traditional myth, she feels guilty and ashamed about marrying her son; rather her suicide can be understood as self- sacrifice. Sick with the plague, she sacrifices herself to prevent passing on the disease to her children.

In the rewritings of these myths, then, woman, who was once defined by man, defines herself; she begins the journey to find her true self. On this journey, she recognizes " the other " in herself, in terms of the animus.

She notices, then, that she is both self and other at the same time, and tries to unite these aspects of her being to become a whole human being. This inner journey can be compared to a mandala, which symbolizes the journey of self-actualization. Thus, from this perspective, the dualistic world should be reunited. The world is not, then, just one-sided; women, just like men, should also be allowed to have a voice and to undertake their journey to wholeness. This, then, is one way to balance the world and, ultimately, to heal it.

1: THEORIES OF MYTHOLOGY, ARCHETYPES AND THE COLLECTIVE UNCONSCIOUS

For thousands of years, myth has played a central role in people's lives. As far back as the Paleolithic age, people painted their myths on the walls of their caves, and told these stories in their clans. The stories were about good and evil, beasts and the savior, the hero's quest to win a battle or war or to free people from evil. These stories were about God and creation, and explained how the world was formed, the existence of natural phenomena such as the seasons, and the creation of human beings. These tales varied according to cultural tradition, but, in every society, had the power to shape that society and its people's beliefs. Although these stories are different from each other in some ways, they have something in common in that they are based on archetypes. We can see very similar fundamental images in all of them, and these are the primordial images or archetypes. Thus, we can find the same archetype in different myths even from different parts of the world.

The concept of the archetype was first introduced in Jungian psychology, also known as analytic psychology. According to Jung, archetypes are contained in the collective unconscious. In Jungian psychology, the human psyche contains three parts: the ego, the personal unconscious and the collective unconscious. The ego according to Jung is the center of the field of consciousness, the part of the psyche where our conscious awareness resides, as does our sense of identity and existence. The ego represents the conscious mind and it contains thoughts, memories, and emotions, senses, which a person can be aware of. The second phase of the psyche is the personal unconscious. According to Jung, the "Personal unconscious is the state of repressed or forgotten contents."(Jung, 1987, p.3). The third phase of the human psyche, which is the deepest

layer of the psyche, is the collective unconscious. Jung suggests that "this deeper layer is called collective because this part of the unconscious is not individual but universal. It has contents and modes of behavior that are more or less the same everywhere and, in all individuals"(Jung, 1987, p.3).

Thus, through the collective unconscious, we share the same elementary and fundamental images, motifs and primordial thoughts, namely archetypes, which we inherit from the universe itself. These archetypes can be best expressed in myths and fairytales. According to Robert A. Segal, for instance, " archetypes are unconscious not because they have been repressed but only because they have not yet been made conscious. For Jung and Campbell, myth originates and functions not as for Freud and Rank, to satisfy neurotic urges that cannot be manifested openly but to express normal sides of the personality that have just not had a chance to realization"(Segal, Rank, Raglan & Dundes ,1990, p.19)

The archetypes, then, are essentially unconscious, and they potentially reveal our true selves to us because they mirror our innermost being. We can find them in different myths and tales, and the similarity between myths becomes manifest, because we see the same structure or the same thing happen in different stories around the world. In this sense, myth also refers to a psychic phenomenon because it also derives from the archetypal content of the collective unconscious.

Jung gives us a complete definition of the archetype; he states that, " In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent

forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents " (Jung, 1987, p.43). While the content of the personal unconscious was once conscious but has since been forgotten or repressed, then, the content of the collective unconscious has never been conscious, but, rather, has always been unconscious. Although the archetypes are unconscious, however, they become available to the conscious mind once we recognize them, and we are able to see them in different things around us and within us

On this basis, Jung explains the origin of these archetypes as follows; "it seems to me that their origin can only be explained by assuming them to be deposits of the constantly repeated experiences of humanity" (Jung, 1998, p.5). Of course, this does not mean that they are made up consciously, but they are the unconscious effects of a shared human experience.

According to Jung, " the contents of the collective unconscious are archetypes and the definitive meaning of myths is the expression of archetypes. But because archetypes are innately unconscious, they can express themselves only obliquely, through symbols " (Jung, 1998, p.9). For this reason, symbols play an important part in reading myths; indeed, it is only through them that myths can be expressed and interpreted. In mythology, then, symbols are metaphorical and they refer to something in our psyche. In this sense, myths want us to go deeper into our innermost being and find ourselves. Thus, as Jung suggested "the psyche contains all the images that have ever given rise to myths, and that our unconscious is an acting and suffering subject with an inner drama which primitive man rediscovers, by means of analogy, in the processes of nature both great and small" (Jung, 1987, p.7). Therefore, reading the symbols of a myth is the key to reaching its meaning, which resides in the archetypes of the collective unconscious.

The language of myth is, then, the primordial language and in order to understand that language we have to learn about the archetypes and discover their meaning. According to Jung "myths are intended by the unconscious to reveal its contents to those whose myths they are. To reach their intended audience, myths must be translatable into a language the audience knows. Just as archetypes must be translated, however insufficiently into myths, so myths must be translated, however insufficiently, into the language of those whose myths they are" (Jung, 1998, p.9). Thus, in order to find the hidden meaning in the archetype we must first find them in the mythic stories and, as we realize them, they begin to be conscious and we can find them and recognize them. After recognizing them we have then to follow the symbols and their metaphoric meaning in order to translate this mythic symbolism into to our (conscious) language.

Through the study of archetypes and their meaning through myth, then, we can understand our innermost being, as well as gain inspiration for dealing with different situations in life, as archetypes are models of people, situations and behavior which are manifold As Jung states "there are as many archetypes as there are typical situations in life" (Jung, 1987, p.48). Before exploring Jung's archetypal theory in more detail, however, and its development in the theories of critics such as Frye and Campbell, some alternative theories of myth, including those of myth as ritual and as primitive science, will be explored.

1.1. Myth as ritual

Mythology has been interpreted from the perspectives of various theories, including the comparative and ideological perspectives, ritual, psychoanalysis or structuralism. Thus, these perspectives provide various ideas about myth and its function, which will be briefly explained below. Firstly, myth has often been

understood in the context of ritual. The myth and ritual, or myth-ritualist, theory maintains that myths and rituals operate together. According to the myth ritualist theorists, then, myth and ritual are intimately connected and, in fact, cannot exist without each other. According to Eric Csapo, for instance, "myths are embodiment of dogma, they are usually sacred, and they are often associated with theology and ritual" (Csapo, 2005, p. 4). Myth ritualists, then, believe that myth explains what ritual enacts; in this sense, myth is to serve rituals, a connection which dates back to the agricultural age.

William Robertson Smith pioneered the myth-ritualist theory. According to Smith, myth arose only to explain the origin of ritual: in his view, "it may be affirmed with confidence that in almost every case the myth was derived from the ritual, and not the ritual from the myth " (Segal, 1998, p. 18). Thus, he argues that first ritual existed, and myth came into existence to explain the origin of the ritual. In this context, Smith declares a warning against the anachronistic "modern habit ... to look at religion from the side of belief rather than of practice" (Segal, 1998 p. 102). In classical Greece, for example, "certain things were done at a temple, and people were agreed that it would be impious not to do them. But if you had asked why they were done, you would probably have had several mutually exclusive explanations from different persons, and no one would have thought it a matter of the least religious importance which of these you chose to adopt" (Segal, 1998, p. 2).

According to Segal "At the same time, in this view, ritual was more important in antique religion than myth: this mythology was no essential part of ancient religion, for it had no sacred sanction and no binding force on the worshippers. The myths connected with individual sanctuaries and ceremonies were merely part of the apparatus of the worship; they served to excite the fancy and sustain the interest of the

worshipper; but he was often offered a choice of several accounts of the same thing, and, provided that he fulfilled the ritual with accuracy, no one cared what he believed about its origin" (Segal ,1998, p.2). Following Smith, Edward Tylor was an important figure in the ritualist theory of myth. For Tylor, myth is always and exclusively an account of events in the physical world. In contrast to Smith, however, Tylor views myth as more important than ritual, which is the application, not the subject, of myth. Thus, myth constitutes creed, merely expressed in the form of a story.

For Tylor, myth serves the same function as science and is indeed the ancient and primitive counterpart to modern science. James Frazer was the one who continued this theoretical approach to myth; indeed he " developed the myth-ritualist theory far beyond that of his close friend Smith. For him, myths describe the character and behavior of the gods, while "Rituals seek to curry divine favor. Rituals may presuppose myths, which would suggest what activities would most please the gods, but they are otherwise independent of myths"(Segal, 1998, p.4). For Frazer, there could not be ritual without myth, so this is why myth is important for him, in order to create the ritual: "Myth for Frazer is the script, or libretto, of ritual. The myth describes the life, death, and rebirth of the god of vegetation"(Segal, 1998, p.4). In this sense, it provides ritual with meaning; "For the Frazer of the combined stage, myth, as for Smith, explains the point of ritual, but not just once the meaning of ritual has been forgotten. Rather, myth gives ritual its meaning. Ritual would not be undertaken without myth. One would not ritualistically kill a king without the myth of the death and rebirth of the god of vegetation"(Segal, 1998, p.5).

In this sense, myth is seen as an essential component of ritual, but myth can exist independently of ritual, a view held by later theorists of myth such as Campbell; "Campbell would doubtless assume that every ritual has an accompanying myth, but

neither he nor Rank assumes that every myth has a ritualistic counterpart"(Segal, Rank, Raglan & Dundes ,1990, p.11). Thus, in this view, while myth and ritual are connected, they are not the same thing. In some cases, the connection between myth and ritual persists, for example, the ceremony of jumping over fire which is connected to the myth of Siavash in Persian mythology or the ceremony of the sorrow of Siyavash (Siyavashun), which can be seen in *A Persian Requiem*. However, arguably there are only few myths which become ceremony and ritual, and myth is not just there to serve the ritual; rather the content of myth is significant in its own right.

According to Robert A. Segal, myth ritualist theory has largely fallen out of favour: "Most of the theorists of myth and most theorists of ritual have rejected the myth ritualist theory. They have mentioned that myth and ritual have existed independently of each other. Most theorists of myth have focused on myth alone. Even those theorists of myths or of ritual who have accepted some linkage between myth and ritual have usually limited the tie to a fraction of myth and rituals"(Segal, Rank, Raglan & Dundes ,1990, p.16)

1.2. Archetypes and the Collective Unconscious

According to Jung, as has been briefly touched upon above, every human has two types of unconscious mind, which he calls the individual unconscious and the collective unconscious. The individual unconscious consists of the repressed memories, desires and dreams of the individual. The second type of unconscious is the collective unconscious, which consists of shared primordial images and is, in a way, the unconscious of humanity which we all inherit. Archetypes represent universal patterns and images, which form the part of the collective unconscious. As Jung says, the primordial images, or archetypes, are inborn. Archetypes do not have a well-

defined shape but, from the moment that they become conscious, we begin to recognize them. These archetypes impress, influence and fascinate us, and can influence our personal unconscious and our ego. They can also provoke deep and intense emotions. More specifically, archetypes can influence human behavior in the three phases of the psyche which according to Jung contains three parts: the ego, personal unconscious and the collective unconscious. Archetypes can influence the ego, which represents the conscious mind. Moreover, they influence the personal unconscious, which contains memories including repressed memories. Finally, they influence and shape the collective unconscious, which represents a form of physiological inheritance. Jung suggested that ″the most powerful ideas in history go back to the archetypes″ (Jung, 19981). These primordial images provide the basic foundation of how to be human, and are related to the basic functions of our psyche. In other words, archetypes symbolize the basic human motivations, values and personalities, and can appear in dreams, myths, folktales, fairytales and visions. Thus, ″For Jung myth functions at once to reveal the existence of the archetypes of the unconscious, to humans to encounter those archetypes, and to guide humans in encountering them″. In this way, ″myth for Jung serves multiple function. Myth serves to reveal to consciousness the collective unconscious. Because the collective unconscious is inherently unconscious, it can communicate with unconscious only indirectly, through intermediaries like myth ″ (Jung, 1998, p.85).

Thus, for Jung myth serves to express and clarify the reality of unconscious being. For Campbell, in turn, ″myth serves four distinct functions : to instill and maintain a sense of awe and mystery before the world, to provide a symbolic image for the world such as that of the Great Chain of being, to maintain the social order by giving divine justification to social practices like the Indian caste system, and above

all to harmonize human beings with the cosmos, society, and themselves"(Segal, Rank, Raglan & Dundes ,1990, p.10).

According to Jung, ″Each archetype requires an infinite number of symbols, as many symbols as there are dimensions of the archetype″ (Jung, 1998, p.40). Thus, we inherit these archetypes as we inherit our patterns of behavior. Jung claimed that genetic memory is inherited from the world. It includes the same phobias which all human beings share, including the fear of specific objects or certain situation. For example, the phobia of snakes, called ″Ophidiophobia″, is manifested in children even when there is no reason for it and there is no traumatic origin for their fear. In this context, the mythologized snake archetype appears in various mythologies of the world and is connected with, among other things, jealousy, the demon and the trickster. The devil in Genesis, who speaks with Adam and Eve, can be understood in terms of the trickster archetype, and takes the shape of a snake. We can also see the snake archetype in Shakespeare's Othello, when he refers to jealousy as a green-eyed monster.

According to Jung, ″the whole of mythology could be taken as sort of projection of the collective unconscious ″ (Jung,1998, p.6). In this context, Campbell states, ″Read myths. They teach you that you can turn inward, and you begin to get the message of the symbols ″ (Campbell,1988, p.34).

These mythic stories, then, are repeated over and over again, albeit with cultural variations, and are constructed on the basis of archetypes. These myths and archetypes were formed unconsciously but they have the power to shape society and the world. For Freud everyone has similar experiences because everyone in society goes through basically the same situations and has the same dreams. In this sense,

then, according to Freud ″ similar experiences are bound to give rise to similar myths ″ (Jung, 1998, p.16). He says that myths are our public dream, which reflect what we want to be, so we put our wishes into the stories in order to satisfy our unconscious desire. While Jung implies that the archetypes shape us, Freud says that we are the ones who, effectively, create and shape the archetypes.

As has been noted, myth has been approached by different theorists in different ways; for some theorists, myths are difficult to interpret because their meaning is symbolic rather than literal. For Taylor, for instance, myth is science; ″ myth for him is the primitive counterpart to modern scientific theory, and it is by analogy to modern scientific theory that elucidates myth″ (Jung, 1998, p.21) However, symbolic myth is also a great way to reach the unconscious mind, which, in its way, is scientific too. Symbols, then, are the way to connect the conscious and unconscious mind. According to Jung ″ A word or an image is symbolic when it implies something more than its obvious and immediate meaning, it has a wider unconscious aspect that is never precisely defined or fully explained ″ (Jung, 1969, p.22)

These archetypes are similar around the world, just as the experience of people worldwide, which has shaped and been shaped by these archetypes, is also similar. Regarding these similarities, Jung suggests that ″ there are two possible explanations : diffusion and independent invention. Diffusion means that myths originate in one society and spread elsewhere. Independent invention means that every society invents myths on its own. The prime argument of diffusionists is that the similarities among myths are too precise to have arisen independently. The prime among argument of independent ″ inventionists ″ is that the similarities are too widespread geographically to be the product of diffusion ″ (Jung, 1998, p.13). What is clear is that these mythic stories resemble each other around the world; it is almost as if they came from the

same place. The collective unconscious makes this possible because it consists of the same beliefs, ideas, motifs and the same primordial images which we all inherit. In addition to Jung, other theorists have been concerned with the issue of the similarity of myth across the globe, such as Frazer and Taylor. Frazer thinks the similarities between myths arose because of independent invention; he suggests that ″ the similarities among myths stem from independent invention trough experience, while ″ for Taylor everyone is born with a need to explain the world, but explanations themselves are not innate, because all primitives experience the same perplexing phenomena, and because all primitives sensibly postulate gods to account for them, myths are bound to be similar ″ (Jung, 1998, p.15). In this context, Frazer argues that myth can be understood as early attempts to explain natural phenomena in the absence of science; ″everyone is born with a need to eat, but the explanations of the source of food are not innate. Where moderns invent science to explain the source of food, primitives invent myths. Because all primitives experience hunger, and because all primitives postulate gods to account for the source of food, myths are bound to be similar ″ (Jung, 1998, p.15).

For Freud, in contrast, myth can be understood in terms of our repressed drives. Notably, ″ everyone is born with an incestuous drive that surfaces at age three to five. Everyone experiences that drive individually. From one's forebears one inherits only the drive itself not their experience of it. Myths are invented as one indirect, disguised, compensatory outlet for the blocked drive. Again, similar experiences are bound to give rise to similar myths″ (Jung, 1998, p.16). In contrast to all of them, Jung "contends that everyone is born not merely with a need of some kind that the invention of myth fulfills but with myths themselves. More precisely, we are all born with the raw material of myths but material already elevated to the mythic

level. Myth makers start with the archetype themselves, for example the archetype of hero″ (Jung, 1998, p.16). Thus, for Jung, we all share the material of myth in the archetypes which are found in the collective unconscious.

In every society "myth maker invents specific stories that express those archetypes, but the myth makers are inventing only manifestation of already mythic material ″ (Jung, 1998, p.16). Thus, this can explain the similarities between myths all over the world; as the material is the same and because they are related to psychic material, the stories which different peoples invent also resemble each other. Thus, the myth maker translates the archetype or the material of myth to a language which all the people from that specific place would understand. In another part of the world, myth makers again translate those specific archetypes into their own cultural language. In this way, the same mythic material and the same archetypes are spread all over the world, and are repeated over and over again. For example, in two different parts of the world, Greece and Iran, we have two hero myths which are almost the same, the myths of Achilles and Esfandiyar.

Both stories deal with the themes of invulnerability and becoming immortal. Invulnerability expresses the long–term desire of mankind to achieve immortality. This motif has been presented in various ways among the myths of various nations. Again, because everything in myth refers to psychology, we can interpret this term from a psychological perspective to reveal the unconscious. Thus, as Jung suggested, ″ myths are original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings″ (Jung, 1998, p.3). Therefore, invulnerability is something which people, from the first days of our existence, have wanted to achieve; humans have wanted to be godlike and immortal so no one could harm or kill them. Hence, this is a common theme of myth. The theme of immortality can also be

seen in the myths of the ″ tear of the phoenix ″ and of the ″ Nushdaru ″, the healing water. Thus, although these examples come from two different areas of the world, both deal with healing water, which allows people to become invulnerable. Similarly, Achilles and Esfandiyar both become invulnerable with the touch of the water of life given to them by their mothers. Esfandiyar᾽s mother puts the new born baby in the water of life in order to make him invulnerable, but his eyes were closed and he became invulnerable everywhere except for his eyes. Achilles' mother also takes his heels and puts him into the water of life in order to make him invulnerable, so he becomes invulnerable everywhere except his heels. Both of them were killed by an arrow shot by the enemy in battle.

This shows that they still had weaknesses; their invulnerability was not complete. The Greek Achilles' heel and the Persian Esfandiyar᾽s eye are portrayals of human weakness in the face of death. If we look at these myths from a psychological point of view, we can say that the all human beings have their own weaknesses and fears, which can lead to their defeat. Thus, no-one is completely invulnerable. As Jung suggests, then, ″ the primitive mentality does not invent myths, it experiences them ″ (Jung, 1998, p.22). In this way, ″ Myths are more than archetypes. They are stories that, read symbolically, contain archetypes. An archetype is not merely a motif within a myth but a motif within many myths. Any myth ordinarily contains multiple archetypes, trough one archetype is often dominant ″ (Jung, 1998, p.43).

Thus, the world is full of archetypes, and when we begin to recognize them in different situations, our point of view toward the world changes. In a sense, then, they show us our innermost being, and we begin to know ourselves better. In this way, because myths reflect who we are, they continue to play an important role. There are different views about mythology and how theorists look at mythology. ″ For Rank, we

have to read myth symbolically. Because the real subject of myth for them is the family. The figures in hero myths symbolize the mythmaker or the reader and his parents. It is then confusing for Rank to identify the hero with the ego as if the hero's parents represented other parts of the mind. Because the real subject of the hero-myth for Campbell is the mind, namely the ego and the archetypes of the collective unconscious. By contrast, Raglan reads myth literally, so that "Stories about heroes are really about the hero "(Segal, Rank, Raglan & Dundes ,1990, p.26).

Jung compares the collective unconscious to instincts; he suggested that ″ the hypothesis of the collective unconscious is, therefore, no more daring than to assume there are instincts. One admits readily that human activity is influenced to a high degree by instincts, quite apart from the rational motivations of the conscious mind. So, if the assertion is made that our imagination, perception, and thinking are likewise influenced by inborn and universally present formal elements, it seems to me that a normally functioning intelligence can discover in this idea just as much or just as little mysticism as in the theory of instincts″ (Jung, 1987, p.44).

Although we perhaps no longer read myths as such, they have been transferred into literary form. In these rewritings, we can find another version of the old myths. *The Children of Jocasta*, for instance, is a rewriting of the myth of Oedipus and Antigone. In this way we can perceive myth in a new way, and hear the voices of those who were silenced in the original myth itself. For example, we can hear the voice of Ismene in *the Children of Jocasta*, where she is depicted as being as brave as Antigone. Thus, myths have had a considerably impact on contemporary literature. In their rewriting of these myths, the writer feels that there is something missing in the story or something could be changed.

Another way in which myths are kept alive is through traditions. Maybe people do not read mythic stories, but they know them through traditions. In Iran, for example, while people may not read the myth of Iran's creation, they still maintain the traditions which symbolize the creation myth. In the creation myth the god, Ahora Mazda creates the world in 6 phases, and in the last phase he creates the first human who is named Kiyomars. The Persian calendar is structured around these events, and the Iranian New Year is the birthday of Kiyomars, the first human being. Iranians design a table for the New Year, and on that table before everything there is a mirror. This mirror symbolizes Kiyomars's creation; people look in this mirror during the New Year ceremony and remember that they are human, and that the first human was created on that day. Some of these traditions which emerge from mythology are evident in *A Persian Requiem.* ″ indeed; the novel's name itself originates from mythology; the Persian name of the book is ″ Suvashun ″ or ″ Siyavashun ″, which means the sorrow of Siyavash, a Persian hero from the Sahname of ″ Ferdowsi ″. Shahname is the great Persian epic poem which includes most of the Persian mythological characters and stories. This book named after the sorrow of Siyavash because he was killed innocently; thus, Siyavash is the symbol of innocence in the Persian mythology and literature.

In this way, myths are behind the stories of these three novels, indeed we can say that they are the unconscious layer of the novels. Although the writer conveys them to the conscious layer of the novel, these characters originate in the mythological, unconscious layer of the novel; without knowing the myths which inform them, then, we cannot achieve a sufficient understanding of the novels.

1.3. Northrop Frye: A Structuralist and Psychoanalytic Interpretation of Myths

Another important theorist of myth is Northrop Frye, who focused on the connection between myth and literature from a Jungian psychological and structuralist perspective. He focused in particular on the structure of the myths. According to Northrop Frye, then, "Every human society possesses mythology which is inherited, transmitted and diversified by literature"(Frye, 1990 p.13). So, in this sense, literature is a form of conscious mythology in which the essence of the work of art of all nations is fundamentally one, because, as in Jung's view, we inherit them from the collective unconscious.

According to Northrop Frye, the different phases of literature are described as: literal, descriptive, formal, mythical and anagogic. In each phase, the symbol is named differently. In the literal phase the symbol is classified as a motif, in the descriptive phase, the symbol is a sign, In the formal phase it is an image, in the mythical phase the symbol is an archetype and in the anagogic phase a monad. Among these phases, then the archetype belongs to the mythical phase. In this sense, an archetypal image doesn't simply refer to something in the world. Frye provided the image of the tree to support his idea. The image of the tree does not just refer to the tree itself, but is laden with an emotional and symbolic charge; when an image, for instance, the tree evokes particular feeling like hope and sense of renewal, it manipulates the tone and feeling of the text. The tree as archetype also appears in literature, beginning as far back as the book of Genesis. Considering the tree as an archetype is considering how it functions intertextually, across multiple texts. Many texts have the tree as a symbol, its archetypal nature is indicated by its repetition in

different texts. Symbols in the anagogic phase refer to universal meaning. These symbols could be found in mythology as well, for example, the conflict between good and evil, man and nature etc. In fact, a symbol itself can good and evil at the same time. The symbol of the snake, for instance, is both good and evil.

Fry also refers to the seasons, and by analogy the life cycle in his archetypal theory. Each season refers to a different, broad, genre of literature. In this theory, the comedy genre represents spring, romance is connected to summer, tragedy to autumn and satire to winter. Fry's archetypal criticism, then, is a kind of criticism which deals with the conventions, genres, traditions, and literature.

There is a huge reference to metamorphoses in both Greek and Persian mythology and literature, for instance, making it one of the important elements and structural facts in both traditions. The metamorphoses often take place at the hand of gods or goddesses, for the punishment of humans. Alternatively, metamorphosis can take place between the gods and goddesses, as we can see in the case of Zeus and Metis and the birth of Athena from Zeus's head. In Persian mythology and literature, metamorphoses also have an important place. We can see the metamorphoses in a Persian book named, "*A Thousand and One Nights",* in this book, the protagonist named "Shahrazad", is the wife of the king, she has to tell a story to the king every night in order to avoid being killed by him. The fundamental element of this book is metamorphoses, but this time these metamorphoses happen at the hand of the wizards of the city for the punishment of ordinary people. Given the amount of metamorphoses in this book, the reader should take nothing for granted, as even the walls and statues and the animals could be human being who have been transformed. " the young girl continues: these two dogs are actually my sisters who transformed and become dogs by magic of the wizard " (thousand nights*,* 1964, p.212).

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1.4. The Hero Myth

Joseph Campbell is best known for his work on the hero's quest in myth. In his well-known book, *The Hero with A Thousand* Faces, he uses the Jungian archetype in his analysis, although he does not call himself a Jungian. According to Robert A. Segal "Campbell differs most with Jung over the origin and function of myth. Where for Jung the archetypal contents of myth arise out of the unconscious, only in some works of Campbell do they do so. Even then, sometimes the unconscious for Campbell is, as for Freud, acquired rather than, as for Jung, inherited. Other times the contents of myth contents ∶ Campbell calls " archetypal " simply because they are similar worldwide emerge from the imprint of either recurrent or traumatic experiences."(Segal, Rank, Raglan & Dundes ,1990, p.10). Thus, for Campbell, we all have repressed unconscious desires which create and are reflected in myth; hence, despite the differences with Jung's approach, we can analyses them as archetypal myths.

For Campbell, one of the essential archetypes of most myths is the hero and his quest which Campbell calls the ″Monomyth″, as it recurs over and over again in myths all over the world. In that sense, most of the hero stories are basically the same. The other types of archetypes are, in a way, linked to the hero archetype, and appear in the hero's journey. The journey which the archetypal hero undertakes symbolizes the life cycle. On his way, the hero meets other archetypal characters who motivate him or hinder him on his journey, such as the villain, the monster, the helping animals, the redeemer, the self and the shadow etc.

The story of the hero thus follows a certain formula, as the same things happen to the hero on his quest in myths around the world. According to Robert A. Segal ″ in each

case the hero is born illegitimately, out of the fear of the prophesy of his future greatness is abandoned by his father, is saved by animals and raised by a lowly couple, fights wars, returns home, defeats his persecutors, frees his mother, becomes king, founds a city and dies young"(Segal, Rank, Raglan & Dundes ,1990, p.7). Thus, most of the heroes who we know follow this pattern, for example Siyavash and Oedipus are both pushed away by their parents because of a prophesy and are raised by others, and both die young. Rostam and Sohrab both fight wars with animals, beasts and people. The basis and foundation of most hero's myths are, then, similar to each other because they follow this basic pattern.

There have been multiple analyses of the hero's quest and the hero's life carried out by various theorists; for some of them, the first half of the hero's life is important, including how the hero is born and what happens during the hero's childhood. Conversely, some theorists emphasize the second half of the hero's lifetime, including his quests and his eventual death. For Freud and Rank, the first half of the life of the hero is important. Robert A. Segal states that ″ when Freud says that the rest of happiness is the capacity to work and love, he is clearly referring to the goals of the first half of life which for him apply to all of life"(Segal, Rank, Raglan & Dundes ,1990, p.13). This is because Freud declares repeatedly that the human psyche and personality is shaped during the first 5 years of life, hence in the first half of life. For Freud, once the personality is shaped it is hard to make any difference to it or change it so the developments in the first half of life continue throughout life.

Rank also emphasizes the first half of the hero's lifetime. The hero is heroic because he struggles through difficulties in his life, and he must win battles in order to, eventually, be recognized as King. According to Rank, then, ″ the hero is heroic

because he rises from obscurity to the throne. Literally he is an innocent victim of either his parents or, ultimately, fate"(Segal, Rank, Raglan & Dundes ,1990, p.13).

If we accept that myth is a representation of our repressed desires, as Campbell and Freud put forward, this change from having nothing to having everything is one of people's best-known desires and wishes. They dream of achieving what they cannot in real life, and myth gives them this possibility to fulfill their wishes; in this way, myth can be understood as a public dream, as Campbell states. In this context, for Jung, unlike Freud and Rank, the second half of the hero's life is important. According to Robert A. Segal, ″ for Freud and Rank heroism involves relations with parents and instincts. For Jung heroism in even the first half involves, in addition, relations with the unconscious. Heroism here means separation not only from parents and anti-social instincts but also from the unconscious. Every child's managing to forge consciousness of the external world is for Jung heroic"(Segal, Rank, Raglan & Dundes ,1990, p.16). Like Jung, Campbell also deals with the second half of the hero's life, notably on the adventures of the hero. Campbell's hero must, then, complete his journey, which includes adventure and quest.

1.5. The Heroine's Journey and Feminist Revisionist Mythmaking

According to Segal, Rank's hero must be the son of the royal family or at least distinguished parents. Thus, ″ literally or consciously, the hero, who is always male, is a historical or legendary figure like Oedipus″ (Segal, Rank, Raglan & Dundes ,1990, p.13). ″ However, Campbell's hero needs not be male, though often he is. However, notably, Campbell later allows for female heroes"(Segal, Rank, Raglan & Dundes ,1990, p.17).

However, generally speaking, woman seems to be inconspicuous in mythology; although there were female heroines, their role was inferior to that of the male heroes. Most of the quests of the hero were carried out by males, and this fact has led woman writers to not only to rewrite some mythological stories from the perspective of the (female) heroine, but also to adapt Campbell's theory of the hero's journey to the heroine.

In her Mythic Journeys, for instance, Maureen Murdock argues that the masculine journey is different from the feminine journey; notably the heroine's journey is one of deep soul-searching and self-examination; " The feminine journey is about going down deep into the soul, healing and reclaiming, while the masculine journey is up and out, to spirit" (Murdock, 1990, p.1). Thus, for Murdock, the heroines' journey is not about the things she must do and the beasts she must kill; instead the heroine's journey is the quest for psychological wholeness. The heroine's journey is, then, a continuous cycle of development, growth and learning. According to Murdock ″ the journey begins with the heroine's search for identity. This "call" is heard at no specific age but occurs when "older self" no longer fits" (Murdock, 1990, p.20). Thus, this can happen at any time, although it frequently starts when the woman leaves home for a reason, such as marriage, work or travel. For example, for Zari, the woman protagonist of *A Persian Requiem*, this journey starts with her marriage, after which she wants to find herself and begin the journey towards wholeness. At the end of the novel, she finds the hero within herself and, thus, has completed her quest.

This journey often happens when a woman decides to not play the traditional female role in patriarchal society in which she is viewed as an object, expected to be a tool for the needs of man. In a patriarchal society, woman is expected to be pretty and raise the children for the man. Even in mythological stories, most of the wars happen

ostensibly because of a woman; in the *Aeneid,* for instance, Aeneas and Turnus (and their armies) come to blows over the marriageable Lavinia, daughter of King Latinos. Even more famously, in the *Iliad*, Helen of Troy's beauty sparks the war between the Greeks and Trojans, However, as Ostriker, for instance, points out, female authors have challenged this idea; "The donnee of H. D.'s three-part Helen in Egypt is that Helen of Troy-our culture's archetypal woman-as-erotic-object-was actually a male-generated illusion, a "phantom," and that "the Greeks and Trojans alike fought for an illusion" (Ostriker, 1982, p.79).

Thus, for centuries the woman has been seen as an erotic object; the persistence and repetition of this stereotype suggests its archetypal nature. For centuries, then, even millennia, woman has been seen as a tool, a sexual object for man's pleasure and desire. As Ostriker notes, "Achilles, the great protagonist of the Iliad, is H. D.'s paradigmatic patriarchal male as Helen is the paradigmatic female. Heroic, male centered, immortality-seeking, Achilles ruthlessly leads a group of "elect" warriors dedicated to discipline and control, called (punningly) "The Command." To Achilles, woman is either sacrificial victim or sexual spoils" (Ostriker, 1982, p.81).

Thus, in most of the stories written by male writers the role of woman was just this. But the re-writing of myths helps woman to start a new journey and complete her quest. In patriarchal society, man tends to depict woman in terms of nature and as a giver of life, a goddess of fertility; however, while these depictions at first glance seem to glorify woman, they in fact portray her as passive and inferior. Thus, they cannot hide the reality of the oppression of woman in such a society. Women are silenced, without permission to speak or to write, or to play a part in society.

In this sense, woman would remain as a victim in patriarchal society unless she does something for herself; in this sense she should pick up her pen and start to write, to create a room of her own, and not accept always being second. In this context, she should rewrite the tales which had been written against her, she should change the stereotypes against her, and renew the old stories and add her experience to them. In this sense, female revisionists seek to (re)write mythological stories from the female perspective, allowing woman to be a participant, and even a heroine, and not just a passive onlooker.

In her article *The Thieves of Language: Woman Poets and Revisionist Mythmaking*, Alicia Ostriker argues that "myth is quintessentially intimate material, the stuff of dream life, forbidden desire, inexplicable motivation-everything in the psyche that to rational consciousness is unreal, crazed, or abominable " (Ostriker, 1982, p.72). She begins with the idea that, in patriarchal society, woman does not have a voice or a language of her own; she thus has to steal language from male writers. According to Ostriker" Though the language we speak and write has been an encoding of male privilege, what Adrienne Rich calls an "oppressor's language" inadequate to describe or express women's experience, a "Law of the Father" which transforms the daughter to "the invisible women in the asylum corridor" or "the silent woman" without access to authoritative expression, we must also have it in our power to "seize speech" and make it say what we mean. Women writers have always tried to steal the language" (Ostriker, 1982, p.69).

Thus, because she doesn't have a language of her own and her own style of writing, female writers make their point by 'stealing' the language of male writers: women have to rewrite what male writers had previously written before, as man's privilege, and add the female experiences to the story, in this way, woman need no

longer be silenced, and can speak about herself as she is, not merely mirroring the silent and pretty women in men's stories. In this way, women can shatter the stereotypes against them and no longer be the oppressed.

Alicia Ostriker and other feminist revisionist mythmakers thus try to escape from male oriented language and make the language woman's own, in a room of her own. As Ostriker asks; "Does there exist, as a subterranean current below the surface structure of male-oriented language, a specifically female language, a "mother tongue?" (Ostriker, 1982, p.69). Possibly, this specifically female language is a language in which the reader can feel the woman characters' emotions and experiences; this is precisely which, generally speaking, we cannot find in the language of male writers. In most of their stories, woman is simply a tool, and her feelings and subjectivity are frequently ignored. This, then, largely explains why women writers revise traditional mythological stories. In *The Children of Jocasta*, for instance, Natalie Haynes rewrites the myths of Oedipus and Antigone, giving voice to previously relatively minor female characters like Jocasta or Ismene. In a sense, she adds the woman's experience and joys and fears to the story of Oedipus. In this context, Alicia Ostriker wants to "suggest the idea that revisionist mythmaking in women's poetry may offer us one significant means of redefining ourselves and consequently our culture" (Ostriker, 1982, p.71).

Thus, from this perspective, the broader project of revisionist mythmaking this is not just about poetry, novel or any kind of literary text, but is rather about redefining woman's position in the culture, and to demonstrate that woman also can be a hero. Thus, for Ostriker "Whenever a poet employs a figure or story previously accepted and defined by a culture, the poet is using myth, and the potential is always present that the use will be revisionist: that is, the figure or tale will be appropriated

for altered ends, the old vessel filled with new one, initially satisfying the thirst of the individual poet but ultimately making cultural change possible" (Ostriker, 1982, p.72).

For Alicia Ostriker, then, revisionist mythmaking is about correcting the base in patriarchal society, and about correcting the stereotypes of woman in such a society. Thus, she argues that," Since the core of revisionist mythmaking for women poets lies in the challenge to and correction of gender stereotypes embodied in myth, revisionism in its simplest form consists of hit-and-run attacks on familiar images and the social and literary conventions supporting them" (Ostriker, 1982, p.73). Thus, the revisionist writer has to renew the old story and have something new to say. As Ostriker suggests, " revisionism correlates with formal experiment. This is important not only because new meanings must generate new forms when we have a new form in art, we can assume we have a new meaning-but because the verbal strategies these poets use draw attention to the discrepancies between traditional concepts and the conscious mental and emotional activity of female re-vision. As it accentuates its argument, in order to make clear that there is an argument, that an act of theft is occurring, feminist revisionism differs from Romantic revisionism, although in other respects it is similar" (Ostriker, 1982, p.87).

2:MYTHOLOGICAL ORIGINS AND DEVELOPMENT OF THE MAIN CHARACTERS OF THE NOVELS

The characters in these novels are mirroring the archetypal mythic characters on which they are based. In this way, the life cycle of the archetypal mythological heroes is repeated over and over again; for example, the Persian myth of *Siyavash* and *Kave* can be found in *A Persian Requiem*, and their story is reflected in Zari and Yusef, the novel's protagonists.

On this basis, this chapter discusses the origin of the protagonists of the novels *The Children of Jocasta*, *A Persian Requiem*, and *The Red-Haired Woman*. All of the protagonists of these novels exist in mythology or with reference to mythology, so these books can be considered revisionist versions of the old myths: as Alicia Ostriker points out, "Whenever a poet employs a figure or story previously accepted and defined by a culture, the poet is using myth, and the potential is always present that the user will be revisionist: that is, the figure or tale will be appropriated for altered ends, the old vessel filled with new wine, initially satisfying the thirst of the individual poet but ultimately making cultural change possible" (Ostriker, 1982, p.72).

Two of the novels examined here were written by woman writers, and they can arguably be considered feminist revisions of the myths. Natalie Haynes' *The Children of Jocasta* aims to add a new dimension to the Oedipus myth. In the novel the Oedipus myth is explored from a female, arguably a feminist perspective. In the original myth woman had no voice and no choice, she should be silent and obey the rules, Jocasta there is just a tool who not speak and just marries a boy who was too young for her. Thus, Natalie Haynes discovers the missing part in the Oedipus myth, and tries to improve it, uncovering a secret story which was buried alongside Oedipus

and Jocasta. She also realizes that Ismene is not given a voice in *Antigone,* so she decides to let her speak in her novel.

A Persian Requiem can be understood as the story of the heroine's quest for wholeness. She is a heroine who finds the hero within herself. The novel refers to two Persian myths: the old myth of Siavash, who was the symbol of the innocent hero, and also to the myth of Kave the blacksmith. *The Red-Haired Woman* is also a revision of two myths, that of the myth of Rostam and Sohrab, from the Shahname, and the Greek Oedipus myth. Thus, Pamuk compares the two myths within the plot of the book and investigates the relationship and battle between father and the son in both stories.

As has been noted above, almost all of the characters of these novels have their origin in mythology, referring back to the mythic heroic stories. The first characters to be explored are Siavash and Kave, and their influence on *A Persian Requiem*. These characters do not exist as such in the novel; however, they are symbolized in the main characters of the novel, Zari and Yusef. Thus, Yusef represents both Siavash and Kave at the same time. He stands against the oppressor and wants to defend the rights of the people and he speaks the truth just like Kave, although he is innocent just like Siavash. Yusef's death also symbolizes the death of Siavash, because they died in a similar fashion. Zari is also influenced by the character of Siavash. She is like him in that she fights for what she wants, but right after her husband's death she almost becomes Siavash. In this way, after her husband's death, her personality changes and she complete her quest as the heroine. Her story can also be discussed in parallel with the myth of Antigone, who fights to bury her brother.

According to Jung, ″ Myth serves to reveal to consciousness the collective unconscious. Because the collective unconscious is inherently unconscious, it can communicate with unconscious only indirectly, through intermediaries like a myth ″ (Jung, 1998, p.85). In this way, these archetypes unveil the reality of the collective unconscious so, in this sense, we can say that the archetypal hero pattern is shaped unconsciously and it is formed and fixed over time by repetition. Thus, for analyzing the archetypal mythic hero, we need one or two patterns which have been established by theorists, such as Campbell and Otto Rank.

Rank covers the first half of the life of the hero, while Campbell focuses on the second part of the hero's life; together, then, they cover both halves of the hero's life. Robert A. Segal bases his pattern on the myth of Oedipus"(Segal, Rank, Raglan & Dundes ,1990, p.24). The pattern is as follows:

1) The hero's mother is a royal virgin

2) His father is a king

3) Often a near relative of his mother

4) The circumstances of his conception are unusual

5) He is also reputed to be the son of god

6) At birth an attempt is made, usually by his father or his maternal grandfather to kill him

7) He is spirited away

8) Reared by foster parents in a far country

9) We are told nothing of his childhood

10) On reaching manhood he returns or goes to his future kingdom

11) He is victorious over a king or a giant, dragon, or wild beast

12) He marries a princess

13) He becomes king

14) For a time, he reigns uneventfully

15) He prescribes laws

16) Later, he loses favour with the gods or his subjects

17) He is driven from the throne and city

18) He meets with a mysterious death

19) Often at the top of hill

20) His children, if any, do not succeed him

21) His body is not buried

22) He has one or more holy sepulchers

Thus, the hero goes through situations in which he can move from having nothing and being an ordinary person to having everything and being successful, although in some cases, he loses everything he had again. In other words, it is precisely this falling and rising which make him a hero. In this context, in order to better understand the mythological characters in the novels, their original myths will be discussed below.

2.1. The myth of Siyavash

Siyavash's myth is found in the Shahname of Ferdowsi. Siavash in Persian means *"the hero who owns a black horse "*, and his story is the largest in the Shahname. Siavash was one of the heroes who had the gift of God, and, according to the old myth, his mother was a goddess who disappeared after giving birth to Siavash. Ferdowsi describes him as beautiful and handsome; every woman falls in love with him the first moment they see him and this also proves that his mother was a goddess. Thus, this part of the story fits the first step of the hero's journey according to Rank and Campbell.

Siyavash was the son of a king (2), thus according with the second step of the hero's journey. When he was born, astrologers came and told the king that his son's destiny would not be a good one, and that he would die at a young age. In most of the hero's lives, a prophecy is made about them in their childhood which later becomes the cause of the hero's death. This fact can be a reminder of the conflict between fate and free will. In both Siyavash's myth and the Oedipus myth, their families tried to escape their fate but, after all, they could not avoid it. As the oracle said of Oedipus, " You are fated to couple with your mother, you will bring a breed of children into the light no man can bear to see – you will kill your father the one who gave your life" (Sophocles, 1942, p. 297). However, Oedipus' fate would perhaps have been very different if his parents had accepted his fate and not tried to escape or control it. By attempting to control fate, they unwittingly contributed to its fulfillment.

Siyavash's father had also been upset about the prophecy regarding his son, and he sent Siyavash to the great hero, Rostam (Ferdowsi, 2006, p.316). Here, we can see the 7th step of the hero's journey, where he is spirited away. This occurred at the time that Rostam had killed his son, and, as he was upset and lonely, he asked the king if he could raise his son; this is Rostam's first real experience of fatherhood. Thus, Siyavash was raised by someone else, not his family, which fits in with the 8th part of the hero's journey, according to which he is raised by foster parents in a far country.

Siyavash was, then, raised by Rostam, who later taught him how to fight. When he got older, Siyavash wanted to go back to his father Keykavoos, and when he came back to their castle, his stepmother, Sudabe, fell in love with him the first moment that she saw him (Ferdowsi, 2006, p.321). This, then, fits the 10th step of the hero's journey, according to which the hero returns or goes to his future kingdom on reaching manhood. However, he didn't accept his stepmother's advances, and this

one-sided love resulted in his imprisonment. This part of the story is very similar to the story of Joseph in the Old Testament when Potiphar's wife saw him and fell in love with him. She invited him to ″ come to bed with me ″ (old testament, Genesis,39.7) but he didn't accept: ″ She caught him by his cloak and said, "Come to bed with me!" But he left his cloak in her hand and ran out of the house. When she saw that he had left his cloak in her hand and had run out of the house, she called her household servants. "Look," she said to them, "this Hebrew has been brought to us to make sport of us! He came in here to sleep with me, but I screamed. When he heard me scream for help, he left his cloak beside me and ran out of the house ″ (old testament, Genesis,39.12). In this way, she tried to make him appear guilty, so she kept the cloak beside her until Potiphar came. When he came his wife went to him and told the story to him, just like the way that Sudabe had told her story to her husband. She said ″ When his master heard the story his wife told him, saying, "This is how your slave treated me," he burned with anger. Joseph's master took him and put him in prison, the place where the king's prisoners were confined ″ (old testament, Genesis,39.19). Thus, as in Siyavash's story, Joseph is imprisoned because of the love and conspiracy of Potiphar's wife.

In Siyavash's story, the king sets a huge fire and asks Siyavash to jump over the fire; if nothing happens to him, the king will proclaim his innocence. This was a test to prove people's innocence, and was based on the belief that judgment belongs to God and, as God has power over nature, and the fire is part of nature, the fire would indicate if he was guilty or not (Ferdowsi, 2006, .322). If he wasn't guilty the fire would not hurt him, as the fire was the symbol of innocence and would not burn the innocent. Before he jumps, he announces ″if I am guilty, I ask God to burn me in this fire and shall God not save me ″ (Ferdowsi, 2006, p.325). However, Siyavash jumps

over the fire and he does not burn. In this way, Siyavash becomes the symbol of innocence in Persian literature This part can also be compared to the story of Abraham in the Quran, when the king of time, Nimrud, felt that his Kingdom was in danger because of Abraham, he throws him in the fire, but God prevented him from burning in the fire: "We [Allah]said,"O fire! be coolness and safety upon Abraham″ (Quran, chapter21.69). Thus, he came out of the fire safe, like Siyavash, to show to Nimrud that God is with him. The fact that he is not burned in the fire also symbolizes Abraham's innocence, as it does in the case of Siyavash.

This jumping over the fire became a traditional ceremony in Iran which still continues and which takes place on the last Wednesday of the year. People jump over the fire to remember the innocence of Siyavash, and they believed that their guilt would burn in the fire and they would become as innocent as Siyavash after jumping over the fire. In this way, they give their illnesses, weaknesses, and guilt to the fire to burn and they believe that they will receive health, power, and innocence from the fire. A similar fire ceremony can also be seen in Turkey, where it is known as hidrellez.

After a while, Siyavash went to war with Afrasiyab, the king of Turan, but Afrasiyab wrote a letter in order to make peace, which Siyavash accepted. However, his father was so angry about this that Siyavash left home and went to Turan, to the castle of Afrasiyab, and wanted to live there (Ferdowsi, 2006, p.360). In time, he married the king's daughter, Farangis, and Afrasiyab gave him a city. Here we can see the 12th part of the hero's journey, according to which the hero marries a princess.

Ahriman, the evil trickster, made Afrasiyab kill Siavash because of his jealousy. The archetype of the trickster can often be seen in hero myths. Heroic stories

are always characterized by the fight between good and evil, heroic and villainous characters, the trickster is always the villain. The ″Trickster inherits no place he can call home; he is an outsider. He has no job, he is frequently prematurely made responsible for his welfare; he undergoes a rude awakening, or initiation, that shocks him into an awareness of what he must do to survive. Because he lacks the strength and integrity to impose his will on a hostile world, he adapts himself to diverse situations by serving different masters, inventing clever ruses, or wearing a variety of masks during a peripatetic life of alternating good and evil fortune ″ (Scheub, 2013, p.10). Generally, the trickster is someone who breaks the rules of God or nature; the trickster is, then, a Deceiver; liar and trouble-maker.

The trickster character, then, brings disorder; he tries to make things complicated and breaks the rules of nature, the gods and kings. The trickster can be known as the devil, which can only be defeated by the savior; in this sense, the trickster possesses characteristics of the anti-hero. Moreover, tricksters are known for their jealousy. Shakespeare, for instance, speaks about jealousy in Othello in the following way, ″ Beware of jealousy, my lord! It's a green-eyed monster that makes fun of the victims it devours ″ (Shakespeare, 2002, p.99). This, in turn, reminds us of the snake, also known as the jealous trickster.

The trickster, then, often wants to ruin the hero's happiness due to his jealousy. The trickster attempts to awaken jealousy between the other characters, thus provoking them to ruin each other's lives and, ultimately, to kill each other hurt each other, because the tricksters are destroyers. They destroy because this is all the trickster character is about, this fact can be seen in the battle between Rostam and Sohrab. In that story, the trickster makes them kill each other, so that a father kills his own son.

Thus, Ahriman was jealous of Siyavash's happiness, but after everything he had done Siyavash was happy, he had a beautiful wife and a beautiful city. However, Ahriman succeeds in making Afrasiyab jealous of Siyavash and provokes him to kill Siyavash although Siyavash didn't do anything wrong. Farangis heard about what his father attempted to do and went to beg him to not kill her husband (Ferdowsi, 2006, p.401). but Afrasiyab didn't listen to her and cut Siyavash's head off (Ferdowsi, 2006, p.402). When the Iranians heard what happened to him, they went to Turan to avenge him, and war broke out between Iran and Turan.

From Siyavash's blood, a flower grows, which is called "fritillaria". This flower is the symbol of the death of Siyavash because its head faces down; it is also known as the tear of Siyavash. According to Ferdowsi, this flower looks down because it is sorrowful for Siyavash and cries in silence for his innocence and death. This flower can perhaps be compared to the flower of Adonis in Ovid's *Metamorphoses*. Venus was attracted by the young Adonis, but he was more interested in hunting, and died after he was injured by a boar. After Adonis' death, Venus decided to metamorphose him into a flower. ″ but not everything is in your power! Adonis, memorials of my sorrow will remain forever, and every year the image of your death will be performed and give a re-enactment of my grief ″ (Ovid, 1998 ,1100). Venus creates the anemone flower from his blood; this flower becomes the symbol of her frustrated love: ″ she sprinkled the blood with sweet-scented nectar, which, on contact, made the blood froth up, the way clear bubbles rise in yellow mud. Before an hour passed, a flower grew there, the color of blood, a bloom like pomegranates bear, that fruit which hides its seed beneath a hardened skin? But one cannot enjoy this flower long, for its petals are attached so lightly, in gusts of wind

they quickly fly away, and from those winds, the flower gets its name, for people call it the anemone″ (Ovid, 1998, 1110).

Rostam cries because of the death of Siyavash for 7 days and, for this reason, when someone dies in Iran, the ceremony of his death is held on the 7th day. There is a ceremony for the sorrow of Siyavash named ″Suvashun″, which still continues. Suvashun is also the original Persian title of *A Persian Requiem*. Thus, in A Persian Requiem we can also see this ceremony of the sorrow of Siyavash at the end of the book.

2.2. The myth of Kave

The story of Kave the blacksmith is also a very important myth which can be found in the Shahname of Ferdowsi. As is evident from his name, Kave was an ordinary indigent man who couldn't tolerate injustice in society, and started to fight against the oppressor. At that time, Zahhak who was the trickster, ruled over the city and, at the same time, worked with Ahriman the trickster (Ferdowsi, 2006, p.43). He was called the snake-headed man because he had 2 snakes on his shoulder, who had to be fed with human brains. This snake on his shoulder is connected with the figure of Medusa in Greek mythology who was a snake-haired woman: the snakes which she had instead of her hair kill, just like the snakes on the Zahhak's shoulders. In both myths, the snakes kill people; Medusa kills people who look her in the eyes by transforming them to stone. Zahhak has to give the human brain to the snake to not die himself. So that he ordered to bring him the human brain. Thus, every day his executioner goes into the city and bring back two people, then cuts their heads off and gives their brain to the snakes of Zahhak (Ferdowsi, 2006, p.36).

Kave couldn't tolerate the injustice of the king. He rose up against him and became the leader of the people and the voice of those who cannot defend themselves. (Ferdowsi, 2006, p.47). In *A Persian requiem*, Yusef's character is similar to that of Kave the blacksmith; like Kave he could not tolerate injustice. He became the voice of the oppressed and he died because of this. As he said, " It would've been easier for our fathers," said Yusef, "but if we don't take action, it will be harder for our sons. Our fathers had to face one usurper who became Shah and unfortunately, they gave in to him, so that now we have to face two usurpers. Tomorrow there will a third, and before we know it, even more, the day after that … and they'll all be guests at this table … ″ (Daneshvar, 1991, p.179). Thus, he wants to do something for society and for the people whom he lived with, just like Kave. He believed that ″ someone has to do something″ (Daneshvar, 1991, p.204) and that's why he becomes the one who does something for the people who are afraid to act in order to be free of colonialism.

Kave, then, becomes the voice of the people against the oppressor; the people themselves could not stand up against their oppressor without a powerful leader and peacemaker. He attends to another hero called Fereydoon, and with his help and that of the people they succeed in killing Zahhak, and in bringing peace to the city again (Ferdowsi, 2006, p.53) Yusef in *A Persian Requiem* is also a leader and peacemaker. His personality is very similar to that of Kave, he also stands up and fights against the oppressor and injustice, thus becoming a symbol of peace. Thus, his character is influenced by both that of Kave the blacksmith and that of Siavash, as he is killed by his oppressors. Thus, he dies innocently just like Siavash; his death leads his wife to find her inner hero. Thus, Zari herself continues the way of her husband, who was Kave and becomes Siavash.

We don't know much about Kave the blacksmith as there is only a small part about him in the Shahname. However, as has been noted, he becomes transformed from an ordinary man into a hero, and the leader of the oppressed people against the oppressor. Thus, Kave can arguably be compared to Prometheus in Greek mythology in that both of them stood against the great oppressor of their time, Kave stands against Zahhak to free people from the oppression, and Prometheus stands against Zeus and steals fire from him, bringing it to Earth to give to humans. However, while Kave was not imprisoned for what he did, Prometheus was. Thus, both of them are heroes because they take risks in order to serve people.

2.3. Rostam and Sohrab

Another Persian myth, which is referred to in The Red-Haired Woman, is the myth of the heroes Rostam and Sohrab. In the novel, the myth is linked to the myth of Oedipus from Greek mythology.

Rostam was a great hero of the Shahnameh. His father Zal was the king, which fits into the second point of the hero pattern, as described above. He was special from the first moment he was born: "The babe was like a lion, A hero tall and fair to look upon. He was unusual. Both men and women wondered at him, none had heard of such an elephantine child" (Ferdowsi, 2006, p.150). He had a large body and his father had to break his mother's rib to take the baby out. He undertook his first battle with a beast at age 8(Ferdowsi, 2006, p.166), and we know nothing else about his childhood, which accord with the 11th and 9th stages of the hero pattern respectively. He was given seven duties (Ferdowsi, 2006, p.223) which consisted of fighting with beasts and dragons. These duties are very much like Hercules' twelve labors, and this fact makes these two heroes similar; in fact, their first duties were the same, to fight

with a lion. In other words, Rostam can be likened to a Persian Hercules; most of his life was taken up with battles with dragons and wild beasts, or with war between two cities. Both Rostam and Hercules killed their children, Rostam kills his child without knowing him and Hercules becomes mad because of Hera and kills his children and wife, Megara. So, we can say that both kill their children unconsciously, Hercules because of madness and Rostam, because he does not recognize his child.

After he completed these seven duties, the tragedy of Rostam and Sohrab occurs. This myth is one of the most famous myths in Persian literature. At the beginning of this story, Ferdowsi writes about life and death and the injustice of life (Ferdowsi, 1010, p.274). Rostam went to Turan (the old name of Turkey) and the daughter of the king, Tahmine, falls in love with him. Ferdowsi declares that Tahmine was a pure woman who fell in love with him after she heard the great stories of his battles. She went to Rostam and confessed her love to him (Ferdowsi, 2006, p.276)

They marry secretly there, according with the 12th step of the hero pattern, and Tahmine gives birth to Sohrab. However, Rostam had to leave because he had to go to battle. In addition, no one knows they were married except Tahmine's father, so no one knows that Rostam is Sohrab's father. At his birth, Rostam gives the baby a necklace to be a sign for his son and then leaves the city. Sohrab grows up without knowing his father, and he also becomes a hero like Rostam. At the age of 10, no one could beat him in battle, and he spent most of his life as a warrior just like his father. (hero pattern number 11). He asked Tahmine who his father was, and Tahmine told him that it was Rostam (Ferdowsi, 1010, p.292).

Sohrab goes to Iran to find Rostam and to be made king. Afrasiyab, who was the great enemy of Rostam, heard that and he thought that he would make him kill

Rostam (Ferdowsi, 1010, p.294). However, the king of Iran heard that Sohrab was coming to kill him, so he asked Rostam to help him. Afrasiyab knows that Rostam is Sohrab's father, but, as he was his enemy, he makes them fight each other. Here, the trickster is Afrasiyab. Afrasiyab doesn't tell Rostam's name to Sohrab (Ferdowsi, 2006, p.299), so neither of them knows the other, and they start to fight. They fought 3 times and in the third battle Rostam breaks Sohrab's back and stabs him (Ferdowsi, 2006, p.304). While Sohrab was dying, he tells Rostam that his father, Rostam, would avenge his death. He shows the sign which his father had given to him to prove that he is the son of Rostam (Ferdowsi, 2006, p.309). When Rostam sees the necklace, he tells him that he is his father and goes to find Nushdaru, which is the cure of all injuries and illnesses. He finds it and brings it to him but it was too late and his son died (Ferdowsi, 2006, p.312). This scene is very important in Persian literature, and there are many poems dealing with it. Moreover, it became a proverb in the Persian language and it is used when something must happen but it's too late for it, as Rostam only realizes that Sohrab is his son when it is too late, and Ahriman the trickster achieves his purpose. One of the famous poems about this is by the Iranian poet″ Shehryar ″. In the poem, the speaker loves someone but his lover marries someone else. While he was dying, she came to the hospital and that moment is described in the poem with reference to the myth of Rostam and Sohrab:

You have come, at last, my dearest, but why so late?

Oh faithless, now that I have so fallen, why so late?

A panacea and you have arrived after Sohrab's death

Oh, stone-hearted, you might have come sooner, why so late.

After what happened Rostam goes to kill Afrasiyab, Afrasiyab was invulnerable except his eyes and Ahriman told this to Rostam so he killed him by the arrow into his eyes.

At the center of the myth of Rostam and Sohrab is the fact of the Father-Son Conflict, which can be seen in other myths too. Cronus, who swallows his children, is an example of a father who kills his children. Then one of the children, Zeus, comes and kills his father. The Oedipus myth is one of the stories which deals with the conflict between father and son. As is discussed further below, the myth deals with a son who escapes his destiny but then eventually kills his father without knowing it, just like Rostam who kills his son without knowing him.

There is also an Irish myth which is very similar to that of Rostam and Sohrab; the myth of *Cuchulainn and Connla*. In this myth, like Rostam, a great warrior Cuchulainn had a love affair with a warrior woman called Aoife. In the Persian myth, Rostam left his wife while she had his baby, and Cuchulainn also leaves his wife while she has his baby. Both heroes, however, choose their baby's name: Cuchulainn told his wife to name his son Connla, while Rostam named his child Sohrab, Rostam gives a necklace to his son as a sign; in the Irish myth, Cuchulainn gives Connla a red-gold ring. An important difference between these two myths is that Cuchulainn marries another girl named Emer, and this provokes Aoife's jealousy. Connla like Sohrab learns the great skills of war and both become great warriors like their fathers. In the Irish myth, Aoife put three prohibitions on her son: ″ She told him he was never to give way to any man, he was never to give his name first, and he was never to back down from a fight, even if he knew it would be the death of him ″ (the-son-of-Cuchulainn) this becomes the reason of Connla's unpremeditated death. In Sohrab's myth, Afrasiyab was the one who prevents the father and son from knowing

each other. Like Rostam and Sohrab, this Irish father and son do not want to fight each other but they end up fighting against their will. Connla, like Sohrab, was a good warrior but their fathers were better. Both fathers defeat their sons; they both recognize their sons after they are mortally injured. Both of the fathers had no one to take revenge on because they were the ones who killed their sons.

2.4. The Oedipus myth

The Greek tragedy Oedipus the King is based on the myth of Oedipus, which can be likened to the story of Rostam and Sohrab with an important difference: in the myth of Oedipus it is a son who kills his father. According to Robert A. Segal, the Oedipus story provides a standard of the hero pattern:

″ His mother Jocasta is a princess (hero pattern number 1) and his father is a king, Laius (hero pattern number 2) who like her, is a near relative of his mother (hero pattern number 3) of the line of Cadmus. he has sworn to have no connection with her, but (hero pattern number 4) he does so when drunk probably (hero pattern number 5) in the character of Dionysus. Laius (hero pattern number 6) tries to kill Oedipus at birth but (hero pattern number 7) he is spirited away, and (hero pattern number 8) reared by the king of Corinth. (hero pattern number 9). We hear nothing of his childhood but (hero pattern number 10) on reaching manhood he returns to Thebes, after (hero pattern number 11) gaining victories over his father and the sphinx, he (hero pattern number 12) marries Jocasta, and (hero pattern number 13) becomes king. For some years he (hero pattern number 14) reigns uneventfully, but (hero pattern number 16) later comes to be regarded as the cause of the plague and (hero pattern number 17) is deposed and driven into exile. He meets with (hero pattern number 18) a mysterious death at (hero pattern number 19) a place near Athens called the steep

pavement. He is succeeded by (hero pattern number 20) Creon, through whom he was deposed, and though (hero pattern number 21) the place of his burial is uncertain, he has (hero pattern number 22) several holy sepulchers"(Segal, Rank, Raglan & Dundes ,1990, p.139).

There are some similarities between these heroes too, for example, the life circumstances of Siavash and Oedipus are similar. There was a prophecy against them the moment they were born; in the Oedipus myth, the prophecy says that the king's son will kill his father, while in Siyavash's myth the prophecy says that he will die young. These prophecies make their parents send them away from home, from the place where they belong. Thus, for the same reason, they are both spirited away from their homes, a fact that is pivotal in both their stories. If Siyavash had stayed at home, his mother in law would have known him from his childhood and would never have fallen in love with him. However, because he was sent away, he becomes a stranger to her and this fact allows her to fall in love with him. The story of Oedipus is similar in this respect; if he had stayed at home, his mother would have recognized him and she would have never married him, and he would never have killed his father unconsciously. This shows the power of the prophecy and destiny in both stories: that whatever the hero does, his life circumstances lead him to that exact moment. As Campbell argues, "in many ways the saga of Oedipus is one of being weakened by believing that fate alone is a greater force than free will, even though there is indeed something dark and unformed in the psyche that believes such to be so"(Campbell, 1993, p.55).

Another similarity between Oedipus and Siyavash is their relationship with their mothers. Siyavash's mother in law falls in love with him and Oedipus also marries his mother. When he realizes years later that he had married his mother and

killed his father, he blinds himself. Siyavash's death is also indirectly connected to his mother in law's love for him. As a result, he leaves home again, and goes to the city where he eventually dies. The similarities between these myths open a portal to the idea of primordial images, and appear to prove that there is a deposit of precordial images that contain different situations. These situations are repeated over and over again, thus shaping the archetype. In this case, then, the fundamental archetype of these stories is a mother who falls in love with the son and the archetype of escaping from the prophecy and the power of that prophesy over the hero's life.

According to Jung the whole of mythology could be taken as a sort of projection of the collective unconscious. Like similar figures or patterns which are projected into legends and fairy tales or upon historical person ″ (Jung, 1998, p.69). all patterns of myth occur through repetition. Thus, when we read myths, we notice these similar patterns and can find the unconscious patterns behind them. In other words, these patterns are projections of the collective unconscious and, by recognizing them, we can bring them into consciousness. According to Jung, then, the ″ Hero myth is an unconscious drama seen only in projection, like its happenings in Plato's problem of the cave. The hero himself appears as a being of more than a human structure″ (Jung, 1998, p.69).

The Red-Haired Woman is a novel which incorporates these two mythological tragedies, the myth of Rostam and Sohrab and the Oedipus myth. In a way, then, it undertakes a comparative mythological approach to these myths, in that the novel deals with the themes of killing the father and killing the son. The red-haired woman Gülcihan, can be an equivalent character to Jocasta, the mother and the wife of Oedipus. In the Children of Jocasta, the story of Oedipus is told from Jocasta and Ismene's perspective. Here the story changes and it can be said that the story becomes

more realistic. Jocasta, Antigone, and Ismene are the heroines in this novel and they are the ones who fight for what they want and who they want to be. An important characteristic of a hero is to be savior; the savior is there to serve someone. However, this idea varies according to different theorists. Thus, according to Segal, ″ For Rank, heroes are heroic because they serve themselves. For both Campbell and Raglan, heroes are heroic because they willingly or unwillingly serve their communities. For Raglan, heroes in myth serve their communities by their victories over those who threaten their people's physical welfare. Hence Oedipus defeats the sphinx who is starving Thebes. Heroes in ritual serve communities by their sacrificial deaths. In both myth and ritual heroes are ideal kings″(Segal, Rank, Raglan & Dundes ,1990, p.25).

In this context, all the heroes which I mentioned here served their communities by protecting them from dragons and beasts. They all fought battles to serve their communities. Most of the heroic adventures start with a blunder—apparently the merest chance. This is the thing in which calls the hero to adventure because the hero wants to reveal the meaning of it; it can perhaps be compared to the rabbit in the story of Alice in Wonderland, it's a little thing which reveals an unsuspected world. ″ As Freud has shown, blunders are not the merest chance. They are the result of suppressed desires and conflicts. They are ripples on the surface of life, produced by unsuspected springs. And these may be very deep—as deep as the soul itself. The blunder may amount to the opening of a destiny ″(Campbell,1993, p.46).

2.5. The Reflection and Effect on Literature

These stories form the basis of the three novels which will be analyzed here. These novels can be considered revisions of the old mythology, or modern myths, because they contain and rework elements and characters of the ancient myths. The

novels all refer to mythological heroes; for example, most of the names of the characters in *A Persian Requiem* are from the *Shahname* of Ferdowsi, like Khosrow, Abol Ghasem, Rostam and Sohrab, who here are two brothers.

Thus, there is a strong intertextuality between the novels and mythology. For example, in *A Persian Requiem* when Zari goes to Sohrab's tent the moment she sees the paintings there, which depict mythological figures, she is shocked by their beauty, ″ Zari had never seen a more beautiful tent in her life than that wandering capital. What carpets and rugs. The inside was painted with designs of legendary Shahname heroes such as Rostam, Ashkbus, Esfandiyar, Sohrab and other characters whom Zari didn't recognize ″ (Daneshvar, 1991, p.37). This is an example of ekphrasis, a vivid description of a scene in a poem or novel. It's a way to relate more directly to the reader/audience, through retelling the story or the plot of a great myth or poem in an artistic way. The reader would understand what it is about, as this painting related to the heroes in Shahname. In *The Red-Haired Woman*, we can also see examples of ekphrasis, when Jem goes to Tehran and sees the picture of Rostam and Sohrab in the Shahname. The painting describes the scene of the death of Sohrab, and Rostam weeping over his son's dead body: ″ I was sure it had something to do with the picture on the wall in front of me, a vaguely familiar image, though I couldn't place or understand it. The image, obviously taken from an old book and reproduced to decorate this calendar, was of a man crying as he cradled his son ″ (Pamuk, 2016, p.134).

In addition, the similarities between these myths and historical heroes confuses Zari, in *A Persian Requiem*. The paintings were too similar to recognize which myths they depicted; ″ then Malek Sohrab had pointed to the image of a severed head lying in a large basin full of blood. A black horse stood at the basin, smelling the tulips that

grew all around it. Malek Sohrab has said, this is my little brother to whom my mother, Bibi, hasn't yet given birth. You can't fool me Zari had replied, I bet you anything that it's John the Baptist. ″ Then she says ″ I know, Zari rushed to correct herself. it's the beheaded martyr, imam Hossein… and that horse… but Yusef stopped her. ″ my dear doesn't embarrass me anymore. That's Siavash″ (Daneshvar, 1991, p.38). This is the first time in the novel where Simin Daneshvar points to the myth of Siyavash directly, emphasizing the connection between the myth of Siyavash and this novel. Thus, the reader is encouraged to think of Siyavash's story and, indirectly, to find the connection between this novel and the myth of Siyavash. The painting on the tent shows the story of the death of Siyavash, which also foreshadows the death of Yusef, which will be just like the seat of Siyavash.

Another scene in the novel where a painting depicts the similarities between heroes, which can be linked to the archetype in the collective unconscious, is when Zari and the twins went to an ancient bath. On the wall of the bath there was a painting: ″ this was a scene from the famous Khosrow and Shirin love story in the Shahname of Ferdowsi. The naked woman had huge breasts and was sitting next to a stream, combing her long, black hair. Some kind of screen separated the woman from the rider, who sported a thick mustache and royal hat″ (Daneshvar, 1991, p.37).

This is the first time that Khosrow saw Shirin while she was bathing in the river, and he fell in love with her, beginning the love story between them. This scene is very much like the Bible story of *David and Bathsheba*; he also saw her bathing and fell in love with her as a result. The myth of Khosrow and Shirin is also widely referenced in another of Orhan Pamuk's novels, *My Name is Red*.

Another reflection on mythology is when ″ Zari dreamt that the governor had tossed Yusef into the furnace with his own hands. Yusef had burnt to a cinder but nevertheless managed to grope his way out. Ameh interpreted the fire as the biblical one which had descended upon Abraham and then turned into a flower garden. Yusef's coming out of the fire meant that he passed his ordeal. And although Ameh's words reminded Zari of Siyavash's story… that night they had talked of Siavash the whole time and teased Zari because she knew about John the Baptist and not about Siyavash, and they explained to her that Siavash had passed through the fire and come out vindicated″ (Daneshvar, 1991, p.38). Thus, Yusef is compared to Abraham and Siyavash in passing the ordeal of fire, and Siyavash's death is comparable to that of John the Baptist; in fact, they are so similar that Zari mixes them up.

Thus, the life circumstances of these four heroes and the figures around them, such as the fire or the horse, and the type of death are so similar to each other that they suggest an archetypal figure. These archetypes must originate from somewhere; as Jung suggests ″ it seems to me that their origin can only be explained by assuming them to be deposits of the constantly repeated experiences of humanity″ (Jung, 1998, p.77).

We can also see the ceremony of the sorrow of Siavash, Suvashun, in this novel; this ceremony is still practiced in Iran. In the novel, a woman describes the ceremony of Suvashun to Zari ″ as soon as we arrive, they'll start beating on drums and the kettle drums, your servant waiting for us under the Gissu tree, when we arrive, we all sit around the arena in a wide circle. In the middle of the arena, they've put firewood which they set alight. At night he appears high up on the mountain riding his steed. He is wearing black from head to toe, even his horse is black. He comes and down and jumps over the fire on horseback. We women scream, the men cheer, the

boys whistle, they play drums and kettle drums, and suddenly you see the sunrise ″ (Daneshvar, 1991, p.247). Thus, she describes the death of Siavash; while this ceremony is apparently theatrical, the people are there to remember and to mourn the death of Siavash. Here, Simin Daneshvar tries to describe this ceremony as a ritual performance of the myth. According to Robert A. Segal, myth and ritual are bound to each other, ritual both consists of and refers to the old myths; "myth gives ritual its meaning. The ritual would not be undertaken without myth. One would not ritualistically kill a king without the myth of the death and rebirth of the god of vegetation"(Segal, Rank, Raglan & Dundes ,1990, p.5)

As Segal suggests, "The myths connected with individual sanctuaries and ceremonies were merely part of the apparatus of the worship; they served to excite the fancy and sustain the interest of the worshipper; but he was often offered a choice of several accounts of the same thing, and, provided that he fulfilled the ritual with accuracy, no one cared what he believed about its origin"(Segal, Rank, Raglan & Dundes ,1990, p.19).

In *The Red-Haired Woman* the writer always builds a bridge between the myth of Oedipus and that of Rostam and Sohrab; the two myths underscore the conflict between father and son, which is a central theme in the novel. Master Mahmut tells the myths to Cem, and these stories turn out to have a very strong effect on his life. As he says ″ many years later when I grasped the immeasurable effect that Master Mahmut's stories had throughout my life, I started reading anything I could find about their origins ″ (Pamuk, 2016, p.37). On page 44 and 45 of the novels, master Mahmut tells Cem the myth of Oedipus, which foreshadows what happens to Cem, and the story of Joseph, who was tricked by his brothers trick him and thrown down a dark well because they were jealous of him. After master Mahmut finishes the story of

Joseph he says that, ″ a father must be fair, a father who isn't fair will blind his son ″ (Pamuk, 2016, p.39). This also refers to the myth of Oedipus, in which Oedipus' father exposes him because of a prophecy, which ultimately leads to the events which culminate in Oedipus' blinding himself. It again foreshadows what will happen to Cem. Later in the novel, Cem saw the myth of Rostam and Sohrab performed in the theater of the red-haired woman. ″ (Pamuk, 2016, p.82). This myth is also connected with his life; as has been discussed above, this story is about a father who kills his son. Thus, both these myths shape and reflect the protagonist's life, in which the conflict between father and son looms large. Cem hates his father because he left them, he wants to fill his empty place with Master Mahmut.

Moreover, there are some similarities between Gülcihan and Jocasta. In fact, it can be argued that she actually represents Jocasta in this novel. Gülcihan is older than Cem; he falls in love with her and they have a son together. However, she was the ex-girlfriend of Cem's father; it is even possible that he could be their child, although it is never proven, although the similarities between Jocasta's story and that of the red-haired woman suggests that this is a possibility.

In *the Red-Haired Woman*, the protagonist begins to discover the similarities between the two myths; he explains that ″ both stories were about terrible guilt, my guilt seemed to subside when I read them again″ (Pamuk, 2016, p.148). In fact, the two myths share considerable similarities; Sohrab and Oedipus both grow up fatherless and they both undertake a quest to find their fathers, although one of them is killed by his father and the other kills his father. Both Oedipus and Sohrab experience political exile and estrangement from the motherland: ″ their search for lost fathers had cast both Oedipus and Sohrab far from the cities and the lands to which they belonged, into places where vulnerable to exploitation by their country's foes, they

ended up traitors. In both stories, loyalty to the family, to the king, to the father, and the dynasty is placed above loyalty to the nation, and the protagonists' treacherous predicaments are never emphasized. Still, in seeking out their respective fathers, prince Oedipus and Sohrab both ultimately collaborate with enemies, with the enemies of their people″ (Pamuk, 2016, p.153).

As Gülcihan says, "life follows myth″ (Pamuk, 2016, p.248). Enver, Cem's son, also emphasizes the connection between myth and everyday life: ″ the things you hear in old myths and folktales always end up happening in real life″ (Pamuk, 2016, p.235). Thus, myths and stories are there in the unconscious mind; Enver also wants to know his father. As Gülcihan, " I don't for a second regret all the stories I told him as a child about Rostam and Sohrab, Oedipus and his mother, or Abraham or Isaac. As for the youths, the students, the angry men who came to our yellow theater tent… No one had ever told them these stories, but somehow, they knew them anyway, just as people can sometimes still now, deep down, things they've forgotten ″ (Pamuk, 2016, p.243). This connection can be explained with reference to the collective unconscious; the stories are already there somewhere in the mind. As Jung suggested ″ the concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them motifs "(Jung, 1987, p.56). In this context, the Red-Haired woman wants to tell Cem's wife that " we are not responsible for what had happened, for it had all been directed by myth and history″ (Pamuk, 2016, p.246).

Another reference to myths takes place in chapter 28, when Cem goes to visit Tehran where he sees a painting of a man crying as he cradled his son: ″you could see the anguished father grieving, his sons' blood all over them both. It was the scene

from the Shahname in which Rostam weeps over his son, Sohrab, whom he has just killed″ (Pamuk, 2016, p.135). This scene evokes the scene in A Persian Requiem when Zari goes to the tent of Malek Sohrab and sees the paintings all over the tent, the first time that she sees a depiction Siyavash. Thus, in both novels, the picture reflects the most important scene of the myth, and the mesmerized protagonist sees them; in this way, this becomes a foreshadowing of what will happen to them.

The Children of Jocasta is a new version of the myths of Oedipus and of Antigone; the characters are the same. However, there are some similarities and some differences between this story and the old myths. The similarities lie in the family connections and the names of the protagonists. When Isy says ″ I have grown up in a cursed house, children of cursed parents″ (Haynes, 2017, p.49), for instance, she is referring to the curse in the old myth of Oedipus; the curse is the plague on the city which occurs because a son married his mother. We can also see a similarity between the novel and the myth when Jocasta's son is born; Teresa says to her that she could not have the boy because ″ the king cannot have a son, only a daughter. There is a prophesy which said he would be killed by his son. He won't allow it to happen. So, I couldn't allow it to happen either ″ (Haynes, 2017, p.85).

An important difference between them is the place which Ismene and Jocasta occupy in the myths on the one hand, and in the novel on the other. According to Natalie Haynes, ″ Ismene gets lost in the glare. Sophocles can spare this younger sister just sixty lines″ (Haynes, 2017, p.330). Similarly, in Haynes' novel, Jocasta is placed at the center of the story. Thus, Haynes says that ″ if you going to rewrite the old myth, you might as well retell the bit of story that you're most closely drawn to, especially if you have always vaguely felt its part of the narrative which has

traditionally been overlooked. For me, that was the character of Jocasta″ (Haynes, 2017, p.328).

The end of the story differs from the original myth, and the reason for Jocasta's death is different; in the novel she dies trying to protect her children from the plague. The reason for her death, then, is not her relationship with his son, as in the myth, and which appears as a rumor in the novel. In the novel Sophon argues that ″ I have known Jocasta for almost thirty years. She didn't kill herself because she thought she was involved in an incestuous relationship with her child. The very idea is preposterous. She hated that people were suggesting it, and I'm sure she was angry and upset. But that wouldn't be enough to make her take her own life. People kill themselves when they believe it's the best option, they have″ (Haynes, 2017, p.310).

Thus, the point here is that it is not guilt which makes her kill herself; neither is it guilt which makes Oedipus blind himself. In the novel Creon wants to bury Jocasta, but he might burn her body because she was suffering from the plague. Oedipus wants to prevent him, and is blinded in the attempt: ″ when Oedipus wants to hit him a third time, Creon flung the lime in his face. Sophon had treated men in every stage of illness and injury, and he knows he would never again hear a sound like Oedipus made, as the caustic powder ate through his eyes. Creon could not have known what would happen when the lime met damp human tissue″ (Haynes, 2017, p.318). this is the reason for Oedipus's blindness in this novel which is not related to the guilt of Oedipus.

These novels, then, both reflect and adapt the original myths; they can arguably be called modern myths. As mythology shapes these novels, it also helps to shape the world. The similarities between these myths suggests the idea of the

collective unconscious, and indicates that they come from the same deposit of archetypes in the collective unconscious. Thus, these myths, in turn, shape culture because they reflect who we are, and the situations that we encounter in mythology mirror those which can affect every human life; in effect, they show us who we are.so these modern myths still have something for us, because the very idea of these novels refer to the mythic stories in which refers to something in our psyche.

In this context, we love to read the stories of mythology because they contain a message for us. Myths can be found in any shape, such as a novel, poem, or any other form which reflect the mythic stories. These novels are examples of mythmaking, a new story that reflects the old myth; in this sense, they can be called modern myths.

As myths refers to the human psyche, we can find ourselves in them. In our growth towards psychic maturity, then, reading myths are interesting for us because they take us to our innermost being, remind us of ourselves and open the way towards self-actualization and self-realization. All the mythic stories are in a way the story of the struggles of the human being. They symbolize typical problems common to all of humanity, so they can help people to succeed in their life quest and achieve their goals by providing examples of characters who were in similar situations Myths are important because, in a way they are human wishes, as Campbell argues; ″ Myth is the society's dream. The myth is the public dream and the dream is the private myth ″ (Campbell, 1988, p.111).

3: TOWARDS SELFHOOD: THE HEROINE'S JOURNEY AND INDIVIDUATION

This chapter focuses on the development of the heroine's self from the perspective of individuation. This self-actualization of the female characters in these novels takes place through the journeys towards wholeness which they undertake. They live in male-dominated societies, in which they are arguably othered and oppressed. However, despite this oppressive social atmosphere, these female protagonists try to achieve self- recognition. This is a process of growth and learning, in which they learn to say no if necessary, how to have a voice in a patriarchal society, and how to become a heroine. This journey is one that women need to take in order to be at one with themselves and with society, and ultimately with the universe. In this context, in this chapter I focus on the search for female identity primarily in two of the three novels, *A Persian Requiem* and *The Children of Jocasta,* due to the similarities between them and the fact that the protagonists of both of them are female. As mentioned earlier, Gülcihan, the red-haired woman in Pamuk's eponymous novel, is not the protagonist of the novel; moreover, in contrast to the protagonists of the other two novels, Gülcihan appears to already have reached individuation, as has been touched upon in the Introduction to this thesis.

As Campbell suggests, ″ Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth ″ (Campbell, 1993, p.3). As has already been mentioned, from this perspective mythology is based on symbols, and these symbols are not invented but exist in the psychic universe itself as the collective unconscious. Thus, according to Campbell, ″ the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently

suppressed. They are spontaneous productions of the psyche, and each bear within it, undamaged, the germ power of its source″ (Campbell, 1993, p.3).Thus, from this perspective, if human culture originates from mythology and mythology itself is linked to the psyche, then, as Campbell suggests,″ scholars, pressing researches begun last century in the field of folk psychology, have been seeking to establish the psychological bases of language, myth, religion, art development, and moral codes″ (Campbell, 1993, p.4).

Therefore, the stories of mythological heroes are still alive and continue to change shape; as Campbell notes, ″ Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times. The latest incarnation of Oedipus, the continued romance of Beauty and the Beast, stand this afternoon on the corner of Forty-second Street and Fifth Avenue, waiting for the traffic light to change″ (Campbell, 1993, p.4).

Thus, mythological heroes' journeys can be revived in ourselves, in our dreams or in the novels which we read or write. While these stories change their shapes to become modern myths, the monomyth or the heroic quest remains fundamentally the same as in the old myths.

 In this sense, modern novels can be considered new versions of the old myths. These novels are full of stories of heroes, but also heroines, such as Zari, Jocasta or Ismene. Notably the concept of the heroine's journey is adapted from Campbell's idea of the monomyth, which underscores the experience of a personal transformation to achieve wholeness: As Campbell suggests, "The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return: which might be named the nuclear unit of the

monomyth″ (Campbell, 1993, p.28). In this context, Maureen Murdock uses Campbell's work to develop a pattern for the female journey, a journey which is about the healing development of a feminine identity at both the individual and social levels. As she argues "Women do have a quest at this time in our culture. It is the quest to fully embrace their feminine nature, learning how to value themselves as women and to heal the deep wound of the feminine. It is a very important inner journey toward being a fully integrated, balanced, and whole human being" (Murdock, 1990, p.9). Thus, Maureen Murdock describes the "contemporary woman's search for wholeness in a society in which she has been defined according to masculine values" (Murdock, 1990, p.4).

Despite the progress which they have made, contemporary women arguably continue to live in patriarchal societies with patriarchal rules and masculine values; they thus have to undertake an inner journey in order to grow and learn how to have a voice in a male dominated society. According to Maureen Murdock, "during this journey they learn how to value themselves as women and to heal the deep wound of the feminine. It is a very important inner journey toward being a fully integrated, balanced, and whole human being " (Murdock, 1990, p.5). Thus, the heroine's journey is not just about how to be a woman and have a voice, it is, more generally, about how to be a whole human being and to achieve a balance within the self.

As Maureen Murdock suggests, "The journey begins with our heroine's search for identity. This "call" is heard at no specific age but occurs when the "old self" no longer fits. This may be when the young woman leaves home for college, work, travel, or relationship. Or it may simply occur when a woman realizes that she has no sense of self that she can call her own" (Murdock, 1990, p.19).According to Murdock, "the heroine's journey starts with the separation of the feminine, and proceeds with

"the identification with the masculine and gathering of allies, the road of trails:

meeting ogres and dragons, finding the boon of success, awakening to feelings of

spiritual aridity: death, initiation and descent to the goddess, urgent yearning to

reconnect with the feminine, healing the mother\daughter split, healing the wounded

masculine, integration of masculine and feminine " (Murdock, 1990, p.11). All of

these stages are included in the three broader phases of separation, initiation and

return, and healing. I will briefly define all of these ten stages according to Murdock.

In the first stage, the separation of the feminine, the woman feels a lack of

confidence in herself because she lives in a male-oriented society and sees herself

from the male perspective. Here, the woman thinks that she is not as good as a man,

which hurts her feminine nature. According to Murdock, "Women start to define

themselves in terms of deficits, in terms of what they don't have or haven't

accomplished, and begin to obscure and devalue themselves as women. Devaluation

of women begins with the mother, because the mother is seen as the prime cause of

positive or negative development in a child" (Murdock, 1990, p.19). Thus, the woman

frequently blames her mother for what she feels; this provokes her separation from the

mother, and from the feminine self at the same time.

In the second stage, identification with the masculine and gathering of allies, the

woman, having rejected her feminine self, identifies with the masculine. Male norms

are the standards of society, so the woman tries to be like a man in order to be

successful in a male-oriented society. She may act like a man, or have a male mentor

who shows her the way to find the inner male, the animus, within her. According to

Murdock, " this positive inner male or animus figure will support their creative efforts

in an accepting, nonjudgmental way. This inner figure is engendered by a positive

relationship with a woman's father or father figure. The inner male will be a supportive guide throughout the heroine's journey " (Murdock, 1990, p.34).

In the third stage of the journey, the road of trails: meeting ogres and dragons, the hard part of the journey begins, according to Murdock; "She journeys up hills and down valleys, wades in rivers and streams, crosses deserts and dark forests, and enters the labyrinth to find what is at the center of herself. She is alone at night metaphorically, wandering the road of trials to discover her strengths and abilities and uncover and overcome her weaknesses " (Murdock, 1990, p.49). This is, of course, the reason that she started the journey in the first place, to go deep into the center of herself, in order to discover and overcome her weaknesses.

In the 4th stage, finding the boon of success, the woman has won her first battle and has overcome the weakness within her. According to Murdock, "Our heroine feels strong within herself, knows her capabilities, and has found the treasure of her seeking" (Murdock, 1990, p.49). In this way, she finds power in the wisdom she has gained through self-knowledge.

In the 5th stage, awakening to feelings of spiritual aridity: death, she is awake and feels the power within the self; she turns her weaknesses into power. She knows her fears, too, and turns these fears into power. She has become strong, and a strong woman can say no if necessary.

The 6th stage is entitled Initiation and Descent to the Goddess. According to Murdock, " The descent is characterized as a journey to the underworld, the night of the soul, the belly of the whale, the meeting of the dark goddess, or simply as depression. It is usually precipitated by a life-changing loss" (Murdock, 1990, p.34). This stage can be seen in *A Persian Requiem* following Zari's husband's death. "Zari

placed a hand over Yusef's ice-cold one, with those long stiffened and separated fingers. She looked at his ashen face, his chin which had been bandaged with a blood-smeared handkerchief, the blood which had already congealed. She took it all in, but could not believe it″ (Daneshvar, 1991, p.221). She thus felt great sorrow, but she became strong and able to stand on her feet again. Throughout this descent or depression in the heroine's journey, the heroine feels alone; through this loneliness she comes to realize how strong she is.

In the 7th stage, Urgent Yearning to Reconnect with the Feminine, the heroine is now in the stage of awakening and wisdom. Through her journey, she has reconnected with the feminine nature from which she has been separated. According to Murdock, " There is a desire to develop those parts of herself that have gone underground while on the heroic quest: her body, her emotions, her spirit, her creative wisdom" (Murdock, 1990, p.104).

In the 8th stage, Healing the Mother\Daughter Split, after reconnecting with her feminine nature, the heroine has to go back again and reconnect with the mother figure. She is aware of who she is and there is no place left for blaming anyone for anything. In *the Children of Jocasta*, it happens when the children understand that their mother didn't kill herself because she was ashamed of marrying Oedipus, but had rather committed suicide to protect her children from the plague. "She didn't kill herself because she thought she was involved in an incestuous relationship with her child. The very idea is preposterous. She hated that people were suggesting it, and I'm sure she was angry and upset. But that wouldn't be enough to make her take her own life ″ (Haynes, 2017, p.49). Following this discovery, the children no longer blamed her for what happened to them and their destiny, and the split between mother and daughters was healed.

In the 9th stage, Healing the Wounded Masculine, the heroine finds the inner male or the animus within herself. Here, the healing consists of finding a balance between the unconscious inner male or animus and the true feminine nature. Murdock calls this unity the sacred marriage. This is the sacred marriage which balances the Self. According to Murdock, " Through the sacred marriage, the *hieros gamos*, the unity of all opposites, a woman remembers her true nature. The sacred marriage conjoins the opposites, giving birth to ecstatic wholeness." (Murdock, 1990, p.137) According to Murdock, the heroine has gained wisdom from her experiences: she no longer needs to blame the other; she *is* the other " (Murdock, 1990, p.145).

In the 10th stage, Integration of Masculine and Feminine, by joining the two opposite aspects of her nature, the heroine goes beyond duality. Now she is going to heal all the imbalanced aspects of her soul. We live in a dualistic culture in which good/ bad, black/white, right/wrong are separated from each other. According to Murdock, however, " the sin behind all sin is dualism: separation from self, separation from the divine, separation of me from you, separation of good from evil, separation of the sacred from nature. In dualistic thinking, we treat the other as an object outside of ourselves, something to better, to control, to distrust, to dominate, or to own. Dualism breeds suspicion, confusion, misperception contempt, a lack of trust" (Murdock, 1990, p.146). Moreover, such dualism encourages negative views of the other, supporting inequality and oppression. After she finishes the stage of her journey, she begins to see the unseen within her, she has finished the road of growth and learning and healing and she has found her true self.

According to Murdock, " As each one of us heals our feminine and masculine nature we change the consciousness on the planet from one of addiction to suffering,

conflict, and domination to a consciousness that recognizes the need for affiliation, healing, balance, and *inter-being* " (Murdock, 1990, p.156).

These, then, are the stages of the heroine's journey according to Murdock; as has been noted, these ten phases of the journey towards healing can be included in the three more general phases of separation, initiation, healing and return. I will discuss the novels using this broader three-phase division. While the names of the phases are similar to those of the hero's journey, they differ in some important respects in that she focuses more on feminine healing and finding one's true identity through healing within the self.

Similarly, Zari's journey begins with her search for her identity; she questions herself and searches for her true self. She lost her fearlessness when she got married and became a mother; in common with many other mothers, she no longer did anything for herself but just existed to serve others: "Every day I … I turn the wheels in this household to nurture you, my precious flowers. I don't do anything with my hands for myself … I … I have no experience; I don't know much of the world ″ (Daneshvar, 1991, p.120).

However, according to Maureen Murdock, finding a path to selfhood is difficult; " Like most journeys, the path of the heroine is not easy; it has no well-defined guideposts nor recognizable tour guides …There is no map, no navigational chart, no chronological age when the journey begins. It follows no straight lines. It is a journey that seldom receives validation from the outside world; in fact, the outer world often sabotages and interferes with it" (Murdock, 1990, p.17). Thus, the heroine must undertake her quest and find the next move herself.

The heroine's journey is, then, a journey towards the full awareness of identity, and it is a quest for wholeness. As Maureen Murdock notes, "I knew that the stages of the heroine's journey incorporated aspects of the journey of the hero", but "the focus of female spiritual development " (Murdock, 1990, p.16). Meant that it differed in several respects too. However, the quest in both cases is to achieve wholeness, to become a whole human being. The women in these novels all undertake this quest for self- knowledge, discovery and acceptance. As Maureen Murdock argues, " Women do have a quest at this time in our culture. It is the quest to fully embrace their feminine nature, learning how to value themselves as women and to heal the deep wound of the feminine. It is a very important inner journey toward being a fully integrated, balanced, and whole human being" (Murdock, 1990, p.2).

This deep wound of the feminine starts when women see themselves through a male lens and continuously measure themselves by the standards of a male-defined culture; they will inevitably find themselves deficient or lacking in the qualities that men value. Many women who are trying to be "as good as men" are injuring their feminine nature. Thus, women start to define themselves in terms of deficits, in terms of what they don't have or haven't accomplished, and begin to obscure and devalue themselves as women " (Murdock, 1990, p.19). In this context, a woman can heal by finding her true identity as herself, rejecting the identity which was defined for her by patriarchal society.

In these novels, then, the female protagonists learn to value themselves, and try to find their identity. For example, Zari constantly battles with her fears; she frequently asks herself whether the actions she undertakes are the result of fear and wants to appear fearless to her husband and to herself. For instance, when Ezzat–ud–Dowleh asks her to take a letter to a prisoner, " Zari wondered which would take more

courage: to accept or to refuse? Giving two envelopes to a prisoner, and talking and probably reasoning with her, having her finger-print the letter, waiting for her to read all that was written on the two sheets of paper with her minimal reading ability—all this in front of other prisoners, especially that madam who held Zari responsible for her imprisonment, demanded courage enough. But what if she refused to cooperate? Would she be showing the courage that her husband and son expected of her? ″ (Daneshvar, 1991, p.158) However, from the point of view of analytical psychology, this self- questioning opens the way to individuation and self-realization. According to Jung, "individualization is the core process in analytical psychology. It is the goal of life and the way one becomes truly oneself, the person one was always intended to be. Individualization is thus both process and goal″ (Wehr ,2015, p.134). Thus, the heroine's journey, too, is a journey towards individuation and self-realization.

In this process of individuation, the heroine first searches for her true identity. There is always a fight going on within herself, a battle for self-awareness and self-knowledge. This battle is undertaken with those characteristics that she rejects in herself, like fear or the inability ability to say no. This process continues until the heroine achieves self-discovery, and is able to heal most of the wounds within herself. In the process of self-actualization, meanwhile, we can see the process of the psychological liberation of the heroine from the oppressive male- dominant, male-oriented society and system, so that she becomes an individual who values herself as a human being, a whole human being.

Arguably, stereotypes about women in patriarchal societies can be likened to those attached to colonized peoples in the context of colonialism. Such stereotypes tend to be repeated over and over again in an attempt to fix them. As Homi Bhabha notes, "fixity, as the sign of cultural /historical/racial difference in the discourse of

colonialism, is a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy, and daemonic repetition. "(Bhabha,2004, p.66). Thus, stereotypes are repeated in an attempt to 'fix' the "Other", which is posited as both different and knowable, which Homi Bhabha calls demonic repetition. In addition to the colonial context, stereotypes may also be related to social class or gender. Thus, the whole purpose of the stereotype is to construct the identity of the Other in order to constitute that of the Self as superior and powerful; the Self repeats the stereotypes until not only the Self but also the Other comes to believe in that specific stereotype.

In *A Persian Requiem*, when Yusef's friends come to speak about politics and war, Zari feels that she is prevented from speaking her mind as she is a woman: " Turning to his wife, Yusef said, "Zari, will you look in on our new guest?" Zari realized she was being politely dismissed, even though she very much wanted to stay. She went out but stood behind the door to listen ″ (Daneshvar, 1991, p.175). When she returns to the room, her husband again sends her away: "Then turning to Zari, he said, ″ Please don't make so much noise." Zari realized she was being asked to leave again ″ (Daneshvar, 1991, p.178).

Thus, woman feels inferior, she thinks she is less because she was always told she could do or understand nothing. This stereotyping is a contradictory act because it operates out of the ambivalence which is hidden in the stereotype; indeed, according to Homi Bhabha, "the process of ambivalence is central to the stereotype"(Bhabha,2004, p.66).

These words are, then, just a tool of power against the oppressed by the oppressor; these are the things the oppressor wants the oppressed to be. Moreover, in a

sense, they attempt to define themselves by defining the Other; by saying that the (female) Other knows nothing, the (masculine) Self implies that he the source of knowledge.

However, as far as woman accepts these negative stereotypes of femininity, she creates the inner oppressor within herself. She doesn't need the oppressor to be with her all the time, she has her inner oppressor to blame her for every act she does, she has some voice in her head which says to her that she is incapable. Thus, according to Paulo Freire "The oppressed suffer from the duality which has established itself in their innermost being. They discover that without freedom they cannot exist authentically. Yet, although they desire authentic existence, they fear it. They are at the same time themselves and the oppressor whose consciousness they have internalized "(Freire,2000, p.48).

As Paulo Freire suggests, then, "The conflict lies in the choice between being wholly themselves or being divided; between ejecting the oppressor within or not ejecting them; between human solidarity or alienation; between following prescriptions or having choices; between being spectators or actors; between acting or having the illusion of acting through the action of the oppressors; between speaking out or being silent, castrated in their power to create and re-create, in their power to transform the world "(Freire,2000, p.48).

Thus, women frequently do not do anything for themselves because, having adapted to this situation, they think that this is their fate and they come to accept this fate. According to Paulo Freire, "the more the oppressed can be led to adapt to that situation, the more easily they can be dominated "(Freire,2000, p.74). In this way they accept what the oppressors asked them to be and they become silenced. This was also

noted by Beauvoir, " The man who sets the woman up as other will thus find in her a deep complicity. Hence woman makes no claim for herself as subject because she lacks the concrete means, because she senses the necessary link connecting her to man without positing its reciprocity, and because she often derives satisfaction from her role as Other" (Beauvoir, 1989, p.30).

Thus, from this perspective, to achieve liberation women must learn to recognize the oppressor inside themselves and destroy it. Only then may they start not to believe in and to reject the identity forced upon them by a male-dominated society. However, fear of freedom is one of the oppressor's ways of dominating the oppressed: "But as long as the oppressor "within" the oppressed is stronger than they are, their natural fear of freedom may lead them to denounce the revolutionary leaders instead "(Freire,2000, p.169).

According to Freire "one of the basic elements of the relationship between oppressor and oppressed is "prescription". Every prescription represents the imposition of one individual's choice upon another, transforming the consciousness of the person prescribed into one that conforms with the preserver's consciousness. Thus, the behavior of the oppressed is prescribed, following as it does the guidelines of the oppressor"(Freire,2000, p.48). For example, Ismene and Zari both appear to fear freedom, they want to speak out or act but are afraid. In *The Children of Jocasta*, Ismene, in contrast to her sister Antigone, is afraid of what would happen if she spoke out to the powers-that-be after her brother's death, and is consequently unable to voice her objections. Ismene has always been told that she was incapable of doing anything, that she was the cursed child of a cursed family, and she begins to internalize these thoughts; even her sister Ani appears to share this negative view of Isy: "'Who will want to marry you now, Isy? After what our brothers have done? I know I've told you

before that you would be hard to marry off, but I thought there was at least a chance. You know how people have gossiped about our family since …' She refused to say the words″ (Haynes, 2017, p.211).

In *A Persian Requiem*, Zari explains men's negative attitude towards women as a consequence of their own inferiority complex, which stems from their inability to give birth; "If only the world were run by women, Zari mused, women who have given birth and cherish that which they've created. Women who value patience, forbearance, the daily grind; who know what it is to do nothing for oneself … Perhaps men risked everything to feel as if they have created something because, in reality, they are unable to create life. If the world were run by women, Zari wondered, would there be any wars? And if one loses the blessings one has, what then? ″ (Daneshvar, 1991, p.176)

In this context, arguably the only possibility for women's liberation in a male-dominated society is self-knowledge, which leads to healing the broken parts of the self, and thus the road towards self-actualization. The idea of Jung's self-actualization or individuation is, then, very similar to the process of the heroine's journey towards selfhood. Both are a process of healing, learning and moving toward being fully human, knowing the self and wholeness. Maureen Murdock, then, refers to "contemporary woman's search for wholeness in a society in which she has been defined according to masculine values" (Murdock, 1990, p.2).

For Jung, individuation, which denotes "the process by which a person becomes a psychological "in-dividual", that is, a separate, indivisible unity or whole" (Jung, 1987, p.275) is symbolized by the Mandala. According to Jung, "The Sanskrit word *mandala* means "circle" in the ordinary sense of the word. In the sphere of

religious practices and psychology, it denotes circular images, which are drawn, painted, modeled, or danced " (Jung, 1987, p.387). While the circle of the mandala represents wholeness, the center represents the self. As Jung explains, " the mandala is an archetypal image whose occurrence is attested throughout the ages. It signifies the wholeness of the self. This circular image represents the wholeness of the psychic ground or, to put it in mythic terms, the divinity incarnates in men" (Jung, 1989, p.334).

Thus, if the mandala image is an archetypal image this means that it can be found in every individual, via the collective unconscious. As Jung states, "because all mandalas shown here were new and uninfluenced products, we are driven to the conclusion that there must be a trans conscious disposition in every individual which can produce the same or very similar symbols at all times and in all places. Since this disposition is usually not a conscious possession of the individual, I have called it the collective unconscious" (Jung, 1972, p.100). Thus, we can refer to the mandala archetype of the collective unconscious or, as Jung states, the archetype of wholeness. As Jung argues, "The "squaring of the circle" is one of the many archetypal motifs which form the basic patterns of our dreams and fantasies. But it is distinguished by the fact that it is one of the most important of them from the functional point of view. Indeed, it could even be called the archetype of wholeness" (Jung, 1987, p.388).

This wholeness can symbolize the journey of the individual to learn and to grow toward becoming a whole human being, this journey towards the self, to the innermost being, is also the journey which Maureen Murdock describes as the heroine's journey, the woman's quest for wholeness. Such a journey will not be an easy one; according to Maureen Murdock, "Along the inner journey, she will encounter the forces of her self-doubt, self-hate, indecisiveness, paralysis, and fear"

(Murdock, 1990, p.51). Instead of simply being rejected or projected, however, these negative forces must be integrated into the self.

In this context, the mandala consists of paired opposites around the centered self. These paired opposites should be united and balanced to achieve a balanced self. These paired opposites include, but are not limited to masculinity/femininity, love/hate, anima/animus, fear/courage. According to Jung "the center is represented by an innermost point, it is surrounded by a periphery containing everything that belongs to the self—the paired opposites that make up the total personality…the self, though on the one hand simple, is, on the other hand, an extremely composite thing, a "conglomerate soul," to use the Indian expression " (Jung, 1987, p.357).

Thus, with reference to the mandala, we can see that everything, both sides of the paired opposites, must pass thought the centered self to the other side to find its opposite. The mandala thus represents a healing process for the individual, in the form of the balancing of these the paired opposites which leads to a balanced personality. Thus, when these paired opposites are balanced the individual attains a conglomerate soul, which means both sides are equally anchored and balanced in her innermost being. According to Maureen Murdock, then, "The purest, simplest, most encompassing form is the circle. It is the first form that a child draws, a form of repeated endlessly in nature. It has harmony, it gives comfort, it is transformative. A circle has no beginning and no end. When one sits in a circle with others, everyone is equal and linked " (Murdock, 1990, p.154). For this reason, in seminars which focus on healing, such as workshops dealing with addiction or trauma, the participants sit in a circle, emphasizing the equality among them. In addition, another similarity between these workshops and the mandala of healing is the focus of both on self-knowledge and self-healing.

From a Jungian perspective, one of the things which can open the way to healing in the human personality is equalization and balance between the anima and animus. In   Jungian psychology, we can see that we each possess a masculine and feminine side at the same time. Thus, according to Jung, " in the unconscious of every man there is hidden a feminine personality and in that of every woman a masculine personality " (Jung, 1987, p.284). The masculine side of a woman is known as the animus, while the feminine side of a man is known as the anima. It is only by balancing and equalizing both personalities that we can have a conglomerated soul, become a whole human being. For the woman, then, full recognition, acceptance and integration of her animus is a necessary part of her individuation.

3.1. The Heroine's Journey

A woman at the beginning of her journey towards wholeness does not possess self-confidence; for example, in *A Persian Requiem,* Zari did not believe in herself, and chose to keep quiet as she believed that it was not her place to speak up in a male-dominated society. From Bhabha's perspective, as has been noted, this is a result of the process of fixity, which happens through the repetition of a stereotype until the stereotyped person themselves believes in the stereotype. In a patriarchal society, women are taught that they are incapable of doing certain things, like speaking on certain topics; this is repeated so many times that the woman herself thinks she is inferior or half-minded. Thus, such stereotypes are repeated over and over again and construct the myth of woman's inferiority. As Maureen Murdock states, "We live in an androcentric society, which continues to view the world from a masculine perspective. Despite women's advances in academia, business, and the professions, stereotypes persist that impede women's economic, political, and professional progress into top leadership roles. " (Murdock, 1990, p.3).

In this context, the heroine's journey is the process of psychological healing, it's a way towards becoming an authentic self. This is the journey of individuation and balance. In this way, woman must redefine her true self toward in order to erase the old stereotypes against her. The heroine's journey is broadly similar to the hero's journey, and yet differs from it in important respects. As Maureen Murdock states, " The model of the heroine's journey is derived in part from Campbell's model of the heroic quest. The language of the stages, however, is particular to women, and the visual model appeared to me in a very feminine way" (Murdock, 1990, p.9). Thus, like the hero's journey the heroine's journey consists of the three major stages of separation, initiation, and return; within these three stages there are some tasks and challenges that the heroine must complete and overcome in order to pass to another stage of her journey. According to Maureen Murdock "Like most journeys, the path of the heroine is not easy; it has no well-defined guideposts nor recognizable tour guides. There is no map, no navigational chart, no chronological age when the journey begins" (Murdock, 1990, p.9). Thus, the particular nature of the stages of the journey are dependent on the heroine herself; they are not, then, exactly the same for all heroines. Woman is a birth-giver; now, however, it's time for her to give birth to herself, the second birth of her pure identity and her authentic self. According to Campbell, "woman is primarily concerned with fostering. She can foster a body, foster a soul, foster a civilization, foster a community. If she has nothing to foster, she somehow loses the sense of her function" (Murdock, 1990, p.13).

However, between all this fostering and thinking of everyone else, she forgets how to foster herself, how to know her fears and try to overcome them, and, ultimately, how to discover her true identity. Zari in *A Persian Requiem* is a good example of this; she wants everyone to be happy but neglects to think of herself. Thus,

" she turned the treadwheel of her household, endlessly, every day; and it was no less true that from morning to night she labored like Hossein Kazerouni with her feet and did nothing for herself with her 'free' hands ″ (Daneshvar, 1991, p.176).

In this context, healing can only happen after the woman can properly see herself and her own needs; according to Maureen Murdock, "A healing does occur, however, within the woman herself as she begins to nurture her body and soul and reclaim her feelings, intuition, sexuality, creativity, and humor " (Murdock, 1990, p.15). Thus, she must undertake a voyage deep inside in order to see her inner power and inner beauty. Just like Zari, Ismene does not see herself, or rather she always sees herself as the cursed one, unloved and unwanted. In her desire to be as brave as Ani, she does not notice that, in her own way, she actually is as brave as her sister.

3.2. Separation

All journeys start with a separation; this can include a separation from the old self in order to find the true self. Like the hero's journey, the heroine's journey starts with a call, which, as Maureen Murdock points out, can happen at any age; " The journey begins with our heroine's search for identity. This "call" is heard at no specific age but occurs when the "old self" no longer fits " (Murdock, 1990, p.12). This separation begins for Jocasta when she leaves her family and becomes the wife of the king. She does not, however, play any role in this separation and no one asks her opinion about this marriage because, as a woman, she was not entitled to have a say even about her own life. Jocasta wasn't even told that she was chosen to marry the king; "the whole thing must have happened so quickly: a group of men in a room lit by smoky candles, drawing lots to decide whose daughter would be elevated to royalty ″ (Haynes, 2017, p.13). Thus, as a fifteen-year-old girl, she married a fifty-

year-old king in order to provide him with an heir. In effect, she is treated as a commodity to be exchanged. According to Irigaray, "A commodity- a woman-is divided into two irreconcilable "bodies": her "natural" body and her socially valued, exchangeable body, which is a particularly mimetic expression of masculine values. No doubt these values also express "nature," that the expenditure of physical force″ (Irigaray, 1985, p.180). Jocasta's father says" I have done the best deal of my life; you are to marry the king ″ (Haynes, 2017, p.16). He looks at his daughter as an object for exchange. According to Irigaray ″ all the social regimes of "History" are based upon the exploitation of one "class" of producers, namely, women. Whose reproductive use-value (reproductive of children and the labor force) and whose constitution as exchange value underwrites the symbolic order as such, without any compensation in kind going to them for that "work ″ (Irigaray, 1985, p.173). Thus, Jocasta too becomes an object valuable only for producing an heir for the king and money for her father. As Irigaray states, then, " the woman thus has value only in that she can be exchanged″ (Irigaray, 1985, p.176).

According to Maureen Murdock, ″ the journey begins with the heroine's struggle to separate both physically and psychologically from her mother″ (Murdock, 1990, p.22). Thus, the heroine is separated from her femininity and from the other feminine whom she knows, her mother. Therefore, she doesn't want to end up like her mother; instead she wants to have a place to speak and to build her own identity. Notably, Jocasta also does not want to resemble her mother, she wants to have a voice, unlike her mother who could not stand up to the men who came and took her away. As Maureen Murdock argues, ″We have all heard women say, "I don't want to be anything *like* my mother; I don't even want to *look* like her." Some women not only fear to be like their mother; they fear becoming their mother "

(Murdock, 1990, p.22). Isy also does not want to be like her mother, she knows that her mother left her by committing suicide, and concludes that her mother did not love her children. Moreover, she fears that she is cursed, just like her mother; she does not want to be the cursed daughter of cursed parents.

Zari, too, wants to find her true identity and find her feminine self; she wants to be brave but she is afraid; her journey towards wholeness is undertaken, in part, to get away from this fear. She separates from her feminine nature when she notices that she is the type of woman that could not say no to anyone, and she feels that she is a disappointment to others. She thus notices that the huge pit in her personality is fear, and the fact that she could not say No to anyone. Notably, she could not even say NO to the woman who asks her to give her earrings to the governor's daughter although; "Those were a wedding present—a special gift from Yusef's poor mother ″ (Daneshvar, 1991, p.3).

A doctor diagnoses Zari's fear; ″He stared into Zari s eyes and continued in a soothing voice, but you have a malignant disease that cannot be cured by my hand. You must get rid of it before it becomes chronic. Sometimes it's hereditary. ″ Cancer? ″ asked Zari, ″ No my dear, don't you understand? it's the disease of fear. Many people have it. I told you it's contagious ″ (Daneshvar, 1991, p.259). Zari fears breaking her peace, so she is unable to say no to anyone, which leaves her vulnerable. She is unable, for instance, to protest when Sahar, her son's horse, is taken away. " Do you want to hear the truth? Do you remember the day of the Governor's daughter's wedding? they came and took my emerald earrings, and never returned them. On the day of the foreigner's party, the Governor's daughter had the nerve to thank me for the present I have given her. Then they started talking about the horse. I'd decided to stand firm and not give in this time, despite Abol-Ghasem Khan's insistence. I knew

myself that eventually, I'd have to stand up to them. But I was afraid. Yes, I was afraid of that gendarme who came to get the horse″ (Daneshvar, 199, p.117).

Although she is a peacemaker, she ends up denying her own needs and sacrificing her own peace of mind in her attempt to make everyone else happy. Due to her fear, she asks her husband to ″ let them do whatever they want, but please don't let them bring this war into my home. What do I care if the whole town has turned into a red-light district? My town, my country, is this household, but they're going to drag this war to my doorstep too″ (Daneshvar, 1991, p.13). Thus, she did not want to give Sahar to the men but she was unable to stand up to them. Here, then, the heroine goes through the process of initiation, according to which she has to struggle with herself in order to find her true self.

3.3. The Male Mentor or Animus

Once the woman has separated from her feminine nature, the second stage of her journey is that she identifies with the masculine. The heroine searches for a role model to show her how to be successful on her journey. The reason why the woman may want a male mentor is that the dominant powers in society are masculine; according to Maureen Murdock, ″ Male norms have become the social standard for leadership, personal autonomy, and success in this culture, and in comparison, women find themselves perceived as lacking in competence, intelligence, and power " (Murdock, 1990, p.32).

However, as Murdock notes, "They may find a male mentor or guide, but they may have, at the same time, trouble taking orders from a man or accepting teaching from one. " (Murdock, 1990, p.32) In *A Persian Requiem*, Zari's husband Yusef plays the role of the mentor who motivates her on her journey and helps her to face her fears

and turn them to power. Thus, Yusef pushes the heroine in Zari to stand up against injustice and to be brave; as he points out to her, "Woman, what use is this peace when it's based on deception? why shouldn't you have the courage to stand up to them and say those earrings are a wedding present from my husband, a keepsake from his late mother? Woman, think a little bit. When you become so soft, everyone will bend you ″ (Daneshvar, 1991, p.118). In this context, she asks her husband to teach her how to be brave again. Yusef here is a mentor for her on her quest as he says " your first lesson in bravery is this, whenever you're afraid to do something, if you feel you're in the right, then do it even if you're frightened″ (Daneshvar, 1991, p.119).

Before her marriage, however, Zari had possessed a courage which she later lost; indeed, it was Zari's brave spirit that attracted him to her; "that was why I married you, why have you changed so much? ″ (Daneshvar, 1991, p.119) Although he doesn't know the reason, Zari herself knows; it is because she is a mother, and being a mother softens the heart: " I'm soft, I'm always afraid something may happen to one of you…I couldn't bear it, but when I was a young girl, I too had a lot of courage. ″ (Daneshvar, 1991, p.119) As she says, "when you bring a child to this world with such agony as I go through, you can't bear to lose him so easily. Every day I turn the wheels in this household to nurture you, my precious flower. I can't bear to see people trample you. I don't do anything with my hands for myself… I… I have no experience; I don't know much of the world ″ (Daneshvar, 1991, p.120) Thus, Zari's bravery is hidden in a pile of fear, and, with her husband's help, her quest is to get rid of that fear and, once more, become the brave woman she used to be.

In *the Children of Jocasta*, Isy also wants to be brave, but feels that she can't be as courageous as her sister Ani. Thus, she decides to ask a man to help her in her quest for courage; she asks Heam's help to bury both of her brothers. Heam, however,

replies that he can't take the risk″ (Haynes, 2017, p.272). Isy, then, notes that ″ my cousin was weak, I could see that now. His mouth had not strength, his soft jaw revealed no determination. I wondered how I could ever have thought I loved him ″ (Haynes, 2017, p.273). Thus, she realizes that Heam was not her true mentor, and that she had to continue her quest to uncover and overcome her fears and weaknesses alone.

Another male that helps the woman to complete her quest for wholeness is the positive inner male figure, the animus, which, according to Jung, exists in all women; ″ This positive inner male or animus figure will support their creative efforts in an accepting, nonjudgmental way. The inner male will be a supportive guide throughout the heroine's journey ″ (Murdock, 1990, p.34). In this way, when the woman notices the Animus within her, she is ready to move a stage further on her journey towards wholeness.

3.4. Initiation

The initiation stage often involves going through powerful experiences and challenges. According to Maureen Murdock, "During this part of the journey, the woman begins her descent. It may involve a seemingly endless period of wandering, grief, and rage; of dethroning kings; of looking for the lost pieces of herself and meeting the dark feminine. It may take weeks, months, or years, and for many, it may involve a time of voluntary isolation—a period of darkness and silence and of learning the art of deep listening once again to self: of being instead of doing. The outer world may see this as depression and a period of stasis. Family, friends, and work associates implore our heroine to "get on with it" " (Murdock, 1990, p.14).

According to Maureen Murdock, women frequently "measured their self-esteem, their self-definition, and their self-worth against male standards of production. many women began to feel that they could never be enough" (Murdock, 1990, p.67). However, the woman has to realize that she is valuable the way she is, and there is no need to be like a man and act like a man in order to be successful. According to Maureen Murdock, " When a woman can find the courage to be limited and to realize that she is enough exactly the way she is, then she discovers one of the true treasures of the heroine's journey" (Murdock, 1990, p.72).

Zari, for instance, must find her value as a mother, as a female and learn to value herself, and not to always be a peacemaker, sacrificing her own needs to please others. It is only when the woman knows her value that she begins to be valuable for everyone else, and is able to be a courageous heroine.

In the initiation and descent stage, the heroine feels sorrow but, following this, healing slowly takes place. According to Murdock, "The descent is characterized as a journey to the underworld, the night of the soul, the belly of the whale, the meeting of the dark goddess, or simply as depression. It is usually precipitated by a life-changing loss. Experiencing the death of one's child, parent, or spouse with whom one's life and identity have been closely intertwined may mark the beginning of the journey to the underworld" (Murdock, 1990, p.90).

In the hero's journey, in comparison, the initiation takes place after he answers the call and starts the adventure. This phase starts, then, when the hero accepts his task and embarks on his adventures until he achieves success and becomes transformed. This is the time when he has to use everything, he learned during his journey in order to be successful. During this part of the journey, we see the hero's battles with the dragons

or his other tasks, and his eventual success and change. In both the hero's and heroine's journeys, then, the initiation is the time of suffering or battle, and learning and change at the same time. The initiation and descent phase of the hero's and heroine's journey is both a bridge to the success of the hero and heroine and a bridge to the last stage which is the ″ return ″ phase. This part of the journey may be the phase of feeling sorrow, grief, or the time of the hardest battles, but in the end the hero and the heroine learn something, they find their true identity. In real life, similarly, it is during the hardest periods in life that humans learn and grow.

For Jocasta, this descent happens when her son dies: " A year after her baby had died, Jocasta looked at her hair in the blackening, pock-marked mirror, and wondered when she had begun to look so haggard. She felt the pain of a fresh wound rushing up from her gut to her throat and she opened her mouth to scream ″ (Haynes, 2017, p.95).

According to Maureen Murdock, "during the descent, the woman experiences a period of introversion or depression, a slow painful self-pregnancy. She may feel an incredible sense of emptiness, of being left out, shunned, left behind, without value. She may feel homeless, orphaned, in a place of in-between " (Murdock, 1990, p.101). This can be seen in the stories of Jocasta, Isy, and Zari. In Isy, for instance, the sense of being unwanted, without value and left out are prominent. It can be said that she underwent a long period of descent or self-pregnancy before she decided to go on her way. For Isy, this descent begins with a sense of alienation and confusion; she feels insufficient, unwanted and afraid of always being alone. Like Jocasta, Isy could not speak up for her rights; at the beginning of the novel she was nearly killed by someone but she could not make herself heard, no one listened to the ″ cursed daughter of the cursed family ″ (Haynes, 2017, p.69). Thus, with these words we can

truly see how broken and alone she is; she feels that no one is there for her and she must be alone all her life because, as she said, no one wants to be with a cursed daughter of a cursed family. She therefore thinks that she will never marry: ″ my brothers will marry because they are kings, my sister will surely marry Heam, but I cannot expect a future for myself, and Thebes will never want me as the queen″ (Haynes, 2017, p.69).

Thus, the behavior of the people around her affects her a lot, so that she thinks that she is weak, but in fact she isn't; in the end she is the one who buries her brother. But for everyone Ani was the best among the children. She looks like her mother; once Creon told Isy, ″ your father was thrilled when Ani was born, how could he not be? everyone told him how uh she looked like your mother. Your father's great regret was that he had come into your mother's life so late, he always wished he could have met her when she was young. So, Ani was enchanting for him. He felt he could finally see what Jocasta looked like before he knew her. ″ Isy herself relates that ″Ani was my father's favorite. People had told me so many times that it scarcely hurt anymore, like pressing an old bruise″ (Haynes, 2017, p.237).

Eventually, Isy gets used to this sense of rejection, this feeling that she is nothing and no one cares for her. She feels hurt again when they find her would-be assassin. ″ when everyone called him a killer, they seemed to have forgotten I didn't die ″ (Haynes, 2017, p.91); for Isy this is somehow an affirmation of her feeling of rejection. Her quest, in this context, is to reject all these negative thoughts about herself. Thus, her journey is to find herself as an individual, to grow and to achieve self-actualization; she must separate from her old self and go through the process of self-knowledge, growth and awakening.

For Zari this feeling of deep descent and depression happens when he loses her husband Yusef, " Zari closed her eyes, feeling as if all her life-forces had been drained and spent, like a squeezed fruit. It was as though a snake had slithered down her throat and coiled itself around her heart, with its head erect, ready to strike, and she knew that for the rest of her life this snake would stay coiled right there around her heart, so whenever she remembered her husband it could sink its fangs into her bosom" (Daneshvar, 1991, p.223). Her husband's death makes her lose her sense and is in great confusion, she loses her fear too because nothing seems important for her anymore.

Jocasta also loses her fear on her journey towards individuation: " she could not change what her parents had done. But she would not be afraid of them again " (Haynes, 2017, p.30). When her parents gave her away, she could not trust or ask anyone to help her; instead she realizes that she has to help herself. It's true that between this decision and actually doing something for herself years pass, in which she struggles to overcome her powerlessness and to change her life. This feeling of rejection is the dragon in her way that she should defeat in this initiation part of her journey. At first, she thinks that she has become a queen and she can thus do anything she wants; " she was married to the king. And as soon as the locals learned to recognize her, she would be able to have whatever she liked " (Haynes, 2017, p.59).

However, she finds that she doesn't have power even in the castle, she can just do some little things that the king permitted. Moreover, she thinks that " she had lived to be a mother " (Haynes, 2017, p.84), but she was not allowed to keep the baby, she couldn't stand up against Teresa who said that her baby would be taken away because it was a boy. During her marriage to the king, Jocasta feels a sense of being useless and left out. She feels unwanted, even by her husband the king, who doesn't see her

for a long time. All he wants from her is to produce an heir, even if the heir is not from the king himself. Regarding the king's absence, she asks ″ Then perhaps you can explain something else to me. If Laius wants an heir, enough to marry, I presume he understands that he will have to spend at least some time in the same room, in the same bed, as his wife. Don't start blushing again. You're not a child.' 'That's not necessarily true,' Oran said. 'He wants an heir. It doesn't need to be his child″ (Haynes, 2017, p.63).

3.5. Return: Healing and Renewal

In this stage the woman succeeds in reconnecting with her feminine nature, accepts herself the way she is and overcomes her false feeling of inferiority, so that she understands that she is valuable. This stage is when the heroine has passed successfully through the initiation, allowing her to forge a new bond with herself and free herself from her fears. This stage is the stage in which the character grows and learns how to deal with her life, and what she wants from her life. Importantly, Maureen Murdock emphasizes that the heroine's quest, like that of the hero, is an inner journey: " it is so necessary to redefine hero and heroine in our lives today. The heroic quest is not about power over, about conquest and domination; it is a quest to bring balance into our lives through the marriage of both feminine and masculine aspects of our nature. The modern-day heroine has to confront her fear about reclaiming her feminine nature; her power; her ability to feel, heal, create, change social structures, and shape her future " (Murdock, 1990, p.115).

As she begins to heal the wound of her inner self, the heroine notices the broken nature of her relationship with her mother; she tries to mend this relationship and, if the mother is no longer alive, the heroine forgives her. This can be seen in Isy's

relationship with her mother, when she understands that her mother didn't kill herself because of shame over marrying her father, but rather committed suicide to protect them from the plague. This revelation helps Isy to forgive her mother, and she also decides to leave the city to find her father, who turns out not dead but just blind: ″Why had he never told me that my mother had not killed herself from shame, but that she had been infected with the plague? She hanged herself, and everyone said it was from shame. I grew up believing that my mother did not love us enough to stay alive. But the opposite was true. She loved us so much, she died to protect us ″ (Haynes, 2017, p.322).

Another wound that must be healed during the journey is that of the inner masculine or animus. This implies finding a balance between the feminine self and the inner male, the animus. In this case, the heroine recognizes the aspects of the feminine and the masculine within herself, and tries to accept them together. This is what Maureen Murdock calls the sacred marriage of the feminine and masculine self, which, as has already been touched upon, constructs the unity of the soul for the individual: "Through the sacred marriage, the unity of all opposites, a woman remembers her true nature" (Murdock, 1990, p.137).

According to Maureen Murdock, then "The sacred marriage is complete when a woman joins the two aspects of her nature. as she breathes as she recognizes her true nature, breathing knowledge into all of us. She has gained wisdom from her experiences: she no longer needs to blame the other; she *is* the other "
(Murdock, 1990, p.145). In this way, the heroine realizes that she is both other and self at the same time, allowing her to go beyond this duality.

Thus, "If she has wittingly or unwittingly chosen the path of the masculine warrior, she can either continue stoically along this path alone, fine-tuning her identity and learning the breadth and width of power and acclaim in the world, or she can internalize the skills learned on the hero's journey and integrate these with the wisdom of her feminine nature " (Murdock, 1990, p.136).

Zari is one of the characters who chooses the path of the masculine warrior; she becomes both hero and heroine at the same time, thus balancing her inner male hero and the heroine inside her. This happens to her at the exact time of her husband's death, when she realizes that she has nothing to lose and she feels no fear anymore. In effect, she becomes both Yusef and Zari at the same time. Thus, she finds the balance between her femininity and her animus, her feminine wisdom and her male warriors. She was liberated from her fears when she talked to the doctor, ″ Zari felt as if she'd been freed from a cage. Not one but a thousand stars were lit in her mind. She knew that she feared no one and nothing in the world ″ (Daneshvar, 1991, p.260).

This liberation eventually enables her to stand up against her oppressors when they do not want Yusef buried, as that would incite people to stand against them as Yusef himself had done. Zari, however, wants to bury Yusef; ″ they killed my husband unjustly, the least we can do is to mourn his death. Mourning hasn't been outlawed. In his lifetime we were always frightened and we tried to frighten him off too, now that he is dead what else we can fear? I, for one, have nothing more to lose ″ (Daneshvar, 1991, p.264). Thus, her heroine's journey culminates when she finally has the courage to speak out against injustice. The sorrow of Yusef's death also makes her stronger, she does this for her children because she wants them to grow up strong like their father, and she herself sets them an example. She becomes a free woman,

free of fear and free of her old self, so she has to return to teach, and she finds the courage to do so in her innermost being.

This attempt to bury the loved one is seen in *The Children of Jocasta* too, Ani and Isy wanted to bury their brother Eto. Their uncle Creon was in charge and asked Isy to write a song for her brother Polyn. When she said that she would write a song for both of them he said ″ the song will be only for Polynices″ (Haynes, 2017, p.229). Ani has a strong personality and she was not afraid to stand up against the king, to whom she said ″ they must be interred in the family grave. Eto was not a peasant farmer to be buried in the earth by his sisters. He was the king of the city. He must be paid all due respect, not just for his death but for his life″ (Haynes, 2017, p.231).

However, her uncle did not agree with her, and he assumed that she spoke out of sadness about her brother's death. Ani tried to speak to people about burying Eto too; she said that as they were orphaned so early, they were like parents to them; ″ we cherished them and loved them equally. It was a day of unbearable cruelty that robbed us of the two of them. Today Polynices lies before you as a hero. My brother Eteocles does not. His corpse has been dumped on the hillside behind the place ″ (Haynes, 2017, p.254). Thus Isy, like Zari, chooses the path of the masculine warrior and, like Zari, struggles to bury her loved one. So, as Ani was imprisoned by Creon, Isy was the only one who had the chance to burry Eto; this required her to choose between her fear or being strong and doing what is right without the help of anyone.

Jocasta overcame her struggles and passed to a different stage of her life, but when the plague comes again her struggles come again too. When she tried to speak with the people, as their queen, in an attempt to keep them calm, the people say hurtful things to her, accusing her of causing the curse on their city. Thus, they

thought that they were being punished by the gods because Jocasta had done

something bad, for her relationship with her son. Teresa confesses to her that ″ he

wasn't stillborn, I just told you that because I couldn't let you keep him ″ (Haynes,

2017, p.268), because she thinks that he is the son who, according to the prophecies of

the Oracles, would kill his father. Jocasta, however, doesn't believe the prophecy and

believes that the ″ Oracle does not always speak the truth ″ (Haynes, 2017, p.268).

However, the people choose to believe in Teresa's account of the prophecy. However,

this wasn't the main cause of her suicide kill herself; instead this was provoked by the

plague. One of the people tells her that ″ its easy for you to say that, you are safe in

your place, knowing you'll live to see your children grow up ″ (Haynes, 2017, p.270).

While Jocasta wasn't sure about the reason for the plague, she was hurt when she

heard this and felt guilty about being relatively safe in the house; however, she, in

turn, eventually caught the plague herself. She is thus faced with a choice between

thinking of herself or sacrificing herself for her children. She loves them so much that

she gives her life in order for them to live. Thus, she chooses to be brave and not fear

anything, even death, and this arguably makes her a great mother, a great warrior, and

a great heroine. She has completed her journey with this decision.

 According to Maureen Murdock, we live in a dualistic culture which values,

creates, and sustains polarities —an either/or stratified mentality which identifies and

locates ideas and people at opposite ends of a spectrum " (Murdock, 1990, p.146).

Without this dualism, there would be no separation and discrimination between races

or genders, there would be no separation between, right and wrong, black and white,

good and evil, socialism and capitalism, and so on. Without dualism, one gender, class

or culture would not dominate another; there would be no others because everyone

and everything would be equal. As Murdock points out; "This type of polarization has

kept some people poor, ignorant, or infirm while enabling others to be rich, well-tended, and powerful" (Murdock, 1990, p.146). Thus, without this type of polarization, patriarchal societies and gender relationships in which women are seen as inferior and oppressed would not exist.

More broadly, as Maureen Murdock declares, "dualism is the cause of all separations, separation from self, separation from the divine, separation of me from you, separation of good from evil, separation of the sacred from nature. In dualistic thinking, we treat the other as an object outside of ourselves, something to better, to control, to distrust, to dominate, or to own. Dualism breeds suspicion, confusion, misperception, contempt, a lack of trust" (Murdock, 1990, p.146). this is the huge and cruel thing that human beings could do with the self.

Thus, society must be like a circle in which everyone is equal and without gender prejudices; in which being male or female is not as important as becoming a whole human being. This is the reason for the heroine's journey and it is the fruit of this journey. Thus, the last step of the journey is to heal the duality in the psyche and become a whole, unified Self. According to Maureen Murdock, "As each one of us heals our feminine and masculine nature we change the consciousness on the planet from one of addiction to suffering, conflict, and domination to a consciousness that recognizes the need for affiliation, healing, balance, and *inter-being*. Women need to breathe more knowledge, more prajna, into the world to restore the imbalance. We *are* a pilgrim people; we are on a journey *together* to learn how to honor and preserve the dignity of all life forms seen and unseen; therein lies our heroic power " (Murdock, 1990, p.156).Thus, woman must be released from thinking that she is oppressed and inferior; the myth of female inferiority is replaced by the road towards a healing femininity. During the journey towards wholeness, as she grows and learns,

the woman understands that she is the self and the other at the same time; as there is no difference between the self and other so she is equal to man. In this way, she dares to say no to her fears, dares to change her life and show the world that she is a whole, courageous human being.

CONCLUSION

As has been indicated throughout the thesis, myth is the primordial language. Myths must be read symbolically in order to understand their message. As Campbell advises us, ″Read myths. They teach you that you can turn inward, and you begin to get the message of the symbols″ (Campbell, 1988, p.34). These symbols, then, are the key to a connection between the conscious and unconscious mind; the only thing necessary is to unveil the message of the symbol.

What is clear, therefore, is that these mythic stories resemble each other around the world; it is almost as if they came from the same place. It is the collective unconscious that makes this possible because it consists of the same beliefs, ideas, motifs, and the same primordial images which we all inherit. According to Jung, ″ A more or less superficial layer of the unconscious is undoubtedly personal. I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals″ (Jung. 1987 p.3). From this perspective, the origin of these archetypes in the collective unconscious proves that all humans are, basically, one. As there is no great psychic difference between us, it follows that cultural differences should not undermine this fundamental unity.

In Jung's view, although they originate in the collective unconscious, archetypes can influence human behavior in the ego and personal unconscious too. These primordial images, then, potentially can shape and change human culture.

Among the most important archetypes is that of the archetypal hero. In most myths, there is a hero who has to complete a quest. The archetypal hero undertakes a similar journey in different myths originating in different parts of the world; indeed, the ubiquity of the hero's journey led Campbell to name it the monomyth. The basic message behind the hero's journey is that of individuation; to live and to grow. At the most basic level, the monomyth consists of a Separation, and Initiation, and Return; this symbolizes the life cycle. In this sense, the mythic stories, being symbolic, are superficially fictional but are true at a deeper level. As Maureen Murdock says, the hero's (and heroine's) journey is one of growth and learning; it teaches us that in the darkest moments there is light and, in hopelessness there is hope. The major lesson of the monomyth, then, is to follow the heart and find love within the self; this leads us to the mandala of the self, which shares this message of individuation.

After Campbell, Maureen Murdock shows that women, as well as men, can undertake this journey of separation initiation and return, the journey which leads her to growth and learning, individuation, and self-actualization. As myths were written from the male perspective, female writers such as Natalie Hynes have rewritten the old myths in an attempt to fill the empty place of the female voice. In this context, women have lived in male-dominated societies and have even internalized their norms; therefore, in order to stop perceiving themselves as weak, as the second sex, and as the inferior Other women need to embark on this journey of self-actualization and self-knowledge.

As Maureen Murdock states, on completing the Heroine's Journey, "the woman has gained wisdom from her experiences: she no longer needs to blame the other; she is the other" (Murdock, 1990, p.145). In this sense, as a result of her heroine's journey woman can become both self and other at the same time; with the

healing of individuation, dualities are gone. Such a woman can accept the masculine within herself, named the animus, just as the male hero also incorporates the feminine side of himself, the animus. According to Murdock, for instance, ″ the masculine is an archetypal force; it is not a gender. Like the feminine, it is a creative force that lives within all women and men ″ (Murdock, 1990, p.139).

In *A Persian Requiem,* for example, Zari finds the animus within herself, after her husband is killed unjustly, like the mythic hero, Siavash, while he fights for the right of the oppressed people like the mythic hero Kave. Thus, she finds this hero within herself; she arguably becomes Kave and fights for injustices. In this context, Zari notes that " Today I came to the conclusion that one has to be brave in life for the sake of those who are living … but it's a pity I realized it so late. To atone for that ignorance, let's mourn our courageous dead the way we should ″ (Daneshvar, 1991, p.265).

Notably, she did not have the courage to say these things before she recognized the hero within her. From being a woman who couldn't say no to anyone, she changed into someone who speaks justice: " His body is not buried yet. I don't want to argue with you. But while he was alive, you each had a tight grip around his throat and he had to keep raising his voice to be heard until he was finally killed for it. And now … let people show at his death that he was in the right. Besides, justice and truth haven't died with him, there are others to consider ″ (Daneshvar, 1991, p.265).

Isy, like Zari, doesn't have the courage to speak or, really, to do anything for herself at the beginning of *Jocasta's Children*; she just believes that she is the cursed daughter of a cursed family and thought that this is was her fate. Eventually, however, her perspective changes when she understands that her mother's suicide was not due

to a lack of love for her; instead Jocasta chose death in order to protect her family from the plague; ″ I grew up believing that my mother did not love us enough to stay alive. But the opposite was true. She loved us so much, she died to protect us. ″ (Haynes, 2017, p.320). After the process of individuation, she finds the courage to stand up against injustice and to bury her brother. To Isy, her brother has the right to be buried and no one could take it from him. She chooses to leave the city to find her father; ″This is my first-time outside Thebes, up on the mountain roads ″ (Haynes, 2017, p.320). Earlier in the novel, she hadn't even wanted to speak about her parents because she was ashamed of them. Now, however, she doesn't seem broken or inferior at all; she believes in herself and she has completed her quest. ″ My father was clever and resourceful. He might still be there now. He would be about forty years old. He won't be able to see me, but that won't matter, because I was a child when he left Thebes ″ (Haynes, 2017, p.324).

In this sense, as is indicated in the novels, there is no strict binary difference between the genders, and there is obvious equality. Thus, both genders can become complete human beings, free from dualism. According to Murdock, "The sin of dualism mars our psyche, contaminating our attitudes about mind, body, soul; women, men, children; animals, nature, spirituality; as well as about political structures" (Murdock, 1990, p.146).

This dualism leads us to divide the self from others and is arguably the reason for all oppression around the world. However, the thing is that we are all different but, in reality, no one is less valuable. As Murdock puts it, " this type of polarization has supplied the powerful with permission to suppress and distort knowledge, censor speech, sterilize the "unfit," and cause incredible suffering over all the planet. Human

arrogance fails to see that we are all one and coexist along a continuum of life"
(Murdock, 1990, p.146).

Another archetype that signifies freedom from duality is the mandala. The mandala, as the archetype of wholeness, represents the process of individuation. According to Jung, "the center is represented by an innermost point, it is surrounded by a periphery containing everything that belongs to the self—the paired opposites that make up the total personality…the self, though on the one hand simple, is, on the other hand, an extremely composite thing, a "conglomerate soul," to use the Indian expression" (Jung, 1987, p.357). The mandala of wholeness represents equal, paired opposites with the self as the center. The mandala is a circle; in fact, mandala means circle in Sanskrit. According to Murdock, "When one sits in a circle with others, everyone is equal and linked. No one is in power; the power is shared, and there is no place for egocentrism. Because everyone is interrelated and derives meaning only through the relationship of the circle. A circle is a hug of giving and receiving; it teaches us about unconditional love" (Murdock,1990, p.154).

As Jung suggested, ″ If the motif of the mandala is an archetype it ought to be a collective phenomenon, theoretically it should appear in everyone. In the last analysis, every life is the realization of a whole, that is, of a self, for which reason this realization can also be called "individuation″ (Jung, 1969, p.331). In this sense, the mandala symbolizes both individuals and the universal, both individuation and wholeness, it symbolizes both the self and the cosmos.

Thus, the journey towards individuation is one open to all individuals, not withstanding whether they are female or male, rich or poor, black or white. In this

journey towards wholeness, we are all the same, in the circle, everyone is the same, no one is superior or inferior to anyone else.

It is people themselves build this sin of duality and they must go beyond it, break it, and heal themselves. The woman must understand that she is not less than the man, the man must understand that the woman is not weak than he is, and they are all same on this road.

Individuation, then, has a healing effect; the person who has gone through the process of individuation can have a better understanding of the workings of human nature and the universe. Thus, individuation puts the unconscious and the conscious into balance, allowing the bridge between them to develop. As has been noted, archetypes can help individuals in this process of healing because they have come from the collective unconscious, and they can help to unveil the unconscious and find a way to through to the conscious and healing.

This is why reading myths can have a healing effect because all myths are the story of us as a human being. The archetypes hidden in mythology can show us the way to becoming a complete human being through the process of self-actualization.

Thus, the archetypes of the collective unconscious are everywhere, the important thing is to recognize them and understand their deeper meaning. The world should be as equal as the circle is. The world needs to be balanced in order to be healed, and the inner journey helps this to happen.

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