Hacettepe University Graduate School of Social Sciences
Department of English Language and Literature
British Cultural Studies Programme

AN ARCHETYPAL READING OF MYTHMAKING IN WOLE SOYINKA'S *THE BACCHAE OF EURIPIDES* AND *DEATH AND THE KING'S HORSEMAN*

Gül VARLI KARAARSLAN

Master's Thesis

Ankara, 2016

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KABUL VE ONAY

Gül Varlı Karaarslan tarafından hazırlanan "An Archetypal Reading of Mythmaking in Wole Soyinka's *The Bacchae of Euripides* and *Death and the King's Horseman*" başlıklı bu çalışma, 14.06.2016 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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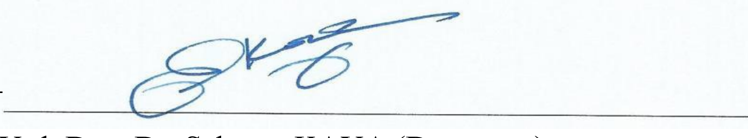

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ÖZET

KARAARSLAN VARLI, Gül. Wole Soyinka'nın *The Bacchae of Euripides* ve *Death and the King's Horseman* Eserlerinde Mit Yapımının Arketipsel Bir Okuması, Yüksek Lisans Tezi, Ankara, 2016.

Bu çalışmanın amacı Wole Soyinka'nın *The Bacchae of Euripides* (1969) ve *Death and the King's Horseman* (1975) adlı eserlerinde görülen mit yapımı özelliğini Carl Gustav Jung'un arketip yaklaşımı merkezinde incelemektir. Adı geçen oyunlarda yazar, Nijerya'da yaşanan politik ve sosyal sorunları, yerel mitleri, ayinleri ve arketipleri kullanarak güncel bir tarihsel çerçevede yeniden yazmayı hedeflemektedir.

Tezin giriş bölümünde, ilk olarak, Nijerya'nın sömürgecilik dönemi sonrası politik tarihi çerçevesinde Soyinka'nın biyografisine yer verilmektedir. Sonrasında, mit kavramı tarihsel bir çerçevede ele alınmakta ve psikanaliz kuramı dâhilinde Jung'un arketip yaklaşımına odaklanarak açıklanmaktadır. Son olarak, Soyinka'nın mit yapımında güttüğü amaçlar incelenmekte; Nijerya kültürü ve mitolojisinden yararlanarak bağımsızlık sonrası dönemde ülkesine alternatif bir tarih, kültürel ve politik anlatılar kazandırmak ve bağımsız bir ulusal benlik algısı oluşturmayı amaçladığı öne sürülmektedir.

Çalışmanın birinci ana bölümünde, *The Bacchae of Euripides* adlı oyundaki mit yapımı ele alınmaktadır. Bu bölüm, oyundaki Dionysos mitinin toplumsal yenilenme ile olan bağlantısını inceleyerek başlamaktadır. Ayin kavramının hem Yoruba kültürü hem de Batı kültüründeki yeri vurgulanarak oyundaki uyarlaması incelenmektedir. Bu bölümde, ayrıca, karakter arketipleri ile arketipik semboller analiz edilmektedir. Yazarın antik Yunan oyununun uyarlamasıyla Nijerya'daki totaliter sistemini eleştirdiği ileri sürülmektedir.

Çalışmanın ikinci bölümünde, Soyinka'nın *Death and the King's Horseman* adlı oyununda mit yapımı irdelenmektedir. Yoruba kültüründe var olan yerel Kral'ın Atlısı mitinin intihar ayiniyle olan ilişkisi çözümlenmektedir. Soyinka'nın Nijerya kültürünü, dilini, tarihini ve inançlarını arketipler yardımıyla yeniden yazdığı ve *Death and the King's Horseman*'in bu anlamda Nijerya sömürgecilik tarihinin yeniden yazımı olarak değerlendirilebileceği belirtilmektedir.

Sonuç bölümünde, iki oyunda görülen mit, ayin ve arketip kullanımı karşılaştırılarak arketiplerin politik bir bağlamda nasıl şekillendirildiği tartışılmaktadır. Soyinka'nın bu iki eserinde mit, ayin ve Jungiyen arketipleri ve sembolleri, Nijerya tarihini yeniden yorumlamanın yanı sıra sömürgecilik sonrası dönemde ülkenin içinde bulunduğu sosyo-politik durumu tartışmaya açmak için uyguladığı belirtilmekte ve böylelikle yazarın Nijerya tarihiyle sosyo-politik gündemini edebiyata, dolayısıyla uluslararası bir platforma taşıdığı öne sürülmektedir.

Anahtar Sözcükler

Wole Soyinka, *The Bacchae of Euripides, Death and the King's Horseman*, Jung, arketipler, mityapımı

ABSTRACT

KARAARSLAN VARLI, Gül. An Archetypal Reading of Mythmaking in Wole Soyinka's *The Bacchae of Euripides* and *Death and the King's Horseman*, Master's Thesis, Ankara, 2016.

The aim of this thesis is to analyse mythmaking in Wole Soyinka's *The Bacchae of Euripides* (1969) and *Death and the King's Horseman* (1975) using Carl Gustav Jung's archetypal theory. These plays reflect the socio-political problems in Nigeria by means of local myths, rituals and the Jungian archetypes in a contemporary historical frame.

In the introduction of this thesis, firstly, a brief postcolonial history of Nigeria is given together with Soyinka's life. Then, the concept of myth is explained within a historical framework, and myths are analysed in the light of psychoanalytic theory as well as Jung's archetypal theory. Lastly, Soyinka's aim in mythmaking is discussed, pointing out that by making use of the Nigerian culture and mythology, the playwright contributes to Nigerian drama by alternative historical, cultural and political narratives.

In the first chapter, the mythmaking in *The Bacchae of Euripides* is explored. This chapter starts with an examination of the connection between the Dionysus myth and communal renewal. The significance of ritual in both the Yoruba culture and Western culture is emphasised, and the adaptation of ritual in the play is analysed. In addition, Jungian character archetypes and archetypal symbols are elaborated on. It is asserted that by adapting the classical Greek play, the playwright criticises the totalitarian system in Nigeria.

In the second chapter, Soyinka's mythmaking in *Death and the King's Horseman* is scrutinised. The local King's Horseman myth is focused on in relation to the local ritual of suicide. It is underlined that Soyinka blends archetypes with elements of the Nigerian

culture, language, history and belief system and that *Death and the King's Horseman* can therefore be considered a rewriting of the colonial history of Nigeria.

In the conclusion, the myths, rituals and archetypes in the plays are compared and contrasted. It is concluded that Soyinka, in his mythmaking, adopts local and classical myths, rituals and Jungian archetypes and symbols to reinterpret Nigerian history and to discuss the socio-political conditions in his country in the postcolonial period, thereby reflecting the socio-political agenda of his country in literature and carrying it to an international platform.

Key Words

Wole Soyinka, *The Bacchae of Euripides, Death and the King's Horseman*, Jung, archetypes, mythmaking

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INTRODUCTION

The aim of the present thesis is to analyse and discuss the use of mythmaking in two of Wole Soyinka's (1934-present) plays, *The Bacchae of Euripides* (1969), and *Death and the King's Horseman* (1975), utilising Carl Gustav Jung's (1875-1961) archetypal theory. In the course of this study, first, Wole Soyinka's biography and work will be overviewed against the backdrop of postcolonial Nigeria. This will be followed by a survey of the historical development of myth studies and archetypal mythmaking theory in relation to literary studies. Finally, the relation between mythmaking and the playwright's understanding of postcolonial drama will be dealt with. Soyinka's use of myth, ritual and archetypes will be examined with a specific focus on *Bacchae of Euripides* and *Death and the King's Horseman*, his later plays in which myth, rituals, and archetypes are adapted within the contemporary socio-political context of Nigeria. Here, in the analysis of both plays, the appropriation of classical European myths, Yoruba myths, rituals, and archetypal elements and symbols will be elaborated on in relation to the themes of rebirth and renewal evoked by Jungian archetypes.

The European invasions of West Africa that began in the sixteenth century also mark the beginning of European slave trade and colonial history in Nigeria. Among all the European countries invading African territories, England benefitted more than the others from the human labour and natural resources of Nigeria starting from the first landing in Lagos in the sixteenth century to the second half of the twentieth century. Nigeria achieved its independence from British rule on 1 October 1960 through "the struggles and agitations of the mainstream reformist, nationalist parties, the radical movements, labour unions, youth, traders, cultural, religious and minority national movements" (Iweriebor 103). However, independence did not bring absolute welfare and freedom to the country. The idea of national identity was new to Nigerians. As Toyin Falola states, "when Nigeria became an independent sovereign state in 1960, in many ways, it was a state without a nation" (*Nigerian History* 159). Political conflicts

mainly springing from ethnic tensions hampered the idea of nation and national identity. Before the colonial period, various ethnic groups in Nigeria had political autonomy living in villages, towns or settled around the big kingdoms (Falola, *Culture and Customs* 4). Later in time, the borders created by the British colonial powers caused tense relations since Nigerian ethnic groups wanted to have the leading role in controlling the politics and economy (Diamond 7).

The centralisation of power around ethnicity led to a political polarisation in the independence period. Each ethnic group desired to have a role in controlling the economy by seizing the political power which put a barrier in front of national unity. Soyinka states that the elections limited the power of the governing political parties as each party represented an ethnic group in Parliament rather than the entire Nigerian nation (*Open Sore* 73). Furthermore, this ethnic polarisation led to educational and therefore economic injustice in the country. People living in the south received a Western-style education and worked for the colonial administration. Their geographic position enabled them to gain economic and political benefits limited to an urban life (Oyebade 20-21). On the other hand, in contrast to the Southerners, Northerners with inadequate education ended up occupying fewer governmental jobs and thus were less "Nigerianilized" (Diamond 28).

In addition to economic segregation, the diversity of religious denominations in Nigeria led to the empowerment of regional powers rather than to national unity (Adogame 126), which in turn reinforced political polarisation in the country. In the pre-colonial period, the indigenous religions in Nigeria showed a great variety. Customs, traditions and rituals were an indispensable part of the cultural life (Amadi 2-3). The cultural, ethnic and religious diversity of the Nigerian communities did not hamper their interaction or cause a polarisation before colonialism. Churches and missionary schools were founded in the east in the eighteenth century (Aguwa 13-14), and as a consequence of these activities, European culture crushed indigenous cultures. In the eighteenth century, conversion to Islam offered the "promise of protection from slavery and patronage of the nobility to the peasants and craftsman" (Mbiti 239). Notwithstanding, the Islamic jihadist movements started to claim political power

especially in northern Nigeria during the nineteenth century (Korieh 110). Muslims gained political and economic power in the land which ended in religious conflicts between Muslim and Christian groups (Korieh 111). As a result, the religious problems severely damaged the socio-political life as well as the economy (Falola, *Violence in Nigeria* 137).

The independence movement demanded a widespread transformation of both communal and traditional forms of behaviour in the 1960s. Accordingly, decolonisation was associated with revolution (Balandier 51). In the years following independence, Nigerian people tried to construct a unitary national identity (Baloubi 543). They put their efforts in bringing Nigerians politically, economically, and culturally together. Falola contends that

> [m]any people began searching for ways to develop a distinct and recognizable national culture in order to bring Nigerians together as a single people and to grow national pride by contributing something distinctly Nigerian to the world culture in general. Artists, writers, scholars, and politicians developed many different conceptions of what aesthetics and values best characterized Nigeria. (*Nigerian History* 160)

Most activists in the country united around the idea that Nigeria's rich history and traditions should be the foundation of their national identity and culture. Following independence, Yoruba literature was enriched with writings aiming to create a national identity. In the post-independence period, artists and writers started to look for their pre-colonial roots, and Nigerian drama developed from oral literature as well as the tales and prolific poetry of the country.

Following independence in 1960, Nigerian drama reached its "Renaissance" with such writers as Wole Soyinka, Chinua Achebe (1930-2013) and Amos Tutola (1920-1997), collectively referred to as the "Independence Generation" (Jeyifo, "Representative" 4). Soyinka believes that the artist plays a significant role in society by reflecting the human condition. For him, what differentiates African writers of their century from their European counterparts is their privileging of social reality rather than using writing as a tool for personal expression. According to Soyinka, African writers create their myths, legends and stories for a human purpose ("African World-View" 45). In line

with this assertion, Nigerian dramatists started to explore their authentic pre-colonial culture which used to shape their life before colonisation. In the works of these authors, the Yoruba satirical tradition, myth and folklore come out as distinctive features (Klein 119-20). Amos Tutula (1920-1997), Ama Ata Aidoo (1942-present), Efua Sutherland (1924-1996) and Wole Soyinka stand out as writers experimenting with African aesthetics and European forms on stage so as to voice the concerns of the African people in the twentieth century (Plastow, "Introduction" 10). Along with the writers mentioned above, Soyinka also has a prominent role in this movement. As Biodun Jeyifo asserts, Soyinka stands out among these writers with the "complexity of his cultural and literary philosophy and aesthetics ("Tropes" xvi).

The 1986 Nobel Laureate in Literature, Akinwande Oluwole Soyinka, also known as Wole Soyinka (1934-present) in the literary world, is remarkable not only as a literary figure – a dramatist, poet, novelist, literary critic and theatre director – but also as a political activist in Nigeria. His active participation in politics gives him a leading role in the political and cultural development of Nigeria. Correspondingly, he reflects his political concerns through his art.

Soyinka was born to a converted Yoruba family on 13 July 1934. He spent his childhood years in Abeoukuta – a typical Yoruba village – situated in western Nigeria and would later on reflect his relation to the Yoruba lifestyle in his autobiographical works. *Ake: The Years of Childhood* (1981) and *Isara: A Voyage Around Essay* (1989) are two of the narrative autobiographical works in which traces of Soyinka's life in Yoruba culture can be found. At the beginning of *Ake* the writer reminisces about his childhood in a traditional Yoruba village, describing the village, Yoruba traditions, and the visions of his parents and grandparents that shaped his childhood before and during World War II. Similarly, *Isara,* too, is a semi-fictional novel that centralises the family tradition and African cultural heritage sourcing from a bunch of letters Soyinka found after the death of his father. Mpalive-Hangson Msiska asserts that *Ake* and *Isara* reflect the tension suffered by those stuck between their traditional culture and modernity. As the son of a school headmaster father and a devoted Christian mother, Soyinka completed his primary education steeped in Western values as well as Yoruba

traditions, rituals and myths shaping Yoruba people's culture and morals (xvi). Accordingly, as mentioned by Ketu H. Katrak, the Yoruba belief system as well as the Christian environment Soyinka spent his childhood in made a considerable impact upon his art. The Yoruba gods, rituals, myths would make a major contribution to the themes and settings of his plays and other artistic works (*Modern Tragedy* 4). Soyinka continued his secondary education at the Government College, Ibadan, where he started writing short stories and dramatic sketches for drama groups. Later on, he attended the University College in Ibadan again and got engaged in creative writing besides playing leading roles in many plays (Gibbs, *Wole Soyinka* 3).

Upon passing the Arts examination in 1954, Soyinka continued his education with a degree from the School of English at the University of Leeds (Gibbs, *Wole Soyinka* 20). In Leeds, he encountered European culture, literary traditions and the movements of theatre (Katrak, *Modern Tragedy* 4). Earning his degree in English in 1957, he worked as a script writer at the Royal Court Theatre in London from 1957 to 1959 (Gibbs, *Wole Soyinka* 20). The years during which Soyinka was with the Royal Court Theatre are important as he then had a chance to see the works of John Osborne, John Arden, Samuel Beckett and Harold Pinter that formed his understanding of classical and avant-garde theatre (Katrak, *Modern Tragedy* 4-6). While still studying at university, Soyinka worked in both Britain and the Netherlands that gave him a chance to observe European culture and society (Gibbs, "Story Teller" 39; Jones 9). In 1957, he started his MA studies, while he continued his experimental works on the stage, writing two significant plays: *The Swamp Dwellers* (1958) and *The Lion and the Jewel* (1959). While the former of these plays deals with the oil politics in Nigeria, the latter reflects the traditional Yoruba culture by means of dance, mime and language (Gibbs, *Wole Soyinka* 50). The years he spent in Europe enabled Soyinka not only to analyse and experiment with modern European drama but also to understand the European sense of ritual and mythology from a different perspective.

Soyinka's return to his homeland in 1959, the year before Nigeria's independence, meant for him and his country "an awakening" of his skills and sensibilities as an artist and an activist (Jeyifo, "Representative" 3). His first aim then was to create an

authentic Nigerian drama. In the years following independence, the writer retold classical myths, Yoruba myths, rituals and archetypes in search of a new definition of national self-image. To achieve this self-image, he foregrounded the democratic struggles in Nigeria and placed his art at nation building (Jeyifo, "Representative" 5-6). He founded the theatre company "The Nineteen-Sixty Masks" with amateur actors and actresses to stage *The Dance of the Forest.* The play was staged in 1961 to celebrate the independence of Nigeria and was the first production of the group (Jones 9-10). The following year, Soyinka launched the *Orisun Theatre Company* with the purpose of making Nigerian political theatre reflect the political conflicts of the time (Katrak, *Modern Tragedy* 7). During the late 1960s, there was political violence is in West Nigeria (Gibbs, *Wole Soyinka* 7-8), and the playwright worked to reflect this in his drama, criticising the corruption, opportunist politicians and manipulators of the time. Soyinka's satirical and political plays, which have an episodic form, are compiled and published under the title, *Before the Blackout* (1965). As James Gibbs underlines, *Before the Blackout* is a courageous work that reflects the political turbulence, and criticises the corruption in Nigeria (*Wole Soyinka* 7-8).

Soyinka's political activism shapes his lifestyle along with his works. What makes him distinct from the other West African writers is his political role as an activist as fights against tyranny, injustice and repression (Jeyifo, "Tropes" x). The playwright believes that it is the artists' responsibility to mirror the political dilemmas of their time. He explains his motivation as an activist, and a defender of freedom in a newspaper interview, in *Spear*, published in 1966:

> I believe there is no reason why human beings should not enjoy maximum freedom. In living together in a society, we agree to lose some of our freedom. To detract from the maximum freedom socially possible, to me, is treacherous. I don't believe in dictatorship benevolent or malevolent. (qtd. in Jones 9)

Soyinka, as the quotation evidences, is expressly defiant in the face of tyranny and dictatorship. In fact, in the 1960s, political dilemmas resulted in social injustice and governmental instability in Nigeria. Between 1960 and 1966, there was confusion in the country because of the official corruption, rigged elections, ethnic baiting and bullying

during the First Republic (1963-1966). Eventually, the flawed elections in 1964 and in 1965 led to a bloody Civil War, and the Eastern region where mostly Igbo people live demanded to become an independent state, called Biafra (Hatch 129-30). Soon after the declaration of Biafra's independence on 30 May 1967 (Hill 110), the Civil War began on 6 July 1967 (S. Wright 73) and continued for almost three years. The north of Nigeria was dominated by the Hausa and Fulani, the west by Yoruba, and the east by Igbo people. As a result, there was political polarisation in the country (Diamond 29-30). The military took over politics in Nigeria in 1966 with a coup to prevent political conflicts in the country. However, under the military regime, there was total chaos in the Nigerian society. As a result of the political and economic instability, there was poverty, hunger, unemployment and high crime rates (Ihonvbere 25-26). The Civil War, the military coup, and the ensuing ethnic and political turmoil led to the imprisonment and/or deaths of many political figures as well as artists, writers, dramatists, activists and leaders (Falola and Heaton, *History of Nigeria* 158-59).

The political figures desired to control the intellectual life by imposing restrictions upon academia and art. Since theatre is in a more direct contact with the reader/audience than narrative and poetry, as Helen Gilbert and Joanne Tompkins write, "theatre practitioners, [. . .] also run a greater risk of political intervention in their activities in the forms of censorship and imprisonment [. . .]" (3). Related to this, Soyinka had already resigned from his position as literary critic at the University in Ife before the Civil War in 1964 as the university board demanded scholars to support the government and not to make any remarks about politics which would influence public opinion (Gibbs, *Wole Soyinka,* 6). Although the Second Republic was founded in 1979, it soon failed in 1983. Following that, there was a second coup, and the military ruled over the country again between 1984 and 1999 (Falola, *Culture and Customs* 23-24). Eventually, these military coups adversely affected the postcolonial history of Nigeria on its path to a democratic system.

During the Civil War period, Soyinka was imprisoned as a direct result of his political activism and harsh criticism of the political agenda of the government (Katrak, *Modern Tragedy* 7). As Henry Louis Gates states, he was imprisoned in 1965, only a month

after he received the first prize in London's *Commonwealth Festival* with his play *The Road* (1965). Although he was released in December 1965, his freedom would be short-lived (Gates 66). In 1967, not long after he received another drama prize, this time at the First World Festival of the Negro Arts at Dakar, he was jailed once more because of his political activism and his severe criticism of the Nigerian military and civilian regimes (Crow 92). He compiled his prison notes under the title, *The Man Died* (1972). This work, too, is a protest against tyranny (Gates 67). Apparently, Soyinka believes that "the individual will" is a catalyser that is able to activate collective consciousness and power. He expresses his view below:

> History is too full of failed prometheans bathing their wounded spirits in their tragic stream. Destroy the tragic lure! Tragedy is possible solely because of the limitations of the human spirit. There are levels of despair from which the human spirit should never recover. To plunge to such a level is to be overwhelmed by the debris of all those anti-human barriers which are erected by jealous gods. The power of recovery is close to acquisition of superhuman energies, and the stagnation-loving human society must for self-preserving interest divert these colossal energies into relatively quiescent channels, for they constitute a force which, used as part of an individual's equipment in the normal human struggle, cannot be resisted by the normal human weapons. Thus the historic conspiracy, the literal brain-washing, that elevates tragedy far and above a regenerative continuance of the promethean struggle. (*The Man Died* 88)

He regards theatre as a communal space similar to that of ritual and finds the power to react to tyranny with pre-colonial myths and archetypes. Soyinka's metaphysics is based on individual endurance against tyranny and all kinds of injustice. To achieve this synthesis, he analyses Yoruba tragedy including mythopoeic roots, rituals and archetypes that may evoke the renewal of the Nigerian community. Soyinka was awarded the Nobel Prize in literature in 1986 as the first Nigerian "who in a wide cultural perspective and with poetic overtones fashions the drama of existence" ("The Nobel Prize in Literature"). From 1994 to 1998 Soyinka lived in Paris with the fear of being arrested as a consequence of his political activism in his country. In 1994, he earned the title of the UNESCO Goodwill Ambassador for promoting African culture ("African Goodwill Ambassadors"). In *Of Africa* (1992), the last collection of his essays, Soyinka pens the postcolonial political and social issues in Africa and evaluates African writing in his critical works.

Before analysing Soyinka's plays and discussing his understanding of local drama, and his applications of myth, ritual and archetypes in the framework of postcolonial drama, it is appropriate to sketch the history of mythmaking with a particular emphasis on Jung's archetypal approach to myths by establishing its necessary connection with psychoanalysis and continuing with contemporary approaches that will provide the background for the writer's understanding of "ritual drama" or "drama of archetypes."

There is an inherent need in every human being to find the ultimate meaning that will complete his/her existence. In this sense, myths have become the primary sources for human beings to position their existence and identity in society and the world they live in. In "Myth and Identity," Jerome Bruner, claims that myth "is at once an external reality and the resonance of the internal vicissitudes of man" (349). In other words, myth is a reflection of the inner self and identity on the conscious level in a continuous relationship with external reality. Thus, most probably it would be justifiable to look back on the roots of this heritage of questioning, and to trace the answers in myths considered to be the primary sources which both the individual and collective identity are built upon.

As a complex structure, "myth" has various definitions. Simply put, through myths, human beings try to understand the world around them and answer questions about natural and/or social phenomena. Out of its various definitions and interpretations, myth can be generally and basically defined as an imaginary narrative. The English term "myth" is derived from the Greek word *mythos* which has several meanings such as "word," "speech," "the thing spoken" and "a tale told" (Coupe 5). Stephen L. Harris gives the definition of *mythos* as "utterance" (8) or "something one says" (8) referring to the oral tradition. Literally, myths are placed within oral tradition as they are "transmitted by word of mouth from generation to generation before written down" (Harris 8), which shows that they can effectively transmit culture. Myths are actually sources that give clues about beliefs, social practices and the politics. Accordingly, in the *Oxford English Dictionary*, myth is defined as "a purely fictitious narrative usually involving supernatural persons, actions or events, and embodying some popular idea

concerning natural or historical phenomena" ("Myth"). As can be understood from these definitions, myths are stories examining nature and history.

Myths embody the social realities, beliefs and the worldview of the society they belong to. Therefore, rather than focusing on the imaginary supernatural elements which characterise myths, social sciences value myths as a representation of human experience. As a case in point, Alan W. Watts believes that myth is an old heritage and "is to be defined as a complex of stories – some no doubt fact, and some fantasy – which for various reasons, human beings regard as demonstration of the inner meaning, the universe of human life" (7). Thus, myths are regarded as stories that explain social values. According to the *Dictionary of the Social Sciences*, myth "generally refers to stories that contribute to the elaboration of a cosmological system and to a cohesive social identity – e.g., accounts of origin, explanation of values and taboos, and narrative legitimisation of authority" ("Myth"). To state the same thing differently, in addition to clarifying values, myths create a collective identity. Myths are significant as they are more than simple stories which tell people about supernatural phenomena. They are rather documents of culture and the common experience of various societies, races, classes and political groups.

Given that they constitute the pillars of collective identity and social cohesion, myths are worthwhile to analyse in a historical context. Rather than simple stories, myths are regarded as stories that pass on tradition and communal identity from one generation to the next (Leach 58). Therefore, myths can be seen as documents carrying political and historical realities. In other words, understanding of myths has a considerable significance since myths pave the way for the communal grounds of culture as they continue to exist as "a living thing" (Eliade 22). Not only do myths mark history, but also they transform in accordance with time within a political and cultural frame. Finally, in the light of all these definitions and functions, it appears possible to deduce that myths are highly important as they develop and represent communal identity, values and beliefs composing culture.

Myths have always been a point of interest for the elite in early Greek times, especially in the sixth and fifth century BC, and during the Hellenistic Age (323 BC- 31 BC) (Eliade 14). As Greek poets tell traditional tales about gods and heroes as their primary subject matter, Greek myths like Homer's *The Illiad* and *The Odyssey* survive in literature (Harris 11). Taking its origins from Homeric myths, myth is regarded as a "tale" or "fable" which relates myths to fiction. *Mythos* in Homeric understanding was, a living thing, a powerful speech performance commending on remembered events, recitation of archaic poetry, gods, heroes and men (Edmunds 10-11). However, myths were regarded simply as tales and stories about gods and heroes until Plato's (428 BC-348 BC) new definition of myth. In *Approaches to Greek Myth,* Lowell Edmunds regards Plato as the founder of mythology since he is the first philosopher to use the collective expression of "mythology" to define culture and relate culture and myths in philosophical dialogues (1). Therefore, myths gain new meanings in accordance with the socio-psychological and political conditions of the time.

In Roman times, adaptations of Greek myths circulated new messages that supported political discourse. The adaptation of Greek mythology into Roman culture resulted in the rise of "classical mythology" which includes Greek and Roman mythology (Hansen 2). During the reign of Augustus (27 BC-14 AD), Ovid (43 BC-18 AD) retold the Greek myths in his collection *Metamorphoses of Gods* that was written in Latin (Harris 13). Yet, the Romans took the stories seriously with the purpose of defining Roman identity by means of creating their own mythology. As a result, Roman myths conveyed a lot of information about Roman culture, society and age (Luce 202). Thus, it can be concluded that the appropriation of myths to account for culture and society, which includes political constitution, started early on in the Western history.

In the medieval period (fifth century-fourteenth century BC), pagan myths were interpreted to support Christian theology. Similar to the Roman times, in the Middle Ages, myths gained new allegorical depths to convey Christian morals (Barber 27). William Hansen refers to the fading of classical mythology and the Greek tradition in this period as the "death blow of Christianity" (13) since the glory of Roman heroes left the stage to be replaced by the glory of Christ and to the images of saints in poetry

(Bishop 42). As Christopher R. Fee asserts, “Mythic archetypes of the gods have been adapted in resonance with Christ [. . .] [and] Christian religious figures” (xxi). Apparently, Christian mythology in the Middle Ages made use of classical pagan mythology to impose Christian religion and morals on society.

As suggested by its name meaning “rebirth,” “Renaissance” defines the period from the fourteenth to the sixteenth centuries in Europe. The writers aimed to renew classical antiquity of Greek and Roman culture (Keenan 1). In the Renaissance, Greek and Roman myths were revisited by writers in search of classical reason and mind. Classical myths were reinterpreted in such works as Edmund Spenser’s *Mutabilitie Cantos* (1595) and John Milton’s *Nativity Ode* (1629) (Mikics 196-97) with an allegorical use of language. In like manner, William Shakespeare adapted myths and rituals from classical Greek and Roman heritage and blended them with the English tradition of drama. By reframing classical myths, he included a universal theme in his plays and wrote about the cultural and political agenda of sixteenth-century England (Hunt 2). Apparently, in the Renaissance, the classical myths are interpreted in order to rediscover the classical worldview and support moral teaching (Brisson 139).

As can be easily observed, throughout the centuries, myths have been revisited, reinterpreted and adapted in order to establish and empower beliefs, social ties and eventually culture. In the nineteenth century, theories of myth were regarded as the “primitive counterpart of science” (Segal 3), and myth studies gained scientific value that prepared the basis for twentieth-century theories to develop. Modern theories of myth, in the twentieth century, covered many disciplines including philosophy, sociology, psychology and literature (Segal 4). The functionalist theory of myth approached myths as constructions for maintenance of social norms and unity. Functionalist theorists categorised the origins of myths mainly in two groups: the nature-myth theory and myth and ritual theory (Segal 4).

In the nature-myth theory, to explain the natural phenomena is taken as the main purpose of myth production. The balance between human existence and natural forces is the basis of nature myths. The ancient myths dealt with one or more divine beings like

gods and goddesses, other superhuman beings and their relationships with human beings and earthly creatures, or, overall, the cosmos (Coupe 5). The theory supports the idea that Greek mythology offers many examples which can be examined in the light of the nature-myth theory. Stephen L. Harris points out that "the continuing cycles of day and night, sunshine and darkness, summer and winter, heat and cold, fair weather and storm, rainfall and drought, plant life and death" (3) are phenomena with an awe-inspiring power on people to create myths. The nature-myth theory accepts the idea that myths are closely interwoven with physical nature and are necessary to provide an explanation for the natural phenomena surrounding human life.

Concerning the other type of functionalist approach, the myth and ritual theory supports the idea that myth is closely related to rituals (Righter 15). According to this theory, myths emerge when a social rule, ceremony or a moral rule needs to be constructed. Therefore, they emerge from occasions that society needs to remember in order to be unified. William Righter, in his article "The Consciousness of Myth," asserts that functionalism "describes myth of its operation within a social structure, often in connection with a ritual which marks a stage in the development or progress of the individual through his life-cycle: birth, initiation, marriage, death – or what stages a society may choose to mark" (15). Accordingly, the myth and ritual theory examines whether religion or culture is originally rooted in myth or ritual (Bell 2). Arthur M. Hocart, one of the pioneers of the theory, contends that "[m]yth is only the verbal explanation and justification of ritual" (223). Akin to Hocart, other myth and ritual theorists believed that all myths must have a ritual origin.

Much integrated with religion, the functionalist discussion on the relation between ritual and myth opened the path for internal or psychological theories of myth. The second school of myth studies is made up of the "internal" or "psychological" theories of myth, built upon Sir James George Frazer's (1854-1941) ideas focusing on the social relation between myths and rituals. He was also concerned with religion-originated activities and experiences which linked his studies to myth and ritual (Leach 1). For James Frazer, rituals – built upon myths – set the primary form of culture. He was of the opinion that rituals were communal performances of myths. He says: "Ritual may still

be the application of myth, but myth is subordinate to ritual" (Frazer 3). He explains myths in relation to rituals in *The Golden Bough: A Study in Comparative Religion* (1890). In *The Golden Bough*, Frazer makes a detailed analysis and gives many examples of archaic culture and mythology in relation to agricultural ceremonies and rituals inspired by the natural cycles, vegetation and harvest. Frazer traced common patterns in the myths of different regions and cultures. By examining "elemental patterns of myth and ritual that [. . .] recur in the legends and ceremonials of diverse and far-flung cultures and religions" (Abrams 13), he also inspired Jung's archetypal theory of myths.

The archetypal approach to myths is established on Jung's understanding of the personal and collective unconscious. Jung believes that the unconscious is a reservoir of human experiences. For him, "the unconscious is [. . .] a cursory sketch of the nature and functions as the complex part of the human psyche" (*Symbols* 17). He defines the unconscious as "a fringe of consciousness" and draws the frame of the personal unconscious with "everything [. . .] I feel, think, remember, want and do; all the future things that are shaping in me and will sometime come to the consciousness" (*Structure* 95). Along with the personal unconscious, there is a deeper layer that Jung calls "the collective unconscious." He says: "[T]here exists a second psychic system of a collective, universal, and impersonal nature which is the collective unconscious" (*Collective Unconscious* 46). Jung explains the collective unconscious as follows:

> 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 personal psyche, it has the contents and modes of behaviour that are more or less the same everywhere and in all individuals. (*Collective Unconscious* 3-4).

As clearly given in the above quotation, what makes the collective unconscious strong is that it belongs to all human beings and cultures. Jung believes that our minds have a long history of the unconscious and that the experiences on the conscious level are transmitted to the collective unconscious through the symbols used in myths, legends and fairy tales (*Symbols* 41). Thus, the symbols in dreams, fairy tales and myths do not solely depend on the personal unconscious, but they stem from the collective

unconscious that is attributed to all human beings, reflecting the history of their experiences. In consequence, the collective unconscious echoes a universal content through the collective experiences of societies.

Jung combines his idea of the collective unconscious with myths by asserting that "myth is nothing but a projection from the collective unconscious" (*Structure* 38). For the psychologist, myth is the actual indispensable stage between conscious and unconscious cognition. He believes that the unconscious levels of the human mind are embodied in the form of myths in literature. Depending on the theory that views myth as the "underthought," myths can be analysed to reach the collective unconscious which is hard to analyse by empirical approaches (Righter 16). According to Jung, the collective unconscious is completely universal, and that is the reason why common images in myths from different regions of the world exist. Hence, myths provide a rich context for an analysis of the collective unconscious and collective experiences that develop culture. However, one needs common structures in order to analyse the collective or universal culture. Thereupon, it is necessary to find units that show similarity in myths. Jung names these units as the "archetypes" of the collective unconscious (*Collective Unconsicous* 4).

Jung calls mythology "the textbook of archetypes" (24), adding that the unconscious psyche "is not rationally elucidated and explained, but simply represented like a picture or a story book" (*Zarathustra* 24) by the archetypes in myths. To reflect the human experience, as a textbook, myths possess numerous types of archetypes on the personal and collective level. Archetypes have a role in constituting social bonds as Jung highlights: "The archetypes are identical psychic structures common to all, which together constitute the archaic heritage of community" (Stevens 47). Thus, in order to reach this archaic heritage, archetypes are worth studying in this part of the thesis.

Jung maintains that archetypes are inherited "primordial images" rooted in myths and legends from different regions of the world, and he explains primordial images as "thought forms" of humanity (*Analytical Psychology* 74-75). Derivative of the Greek word *archetypon* – *arche* meaning "beginning" and *typos*, "a model" – an archetype

stands for a mental structure or pattern visible through such experiences as birth, marriage, motherhood and death ("Archetype"). Through archetypal images the unconscious is reflected on the conscious level. Jung says: "[T]he archetypes intervene in the shaping of conscious contents by regulating, modifying, and motivating them, they act like the instincts" (*Structure* 115). Archetypes are structures that have power to modify myths, religions and philosophies and to establish community norms and set shared values. "Archetypes," in Jung's words, "create myths, religions and philosophies that influence and characterize whole nations and epochs of history. [. . .]. In the same way, myths of a religious nature can be interpreted as a sort of mental therapy for the sufferings and anxieties of mankind in general – hunger, war, disease, old age, death" (*Symbols* 38). Thereby, archetypes – endowed with myths on the conscious level – carry the fundamental elements of the collective unconscious and shape cultural values or morals of nations.

Archetypal critics categorise common archetypes under different titles in order to interpret myths. Edwin Barton and Glenda Hudson summarise common archetypes as

> natural elements (earth, wind, fire and water); colours (red, green, blue, black, white); numbers (three, four and seven); characters (mother and father figures, heroes, soul mates, witches, and wise old man); settings (gardens, palaces, forests and deserts); motifs (creation, destruction, and regeneration myths); and plots (the ritualized tales of quest, initiation, and sacrifice). (15)

It can be concluded from this quotation that archetypes refer to a variety of human experiences, situations and characters as well as places, time, numbers and colours that surround human beings. Archetypes can be grouped as character archetypes, situation archetypes and archetypal symbols.

As products of the collective unconscious, archetypes can be reproduced in different parts of the world at any time. Archetypes repeat themselves over and over in similar mythological spheres and they also have a common pattern of endangering influence or power to shape the experience repeated with it (Jung, *Analytical Psychology* 75). Collective images such as mythological figures and archetypes are conscious

representations of the unconscious mind. Although they are depicted in various forms, archetypes do not lose their fundamental structure. Even though the representation of archetypes may vary, the motifs stay the same "without losing their basic pattern" (Jung, *Symbols* 57-58). Therefore, fundamental archetypes can be used to explore the collective unconscious. To use Jung's own words, "the images contain not only the fine and good things that humanity has ever thought and felt, but the worst infamies and devilries of which men have been capable" (*Analytical Psychology* 80). Thus, myths, when analysed as archetypes, turn out to be rich sources of information about human existence and experience in both good and bad ways.

Archetypes, as indicated by Jung, can be classified into two groups. The first one is personal archetypes that shape the individual psyche and identity. These are the "self" representing the ideal identity, the "persona" representing social roles, the "anima" representing female drives, the "animus" representing male drives and the "shadow" representing hidden and destructive instincts. Jung names these archetypes as "personal" archetypes since they are individual and personified. They are therefore mostly manifested in dreams. However, in his further studies, the psychologist states that the aforementioned archetypes are primordial images that can be analysed empirically and can be observed in different communities around the world (*Collective Unconscious* 67). That is to say, archetypes on the personal level can be regarded as collective archetypes represented by different figures and symbols in myths, legends and fairy tales. The same archetypes appear in literary works, too, as characters that can be associated with universal mythical archetypes.

The self, the most important and central of Jungian archetypes, is an inner guiding factor reflected in dreams and myths. For Jung, the self is the core of the individual's existence. As the ruler of the collective unconscious, it symbolises the harmonious unity of the conscious and the unconscious with the individual's corporeal existence on the conscious level and with his spirituality on the unconscious level (Jung, *Symbols* 368). The self is the part of the psyche which resolves and sublimates inner conflicts into harmony. "The self," as Steven Walker phrases it, "operates as the unconscious inner core of an individual's being, as the ultimate principle of harmony and unity" (84).

Thus, it has a significant role in gaining self-awareness. In myths, the hero is the symbol of the self in addition to being a collective image. This ideal self liberates not only himself but also his society from destruction or evil. He functions as both a bearer of culture and the ideal ego (Henderson 110). Like the hero, the child or the divine child archetype, too, is mostly related to the archetype of the self. The Cupid figure and Christ are well-known child and divine child archetypes. The child archetype represents youthfulness and individuality and helps transformation of the unified Self. Therefore, the child archetype usually helps or unites with the hero archetype in myths (Walker 83-84).

Moving on to the next archetype, the anima, Jung defines it as "the feminine and chthonic part of the soul" (*Collective Unconscious* 59). The anima means "soul" in Latin and symbolises Eros with seductive features (Jung, *Aion* 12). Marie-Louise von Franz states that the anima reflects a sensation, sentiment, imaginative and creative drives, passion and fondness for one's environment (*Archetypal Dimensions* 364). It may manifest both negative and positive qualities that may lead to a fatal delusion, or a great help (Walker 49). Jung argues that the anima figure "intensifies, exaggerates, falsifies, and mythologizes all emotional relations" (*Collective Unconscious* 14).

The mother, sister, daughter and/or the images of the beloved are reflections of the anima archetype. Or, put differently, the anima archetype is analogous to the mother, fairy mother, great mother and the god mother archetype on a collective level (Jung, *Collective Unconscious* 14) Jung established the concept of the mother archetype highlighting that the common attributes of the great mother archetype can be found in different religions and myths (*Four Archetypes* 7-8). The mother archetype has a dual nature: It can represent, on the one hand, productivity, grace, and abundance and, on the other, passion and darkness with symbols of evil such as entwining animals and death (Jung, *Four Archetypes* 15). The fearsome figure, Hera in classical Greek mythology, and the affectionate mother, the Virgin Mary in Christian mythology, are examples of this archetype (Walker 80-81). The mother archetype corresponds with the Mother Earth archetype as it might have both loving and frightening qualities leading to destruction and reformation at the same time.

As regards the animus-father archetype, animus means "mind, soul, consciousness" (Tougas 115) in Latin, and it represents man's connection to ideas and spirit. On a personal level, the animus is basically the masculine side of females (Jung, *Four Archetypes* 31). However, it is also a reforming collective figure with opinions shaping the collective psyche (Jung, *Analytical Psychology* 18). It is represented with the father archetype since the father symbolises guidance, dynamism and energy (Jung, *Collective Unconscious* 39). The father can have other positive aspects such as reflection, deliberation and self-knowledge as he represents the conventional opinion (Jung, *Aion* 16). Likewise, the wise old man is a father figure that has the spirit of a teacher. He is a guide for the hero in mythological works. The animus archetype may be reflected as negative authority figures in mythology such as corrupt leaders or kings. It is furthermore represented by male characters or a group of masculine figures in literature such as lovers, fathers, chiefs, councils of men, fathers of the Church or the State as well as criminals, morally dubious figures and famous men (Walker 55-56).

The persona, as yet another Jungian archetype, is generally associated with the anima and animus archetypes. It is basically defined as the different masks that the individual wears in the public sphere. It depicts the various communal identities possessed by the individuals. The developed persona satisfies society by playing different roles in various conditions in the public sphere (Jung, *Analytical Psychology* 209). Yet the persona also tries to reach the unified self. This means that it may also be destructive since it may destroy the self in order not to lose the public recognition (Jung, *Analytical Psychology* 210).

As for the shadow archetype, it is defined as the dark side of human nature and emotions. It is a collective designation of the personal and collective ego. To become conscious of it involves recognising the dark aspects of personality as present and real (Jung, *Aion* 8). In myths, the self generally struggles with the shadow figure and fights against the evil sides of his nature. Jung indicates that "[t]he shadow is a moral problem that challenges the personality" (*Aion* 8). The shadow reflects the uncontrollable and challenging parts of personality. "The shadow," Franz writes, "is generally the animal-

like, primitive personality within us, which is not bad or evil in itself as long as the consciousness keeps an eye on it" (*Archetypal Dimensions* 246). In myth, the hero tries to come to terms with the shadow figure that springs from the unconscious and fight it on the conscious level. Joseph L. Henderson believes that the archetypal shadow is natural and instinctive and is generally represented by negative characters in myths. The shadow figure in a myth may be an enemy or a monster figure. The hero fights the cosmic powers of evil which is represented by the shadow figure. Evil is usually defeated in the hero myths. The hero's triumph is to realise and accept the shadow figure, draw strength from it and eventually assimilate it (Henderson 110-12).

The trickster figure or archetype is associated with the shadow archetype. Jung asserts that "[t]he trickster is a collective shadow figure, a summation of all the inferior traits of character in individuals" (*Four Archetyp*es 177). In fact, the trickster represents the earliest periods of life on a personal level as the trickster figure's behaviour is then mostly dominated by physical appetites. With the collective unconscious, it symbolises "the individual's psychological growth [. . .]" (Radin xxiii). Accordingly, Jung states that the trickster figure that usually lacks logical thinking can be cruel, cynical and unfeeling (Jung, *Four Archetypes* 160). Jung asserts that the trickster has a dual function, as well as having powers as a shifter; it may turn out to be a saviour figure, too. The sense of destruction operates together with the gradual process of development that turns the trickster into a saviour (Jung, *Four Archetypes* 160-63). Thus, it can be inferred that the destruction caused by the trickster figure may lead to communal progress as well.

Jung regards ritual as an archetypal system and a journey into the collective unconscious. Ritual is identified as a process in which the individual goes through and gains an insight into his existence and individuality. It is closely linked to the journey archetype. Jung thinks that through ritual or sacred rite, an individual's life changes, as he expresses in the quotation below:

> Through this journey, objective substance or form of life is ritually transformed through processes going on independently, while the initiate is influenced, impressed, 'consecrated' or granted 'divine grace' on the mere ground of his presence or participation. The transformation process

> takes place not within him but outside him, although he may become involved in it. (*Four Archetypes* 58-59)

At the end of the ritual, the individual changes on the inside and can cause a change around him. Rituals are significant since they obtain a potential to alter the cultural patterns of the entire community.

Death is a strong personal and collective archetype used in many of the mythological works in association with the ritual. Jung states that life itself is a journey ending with death (Jung, *Symbols* 78). However, death stands for a new beginning in myths since the death of the hero is a way to discover the self. With this discovery, not only does the hero discover his individual self, but he also leads to discovery of a collective identity. (Jung, *Modern Man* 25-26). Therefore, death represents a passage to communal reformation.

The journey archetype may also be named "the hero's journey" or "the journey motif." Communities cultivate heroic myths that can set an example for the members of society. However, myths are not merely stories about victorious heroes. As a matter of fact, the journey of the hero is more important than the hero himself (*Analytical Psychology* 7). In Jungian psychology, the individual represented by the hero figure takes a journey so as to reach the images of the collective unconscious. In this heroic journey, the individual comes across images from the unconscious that renew his understanding of life (Walker 31). For instance, Moses and Gilgamesh are hero figures who take long journeys to discover the aim and source of life (Jung, *Symbols* 291). The heroic myth develops the individual's consciousness of his own strengths and weaknesses.

The journey motif has been developed in Joseph Campbell's comparative works on myths. In *The Hero with Thousand Faces,* Campbell articulates the hero's role as follows:

> The hero, therefore, is the man or woman who has been able to battle his past, his personal, local or historical limitations, to be generally valid. Such a one's visions, ideas, and inspirations came pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched

> source through which society is reborn. The hero has died as a modern man; but as essential men prospected, unspecific, universal man-he has been reborn. His second solemn task and deed therefore [. . .] is to return then to us, transfigured, and teach the lesson he has learned of life renewed. (19-20)

That is to say, the hero remains the central figure who is able to make a break with the past and transcend his personal, local and historical limitations.

The journey of the hero starts with a call for adventure which is actually a call for change. Campbell contends that "[t]he call rings up the curtains, always, on a mystery of transfiguration – a rite, or moment, of a spiritual passage, which, when complete, amounts to a dying or birth" (*The Hero* 51). Campbell also states that with the call a new stage begins in the hero's life, and in this stage the hero faces the unconscious and unknown conscious side of his personality:

> [In] these adventures there is an atmosphere of irresistible fascination about the figure that appears suddenly as guide, marking a new period, a new stage in the biography. That which has to be faced, and is somehow profoundly familiar to the unconscious – though unknown, surprising, and even frightening to the conscious personality. (*The Hero* 58)

With the call a challenging gate for self-transformation opens for the hero for self-discovery. The call for adventure signifies that destiny has summoned the hero and transferred his spiritual centre of gravity to the spiritual task he is supposed to accomplish (*The Hero* 58). Upon starting the journey, the hero comes across protective figures that help and provide the adventurer with guidance. The protection generally comes from the mother and father figures that represent the cosmic psyche in addition to the power of the hero's destiny (*The Hero* 69). The existence of the guiding figures means the support of a larger system. The hero is guided by unconscious powers for self-discovery.

Throughout his adventure, the hero attempts to overcome the "threshold guardian" (Campbell, *The Hero* 77). Stepping across the threshold, he moves into an ambiguous place where he once again survives with success. Through this passage, the hero feels that he has been under the guidance of the supernatural. He overcomes the difficult

tasks of his journey and discovers his unsuspected self or his opposite. With the discovery of his opposite, he realises that he and his counterpart are "not differing species but one flesh" (Campbell, *The Hero* 108). This is how the hero discovers the "self" fully at the end of the journey (Campbell, *The Hero* 108). The discovery of the self eventually leads to the recognition of the communal self.

The rebirth archetype is closely associated with the hero's journey and ritual. Rebirth is an indispensable part of mythology since it refers to the natural cycle of life. Jung confirms that the rebirth archetype is an essential testimony of human beings, and that is the verification of its being marked as an archetype. He says: "Rebirth is an affirmation that must be counted among the primordial affirmations of mankind. These primordial affirmations are based on what I call the archetype" (*Four Archetypes* 58). As rebirth is an essential archetype, the ritual and death archetypes are linked to it. Like ritual and death, rebirth is not only a personal experience but also a social one. Symbolised by the hero figure, ritual, death and rebirth actually lead to the revival of society (Henderson 118). The rebirth of the individual counterbalances the essential transformation through which the individual both changes and transforms others. According to Jung, rebirth is not only a physical change but also a psychological change that can be healing and strengthening (*Four Archetypes* 53-55). The individual in the transformation process does not face death directly, but as he takes part in a ritual or rite, he is empowered to take action and change. Universal energy is taken from nature through the ritual, and nature empowers society for a new beginning or rebirth (Jung, *Four Archetypes* 55). This rebirth results from "the process of individuation" or transformation.

This experience on a personal level can also become a communal experience of transformation shared in the collective unconscious. The archetypes of the unconscious become dynamic images shared by society, and they can activate the social psyche for group transformation. The individual comes across universal archetypes and associates them with personal, cultural and social experiences. By interpreting the archetypes, one can reach unity on a personal level which desirably leads to the reconstruction of the communal unity. Jung terms this "the individuation process" (*Analytical Psychology* 120-21). In myths, the individual seeks the origin leading him to transformation as a

follow-up process. Franz defines the individuation process with the integration of the shadow, assimilation of the inner powers of the anima and animus and the discovery of the self (*Archetypal Dimensions* 364). The process of individuation is the conscious coming to terms with one's own inner centre. At the end of the individuation process, the hero creates a balance which leads to the salvation of society (Jung, *Structure* 139). Thus, the process of individuation is not a search for the inner figure in individuals only. It also suggests a progress towards many different stages of transformation on a collective level.

In line with the archetypal approach founded by Jung, myths are given a dual character as individual and communal. In the twentieth century, Jung's theory was given a new dimension with Joseph Campbell's (1904-1987) works. Campbell examines the development of myths and the common themes and motifs in the myths around the world that build up a connection between myth studies and literary works which lead to the analysis of literary works as adaptations of myths. In this respect, Campbell's presentation of myths reflects the twentieth-century point of view. For Campbell, myths amalgamate peoples of a country and cultures together as a unifying power (Campbell, *Myth* 11). Therefore, the power of myths lies in their power to shape the individual identity in relation to the social and political realities. Every individual uses the power of myths in everyday rituals. Thus, rather than a victim of his or her fate within the dynamics of life, by using his or her will and the individual is empowered to regenerate his or her own myths by reconstructing everyday rituals (Campbell, *Myth* 11-12).

Contemporary theories on myths that Soyinka, also, makes use of in his works regard myths as products of cultural and political discourses. Throughout history, myths have been a crucial part of the cultures of many different communities revealing various aspirations that produce scientific, religious, social and political discourses. Myths are considered to be "imaginative patterns, networks of powerful symbols that suggest particular ways of interpreting the world" (Midgley 1). Through networks of symbols, they provide a deeper understanding of human existence. As Karen Armstrong asserts, "human beings are mythmakers in search of a meaning" (5). Myths have therefore become central to an understanding of the essence of human existence (Armstrong 51)

and provided communities with realities to live by. Furthermore, in the twentieth century, scholars acknowledged that the production of myths is not a completed stage of human history. Mythic thinking is still a "continuous process" in contemporary culture (Estella 1). This is evidence that people still produce new interpretations of myths.

The regenerative power of myths is foregrounded in the twentieth century with an emphasis upon its connection with social and political transformation. Myths are deemed to be political structures that constitute collective identity and culture. Roland Barthes (1915-1980) presents myths as "a system of communication" (109) embodying an ideological meaning. According to Barthes, communities have the power to reconstruct the political realities through the appropriation of myths and mythical speech (110). He pinpoints that beginning with the French Revolution the bourgeoisie pervades myths with the bourgeois ideology, setting bourgeois standards and values as "national" values that transform the political structure and public reality (140) over the course of time. Therefore, in time, the constructed reality gains a stable position through myth. Since "the meaning is *already* complete, it postulates a kind of knowledge, past, a memory, a comparative order of facts, ideas, and decisions" (117). Once the meaning is articulated, it is nourished by the ideology, and it never dies or loses value (118). It continues to regenerate the dominant ideology and impose it on the dominant culture as the norm.

Furthermore, Barthes proposes that mythical concepts can be manipulated and appropriated through reconstruction (119). He states that "myth is the most appropriate instrument for ideological inversion which defines this society" (142). He develops his argument by explaining that "[m]yth hides nothing and flaunts nothing: it distorts" (142). The distortional function of myth diverts the message imposed by the original myth through appropriating its form and context (127). Barthes supports his point with his well-known example of deciphering the Negro myth as a political construction produced by French Imperialist ideology. He claims that "[t]his type of focusing is that of the mythologist: he deciphers myth, he understands a distortion" (128) structured upon meaning and form. Therefore, in the analysis of myth, myth is "unmasked," and the implied meaning is "destroyed" (128). In the modern age, the writer is still the

mythmaker who holds the power to reinterpret myths in various discourses and to challenge the mythic context and form. Through reconstructing myths, the writer is enabled to manipulate and rebalance the mythical meaning, history and political rhetoric.

In the postmodern period, writers show the tendency to adopt myths in their works because they perceive a potential for subverting the ideologically constructed meaning in myths. In line with Barthes's ideas on the attempt to reconstruct myths, in the twentieth century, postmodern writers, too, revisit grand narratives including prevailing myths in order to transform political identities. Susan Sontag defines the role of art in mass culture as a tool to "modify consciousness" (304). In this respect, the employment of rewriting and parody creates alternative myths for defining the "other." Put differently, mythmaking through literature is presented as a political appropriation to construct reality:

> For the human need myth seems inescapable, especially to legitimize dubious ideologies and cultural conventions or to explain away the exclusion of groups apparently contrasting with a dominant culture. Besides, many utopian movements or dystopian visions create their own compensatory myths in search of an alternative future or in order to recreate an empowering past. Obviously mythmaking fulfils a lot of functions as it serves the needs of the moment. (Vries and Best 1)

Postmodern writers have manipulated the master narratives and replaced them with liberating alternatives (Hutcheon 6). Similar to this postmodern mythmaking, feminist archetypal mythmaking also functions as a way to see beyond the social structures and promises a redefinition of the female self / identity free from the patriarchal ideology (Lauter 8). Through the feminist archetypal mythmaking, the misogyny embedded in patriarchal myths is uncovered; the hidden female experience is recovered; and a new self-image is discovered (Lauter 8). Feminist critics embrace "revisionist mythmaking" as an opportunity to redefine the female self to reclaim history (Haase 22). Thus, in the postmodern age, myths have become potent tools to deconstruct the ideological narratives behind the political discourse.

Similar to postmodern and feminist archetypal theories, postcolonial theory also regards myths as political structures constructed by the power holder, which is the coloniser. Myth became a powerful means to question the power relations. In the postcolonial context, mythmaking is presented as "the creation of a new myth from an original myth" (Dannabag 6). In order to create an independent self- image for the postcolonial future, the stereotypes created by the hegemonic white coloniser are rejected through the process of reconstructing myths, rituals and archetypes. As Frantz Fanon states, the stereotypes in line with the European point of view never leave space for a black to construct a harmonious self-image. Not only the black identity, but also the black consciousness and unconscious are shattered by the images that label the black as the "other" (*Black Skin* 134, 137). To destroy the long-standing relationship between the black image and the "other," in the postcolonial period writers try to rebalance the power relations between the coloniser and the colonised by pointing to these Eurocentric binary oppositions and relocating stabilised stereotypical images to reach an independent self-image.

In the postcolonial context, drama means "re-acting to empire" (Gilbert and Tompkins 1), and thus the use of myths serves as a tool for historical and political criticism (Barnidele 72). Postcolonial dramatists attempted to debunk the myths of the colonising ideology which were circulated to oppress the colonised. By appropriating classical myths for subversive purposes, the unheard history and unrecognised identity of the colonised are narrated from an alternative perspective. Authentic myths, too, are recovered to reconstruct the cultural and political identity of the colonised as another way to challenge the established colonial culture. By transforming myths archived in a specific historical period, the postcolonial writer, as a mythmaker, offers an alternative comprehension of history and identity. Thus, narrating myths in postcolonial drama is correlated with national identity and resistance (Gilbert and Tompkins 9). Therefore, it can be asserted that national identity becomes performative through drama. Postcolonial dramatists, by "re-acting to empire," seek a platform to construct an ideal political realm and cultural agenda that suits the time.

Forming a liberated national identity became the primary concern of many formerly colonised African nations, like Nigeria, in the post-independence years. Yet building a nation was a challenging issue since the concept of "nation" was regarded to be a synthetic paradigm constructed by colonialism (Banham 795). Benedict Anderson (1936-2015) analyses the formation of nationality as a sociocultural concept and defines nation as "an imagined political community – and imagined as both inherently limited and sovereign. [. . .]. It is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (6). Thus rather than as an organic structure, nation is presented as a political community based upon the myths of the dominant ideology and culture. Anderson's definition of nation shows strong parallels with Barthes' definition of myth since both nation and myth are perceived as political structures built by the dominant ideology. As Jeyifo highlights, a great number of artists "played prominent roles in placing the arts at the forefront of the nation-building, democratic struggles" ("Representative" 6). Seen from this perspective, in postcolonial texts, universal myths are transformed and local myths are explored to build a new political meaning and national identity as it may also be seen in Nigerian drama, especially in the works of Wole Soyinka. Still, the redefinition of national identity is substituted by the manipulation of colonial myths and history, the recovery of pre-colonial culture and national identity, in relation to the Negritude movement (Jeyifo, "Tropes" xx-xxii). The authentic use of myth, dance, rituals, music, folk-tales, and the rhythm of language set the framework of the Nigerian drama of the post-independence period. Dramatists of the period tried to reach the conscious of the audience by the use of myth, ritual and magic (Banham 795). Amos Tutuola (1920-1997), with his novel *The Palm-Wine Drinkard* (1954), sets a pioneering example for the postcolonial appropriation of the authentic Yoruba ritual and folk-tales in an episodic narrative (Banham 795).

Very much like his contemporaries, Soyinka also questions the national self-image and the communal history of the nation through mythmaking or mythologising. In his earlier works, he focuses on the local myths and rituals to strengthen the pre-colonial roots of the Nigerian identity. The playwright believes that pre-colonial as well as colonial

history needs to be revisited and revaluated. Stemming this philosophy, in his plays dating to the 1960s, Soyinka starts to dig into the local myths and rituals to come up with a new identity and an alternative interpretation of history. His early metaphysical plays include *The Dance of the Forest* (1961), *The Road* (1965) and *The Strong Breed* (1966). Among these, *The Dance of the Forest*, in which Soyinka experiments with the myths and rituals from local history to reflect the current political panorama of Nigeria, reveals the playwright's political agenda in a radical way. In this play, the dramatist attempts to separate Nigerian history and self-image from its colonial legacy as the main theme, "the possibility of making a break with the past, of a new beginning" spotlights (Gibbs, *Wole Soyinka* 63). Soyinka, in *The Dance of the Forest*, aims to reach a unified identity in the post-independence period through the exploration, primarily, of local myths.

As it was discussed previously, the years following independence in Nigeria were marked with the failures of political leaders who caused political and cultural decay in the country. Therefore, in this period of transition Nigeria needed a new set of ethics to ease the social unrest, corruption and economic conflicts (Barnidele 72). By the 1970s, the socio-political debates in the country became the focal point of Nigerian drama (Banham 795). To heal this corruption, dramatists utilised myths in their works (Barnidele 75). Femi Osofisan (1946-) in *the Chattering and the Song* (1976), Kolo Omotoso (1943-) in *The Curse* (1976) and Olu Obafemi (1950-) in *Suicide Syndrome* (1987) also adopted African myths and rituals to reinterpret their history and to shed light on the political turmoil in Nigeria. According to Jeyifo, Soyinka's use of myth and ritual during the 1970s is different from his use of these elements in the 1960s because he now draws attention to the political and economic turbulence of the Civil War period and military coups in Nigeria overtly ("Representative" 4-5). *Madmen and Specialist* (1972), *The Bacchae of Euripides* (1973) and *Death and the King's Horseman* (1975) are complex plays which blend classical drama and European aesthetics with Yoruba myths, rituals and archetypes. Differently from his earlier plays and theoretical works focusing on the Yoruba origins of drama, in this phase of his writing career, Soyinka focuses on the representations of race, and "the historic experiences of slavery, colonialism and epistemic racism enter into Soyinka's critical

discourse" (Jeyifo, "Tragic Mythopoesis" 47). The playwright now discusses the contemporary political issues in Nigeria by maintaining myth and ritual as the primary tools to elaborate on the collective Nigerian identity, history and solidarity in relation to European and Yoruba worldviews.

In the light of the discussion above, one may assert that Soyinka, as a mythmaking dramatist, calls for a "collective transformation" for the Nigerian community particularly in the Jungian sense through use of myths, rituals and archetypes. According to Jung, the artist is not an ordinary man but someone who frames the psychic life of mankind by shaping the collective unconscious. That is, the artist becomes a "collective man" (Jung, *Modern Man* 169) through his work of art. Soyinka likewise believes that it is the artists' duty to depict the current social and political debates. In other words, there are common touchstones that make the Jungian analysis of myth and Soyinka's application of myth akin to each other. Jung pursues the idea that myths, built upon rituals and archetypes, become catalysers for "collective transformation" (*Four Archetypes* 70), and this collective transformation is promised in Soyinka's plays as well through the appropriation of Yoruba myths and rituals.

Since the political unconscious of a community is shaped by certain political and national experiences, these experiences find their expression in myths and rituals. Fredric Jameson defines the political unconscious as the "unmasking of cultural artefacts as socially symbolic acts" (5). In this case, Soyinka's treatment of myth can be examined as a disclosure of the ideologies that lays bare the cultural constructions in the Nigerian context. To illustrate, Soyinka debunks the political unconscious of Yoruba people and traditions in his *Death and the King's Horseman* by questioning the ritual of the Horseman. By attempting to cleanse the political unconscious by rewriting myths, the dramatist tries to raise political awareness on a communal level and transform society. Myths, rituals and archetypes convey political messages in line with the ideologies of power holders. By reshaping myths, Soyinka endeavours to reshape the political consciousness of his people. He believes that political awareness creates the initial steps for the long-desired move towards self-unity and national solidarity in Nigeria.

In order to destroy the bonds a nation has with its past, the coloniser disregards the pre-colonial history and culture of the nation and chronicles only the colonial history. Homi Bhabha, in *The Location of Culture*, asserts that since the language of knowledge belongs to the coloniser, the West positions itself as the superior (19). With its self-perceived superior position, Western culture produces a discourse for the "other" in which the equation of knowledge and power is "balanced" for the interests of the West (Bhabha 21). In accordance with this affirmation, the Western ideology shapes a history that silences local and indigenous histories (Bhabha 106). Thus, retelling history becomes a significant goal of postcolonial drama. As Gilbert and Tompkins state, "[r]econstructing the past in this way usually heralds the emergence of new voices and new tools for understanding the past" (107). Furthermore, narrating history through literature is a powerful strategy since "our fictions [. . .] shape our memories of the past and [. . .] create memories of the past" (Hanley 3), and postcolonial drama aims to use this power to deconstruct the factitious history generated by the Eurocentric view and to represent "the other(ed) historical perspectives [. . .] so to disperse the authority inherent in official accounts" (Gilbert and Tompkins 108).

Soyinka rewrites myths in order to reclaim history. He aspires to reconcile the past by blending the local myths and rituals with Western myths and rituals. In addition, this was his intention to relieve the Nigerian community of its historical burden by mythmaking. As is discussed above, Soyinka, in his plays, also lays bare the stereotypical images constructed by the coloniser and alters them with strong archetypal images that empower the oppressed self. In order to liberate the self-image, he retells classical myths and rituals that are built upon the binaries of the European mindset. He believes that ignoring the colonial experience and merely nourishing the pre-colonial roots and traditions cannot comprise a basis for the reinforcement of a liberated self-image. Thus, he criticises not only the Western mindset and values but also Nigerian culture and tradition because of the ideologies of both cultures adopt the hierarchical systems that oppress and isolate people.

Soyinka does not limit his rewriting to the classical narratives of Europe. He sees the same oppressive structures in the local myths and rituals of his country. Therefore, by reconstructing them, he aims to expose the controversial issues of the post-independence period of Nigeria. For him, myth for Nigerian society evokes "the past as agents to help them comfort the contradictory presents and uncertainties about their own cultural and historical location" (Kuwabong 1-2). By rewriting myths in relation to the historical events of the time, he shows how he despises ideologies that give no voice to different perspectives during Civil War times and military coups that also led to his exile. In his plays of exile, *The Bacchae of Euripides* and *Death and the King's Horseman,* local myths and rituals are fused with their classical counterparts as well as European dramatic form to criticise tyranny, oppressive rulers and discriminative systems that caused inequality and injustice in his homeland. He also criticises the elite of society who continue to benefit personally from local political instability and the class system that colonialism left behind in a mythical context.

Furthermore, Soyinka delves into local myths and rituals for one more specific reason: to forge a new cultural and national identity and self-image for the post-independence movement. To achieve this, he reinterprets Yoruba myths and rituals from a new perspective and highlights the adaptable pre-colonial origins of drama and archetypes of Yoruba origin to strengthen communal identity and solidarity. He believes that myths reform the community on both conscious and unconscious levels. For Soyinka, Yoruba mythology or the drama of gods is a path that leads to spiritual wholeness. In his essay "The Fourth Stage," he builds the basics of Yoruba tragedy drawing inspiration from the local gods and deities. The dramatist defines his drama as a "ritual drama" or "drama of archetypes": "Ritual drama, that's the drama of cleansing, binding, communal inventive dynamism, disappears or vitiated during such periods or within such cultures which survive only by the narrowing of the cosmic whole" ("The Ritual Archetype" 4-5). Through drama, the playwright expects communal cleansing and binding. He believes that the drama of gods – drama of archetypes or ritual drama – has a transforming effect on society on both the conscious and the unconscious levels, and that Nigerian drama possesses the ritualistic roots and archetypes that postcolonial Nigerian drama can benefit from (Soyinka, "The Ritual Archetype" 7).

In his essays, Soyinka revives the archetypes of Yoruba cults, namely Shango, Ogun and Esu, with their destructive and regenerative powers. To specify, he centralises Ogun as his god of inspiration and as a symbol of destruction and renewal. To specify, he centralises Ogun as his god of inspiration and as a symbol of destruction and renewal. By invoking the power of Ogun, the playwright hopes to bridge the world of the living and the world of the gods (Mills 86). In Jungian terms, this can be interpreted as reaching the complete self and self-realisation through initiation. Barry Mills examines Soyinka's philosophy as follows:

> The 'will' of Ogun bridges the disintegrating gulf of tragic human situation – manifested literally in the middle passage of slavery. In the face of annihilation, Ogun's will is the anguishing, paradoxical truth of creation and destruction, which appears only superficially as resignation abut is actually the deepest insight into the human condition. [. . .]. From the perspective of archetypal psychology, Soyinka has literalized the imagination; concretized the metaphor of Ogun. (86)

The artist who envisions Ogun's "will," gains the power to restore the social balance. With the powerful images of the Yoruba culture, however, he eliminates the tragic end of the Greek tragedies, instead reaching a mythopoeic state that emphasises human will. Through human will, he promotes political awareness, collective renewal and initiation. In addition to elements from classical mythology, the dramatist uses a blend of Christian and Yoruba rituals in his work. The structure of Yoruba myths, similar to Christianity, is represented through rituals as part of everyday life (Mills 80). Barnet also states that Yoruba mythology is similar to Greek mythology in its "philosophical richness and poetic values" (79), which contributes to Soyinka's aim of blending European and Yoruba traditions, rituals and myths in his dramatic writing.

Soyinka introduces his "Yoruba Muse," Ogun (the god of creation), (Macebuh 210), for the first time in his poem "Idanre." The poem has "a construction of the universe of myth as experientially paradigmatic and illustrative of the postcolonial instance" (Msiska 17). This quotation highlights Soyinka's perception of myth and postcolonial reality since Soyinka believes that authentic myths can be reframed in a postcolonial context. In order to create new meaning, a "mythopoeic essence" needs to be reached

and procreative forces need to be activated. Reviving the mythopoeic root demands a close focus on language. In "The Forth Stage", Soyinka claims that mythopoeic language is the essence of Yoruba tragedy and drama. Mills, in his article, "Jung and the African Diaspora", underlines that both Jung and Soyinka present language as a tool for reforming mythopoetic structure because language still preserves its shamanic and oral consciousness in the works of African diaspora writers (85). Keeping its oral consciousness alive, "African drama" processes myths by means of story-telling, singing and poetising as an integral part of the community culture (Chinyowa 4). In compliance with this, the playwright recovers the Yoruba oral culture and ritualistic language through his use of verse. As T.S. Eliot, in his essay "The Social Function of Poetry," says, the particular purpose of the dramatists for using verse in a dramatic work is to reflect moral, social, or political views (17). Eliot argues that, poetry depicts the national and local culture in a unique way, as he makes it clear saying, "no art is more stubbornly national and local than poetry" (19). In like manner, Soyinka adopts verse, authentic hymns and songs in his dramatic writing to reflect the local reality. In addition, to foster the national identity and to reflect the vividness of the local culture in Nigerian community, the playwright uses three languages that are English, pidgin English and the Yoruba language. Kelly O. Secovnie interprets Soyinka's aim in using different languages to represent the Yoruba culture in *Death and the King's Horseman* as follows:

> Soyinka's use of multilingual, multi-class identities within his play enacts this disruptive force against colonial power, but it also asks readers to question the Yoruba culture he examines. By highlighting differences within cultures in his play through different uses of language, he emphasizes class and gender difference as key factors within the society he depicts. (243)

In this respect, vivid elements of the vernacular are flowered with Yoruba words, proverbs and songs representing the local culture and the power struggle between cultures and classes in Soyinka's political appropriation of myths and rituals.

In the Yoruba culture, ritual is a representation of myth and a way of conveying myths to the forthcoming generations. Myths are performed as dance or ritual in "the African

culture" (Kuwabong 3). According to Soyinka, Nigerian drama has ritualistic origins and therefore can cherish a new balanced identity ("The Ritual Archetype" 7). For the playwright, "the community emerges as a new community from the ritual experience [. . .] charged with new strength for action" ("The Ritual Archetype" 34). By setting ritual as a cultural gathering, he tries to establish historical and political awareness that will lead society to a collective rebirth. The link between the individual consciousness and the collective consciousness in Jungian analysis is comparable to ritual divination between the visible and the divine in "the African culture" (Mills 85). Believing in the collective function of rituals, Soyinka adapts rituals of African origin and blends them with the European dramatic tradition and elements of the classical Greek tragedy. Ritual drama forms a communal space for a collective transformation by becoming a meeting point for both the European and Yoruba roots of drama. In this respect, ritual, as an archetypal performance, stands for collective rebirth and political awareness which give strength to the dramatist's plays.

In Soyinka's mythmaking, sacrifice or, to be more specific, self-sacrifice is an archetypal ritual. Self-sacrifice is significant due to its link to the individual and collective consciousness. In Jungian perspective, sacrifice is associated with sacrificing the ego. By this act, the individual establishes a close connection with the self and reaches "psychological and spiritual wholeness" (Mills 85). The playwright indicates that ritual or sacrifice closes the gap between gods and mankind. People perform rituals or take part in sacrifices to get rid of the anguish caused by the separation from the eternal self ("The Fourth Stage" 45). It is clear that both Jungian psychoanalysis and Soyinka's vision depict ritual and/or sacrifice as a unifying experience to reach the complete self and gain spiritual 'wholeness.' As the playwright seeks a 'unified' national identity, sacrifice, as a theme, gives him a common ground for the combination of European and Nigerian values and views of life. The dramatist questions sacrifice to show the ideological and metaphysical difference between the Yoruba and European understandings of culture. Accordingly, ritual and sacrifice present the mythical journey of the hero. The hero's quest moves from an individual level of self-consciousness to collective consciousness. Thus, the hero's personal quest inclines towards a collective

quest, which also resembles Soyinka's quest as a playwright. That is, self-awareness at the end of the journey brings political awareness.

Archetypes are imbued with the sacredness of myths, embracing cultural values. The playwright restructures archetypes in his appropriation of myths. The desire to reach spiritual wholeness on both individual and collective levels makes his understanding of myth akin to Jung's archetypal theory. As opposed to Jung, Soyinka holds that archetypes do not have a static position in the unconscious or mythical world. On the contrary, they actively produce meaning ("The Ritual Archetype" 35-36). The playwright believes that local realities and experiences make it possible for communities to reproduce myths based on local and universal archetypes and present the socio-political state. Archetypes, for him, can be reformed and adapted to reach a unified self/identity. Accordingly, in Soyinka's mythmaking, the self represents the collective conscience. The process continues with the appropriation of archetypes including the anima, the animus, and the shadow. These archetypes are reshaped to question the reality of Nigeria's independence. The dramatist, by reforming archetypes, attempts at a more liberal communal self-image.

What is most significant in Soyinka's account of mythmaking is his appropriation of myths, rituals and archetypes to suggest or portray a positive future for the post-independence community in Nigeria. Since myth is spiritually challenging and transformative (Armstrong 51), it has the power to reinforce spiritual growth for the future. Joseph Natoli highlights that production of myths prove that "we have not in this post-modern age lost our capacity to fill the empty vessel of reality with our human presence" (198). Accordingly, Soyinka builds up this prospective identity on both the Nigerian cultural roots and communal spirit. He celebrates this new identity that is cleansed from the past, politically aware and socially unified. This celebrated identity or self-image has the potential to create a liberated future for the Nigerian nation.

Myth becomes a "system of communication" (Barthes 109) that constructs the nation in Soyinka's writing. In his plays, he bridges the divide between the past and the present, the local and the universal, and the Nigerian and European understandings and values

through his restructuring of myth, ritual and archetypes. This makes Soyinka's plays appropriate for a Jungian archetypal analysis which is also built upon myth, ritual, and archetypes. The first play which will be examined in this thesis, *The Bacchae of Euripides*, as a modern adaptation of *The Bacchae* by Euripides, focuses on the universal myth of Dionysus and Dionysian rituals. In this play, the playwright foregrounds slavery and its relationship to both dictatorship and freedom. He adopts a Yoruba worldview that changes the ending of the play drastically from the original version. The second play within the scope of this study, *Death and the King's Horseman* centralises the local myth of the Horseman and rewrites the myth with the inspiration drawn from a real ritual sacrifice practised in Oyo in 1954. In this respect, the appropriation of the myth in the play can be identified as a rewriting of local history. In both of these plays, mythmaking is built upon the appropriation of myths supported by classical and local rituals and archetypes. Finally, in the following two chapters, the aforementioned plays will be analysed in detail to depict how Soyinka uses myth, ritual and archetypes so as to achieve a unified self, social unity and political awareness.

CHAPTER I
REWRITING THE GREEK MYTH IN *THE BACCHAE OF EURIPIDES*

Soyinka's *The Bacchae of Euripides* is a remarkable play as an appropriation of a well-known classical Greek tragedy, *The Bacchae* by Euripides. Soyinka wrote this play in 1976 when he was in exile in France. Since he was under threat of imprisonment due to his severe political criticism of the government that held the power in Nigeria right after the Civil War, he took shelter in the more liberated political environment of France (Valerie 8). The playwright was very much inspired by *The Bacchae* because Euripides, also, wrote this play in exile when the glory of Greece was fading away and Athens was in a chaotic state due to the long-lasted Peloponnesian War (431-404 BC) (Nussbaum xxi). Euripides's experience of exile and his need to reflect the political turmoil of his time through retelling the myth of Dionysus led the playwright to notice the same concerns he shared with this great Greek tragic playwright although they were chronologically located in completely different eras. Emmanuel Ngara indicates that Soyinka has an international approach that can be observed, for example, in his adoption of Greek myths, particularly when he is compared to his African contemporaries who show an overt national tendency in their choice of subject (95). In this line of thought, it is evident that the dramatist aspires to reach a universal audience by rewriting a widely celebrated ancient play in order to declare that the political issues he touches upon in his plays are not local but global. Therefore, his appropriation of the classical Dionysus myth, ritual and archetypes in a Nigerian context aims at communal union and liberation as well as a global one. To be more specific, Soyinka's adaptation of *The Bacchae* is a severe attack on the Nigerian leaders' oppression whose tyranny during the Civil War period urged the need for democracy and freedom among Nigerian common folk (Valerie 17). In the light of these issues mentioned above, this chapter will analyse the play in two critical aspects. Primarily, the main focus will be on the appropriation of the Dionysus myth, rituals and archetypes both in local and universal dimensions. Secondly, the relation between Soyinka's employment of the source text

and his call for a communal revival and a national rebirth will be discussed in the frame of political discourse in Nigeria.

In order to provide a close analysis of Soyinka's *The Bacchae of Euripides,* it is important to understand the classical tragedy in detail. *The Bacchae* is structured upon the myth of Dionysus, and it centres upon the revival of Dionysus as a deity in Thebes along with his Maenads. In the source myth, Dionysus invites the women of Thebes to join the celebrations on Mount Cithaeron. Perceiving Dionysus as a threat to his rule, Pentheus, the king of Thebes, captures him as soon as he arrives at Thebes in order to take his revenge for being denied the honour as a god. However, Dionysus manages to break free and regains his throne as a deity (Graves 105). Accordingly, Euripides' classical tragedy, *The Bacchae* starts with the depiction of Pentheus ruling Thebes. As the king, he insists upon the stability of the old order. Meanwhile, Dionysus having come from Asia with his followers, the Bacchantes, receives full support from the inhabitants of Thebes, including Pentheus' mother, Agave, and his aunts Ino and Autonoe. Although his grandfather, Cadmus, and the old seer of Thebes, Tiresias, warn the young ruler about his tragic end, Pentheus who is too proud of his status disregards the admonition under the illusion that he can obtain a higher status than Dionysus. Eventually, Dionysus, as a fierce inflamed god, takes his revenge by intoxicating Pentheus and leading him to the forest where the Bacchantes dance and hunt wildly. There, under the effect of wine and the Dionysian power, Agave kills his own son together with the Bacchantes. In the resolution of the play, when Agave realises that she killed her own son rather than a beast, she is agonised and decides in shame to leave the city.

Soyinka's *The Bacchae of Euripides* also starts with Dionysus' arrival at Thebes to take revenge on Pentheus, as it is in the original play. However, the issue of slavery is highlighted right from the very beginning in the play. The slaves in the city unite under the Dionysian cult and start chanting for Dionysus to take over the reign from the oppressive leader, Pentheus. Tiresias, too, is, as a political figure, mindful of the scapegoating of the slaves in the cleansing rites. Similar to Tiresias, Kadmos is also concerned about his country and his grandson's future as a king. As the former king of

Thebes, Kadmos also notices his grandson's obsession with power and both leader figures think that self-sacrifice and initiation are necessary for a communal renewal in Thebes. Besides, Dionysus also forces Pentheus to obey the new regulation that promises communal cleansing and self-renewal. Yet, Pentheus insists on despising Dionysus' subversive power and plans to penetrate into the forest and hunt the Bacchantes to sustain the control of the city. Pentheus, intoxicated with wine, is led to the forest by Dionysus while the slaves and the Bacchantes chant for Dionysus and his revenge. Agave leads the Bacchantes in tearing apart Pentheus' flesh brutally and to scatter the pieces over the mountains. However, differently from the Greek play, Agave courageously lifts up Pentheus' head from which wine springs. In the resolution of the play, all the leading figures unite in the city centre and drink the wine. Thus, *The Bacchae of Euripides* diverges from its original source and presents Dionysus as the hero who saves the oppressed rather than as a furious god who has returned for revenge and Agave as the victorious heroine calling for a collective transformation at the end of the play.

It is important to note here that Dionysus in Soyinka's interpretation is presented as a political leader possessing the regenerative power to demand liberty. Pieter J. Conradie, in his essay titled, "Syncretism in Wole Soyinka's Play: *The Bacchae of Euripides,*" points out that "Soyinka portrays Dionysus as a liberator, not only in religious but also in a political sense – a liberator of the oppressed classes" (63). As is emphasised, Dionysus defends the liberty of the oppressed communities through the communal reunion in the Dionysian rituals. The importance of ritual giving way to collective reunion is celebrated, before anything else, with the subtitle of the play, "A Communal Rite." This title signifies the collective gathering since the Dionysian rite fosters a collective political awakening. The playwright, through appropriation, makes the myth applicable to Nigerian context during the post-independence period. In the introduction of the separate version of the play, the playwright underlines that "[m]yth is part wish-fulfilment through hero projections. This means, naturally, that it is an outline for action, especially for groups within society who have experienced loss and deprivation" (viii). To get over the loss and deprivation left behind by the colonial powers, as well as military dictators, the Dionysian power is revived in the play. Therefore, *The Bacchae*

of Euripides is described as “a third-world revolutionary communion rite” (Sotto 30) in which Dionysus stimulates the communal reunion and renewal.

It can be claimed that Soyinka’s portrayal of the Dionysus myth as an agent of social reunion and liberation finds its roots in modern drama in which the Dionysian art is perceived to be a stimulating force of revival as Friedrich Nietzsche (1844-1900) also indicates in his remarkable work *The Birth of Tragedy* (1872). Nietzsche associates Dionysus with the powerful drives of nature, excitement, union, anarchy and revolution (14) and promotes the revival of the Dionysian impulse in all forms of art (Bishop 400). Therefore, Dionysus in modern works is used as an ambivalent symbol representing both the destruction of the old world order and the birth of the new world order. In the modern adaptations of *The Bacchae,* Dionysus is depicted as a hero possessing destructive, but at the same time, regenerative powers. As Monroe K. Spears states, Dionysus in modern adaptations is “the black militant, violently releasing dark and repressed forces both in society and within the psyche” (251), who is revived on the stage in the spirit of European modernism that brings necessary renewal through the Dionysian ritual.

The Bacchae of Euripides retains the revolutionary Dionysian spirit by blending ancient Greek and Yoruba cultures in which rituals becomes revolutionary social gatherings that promise self-awareness and communal renewal. As Jeyifo points out, many common points can be found between the Greek and the Yoruba worldviews in terms of social life and cultural values shaped by gods, spirits, local deities and rituals, that is, by the colourful aspects that bring society together in everyday life. This cultural resemblance of the Greek and Yoruba cultures provide Soyinka with a deeper understanding of the Dionysus myth and ritual (“Mythopoesis” ix). As a result it provides a broad background for the adaptation of the Greek myth to Yoruba context. These seemingly distant but surprisingly close cultures are nourished by communal rites. And these communal rites obtain their regenerative power by functioning both on conscious and unconscious levels (Jung, *Symbols* 177). Since rituals empower personal and collective identity, the playwright also values rituals as a liberating form of art (“Revolutionary Ideal” 65) Being well-aware of drama as a genre preserving its ritual

roots, Soyinka aspires to revive the dramatic rituals of Yoruba and Greek culture to foster self-awareness and celebrate communal reunion. Therefore, in his rewriting, the dramatist presents Dionysus as an archetypal hero and to the Dionysian rituals as a reformative force in the Yoruba context with the intention of presenting hope for the re-emergence of a new identity for suppressed minorities.

To support his political argument, the playwright makes use of gods from Yoruba mythology while rewriting the play, reviving, at the same time, a master dramatic work of classical mythology. Jeyifo posits that “the pantheon and its deities and their significations are for change that is rooted in Africa’s unique, valid forms of conceptualising experience and apprehending the self” (“Mythopoesis” xiv). Accordingly, the dramatist strengthens the myth of Dionysus with the myth of Ogun as an archetypal god of the Yoruba belief system since Ogun has features in common with Dionysus in the Yoruba mythology. In his poem “Idarne,” the writer presents Ogun as the god of wine and harvest: “He comes, who scrapes no earth dung from his feet / He comes again in Harvest, the first of reapers” (62). At the same time, in Yoruba mythology, Ogun is the god of war, victory and civilisation with the power of “bringing a new creative unity and strong feeling of oneness” (Ngara 97). In his critical works and poetry, Soyinka describes Ogun as the elder brother of Dionysus and continues his argument positing that Ogun, as the god of creation and destruction, unifies the Dionysian and Apollonian expressions of art, as well as the Promethean (“The Fourth Stage” 27-28). Thus, Ogun becomes an exceptional god since he has a destructive feature to alter the old system in addition to the liberating power to generate a bright future.

To start with, the idea of renewal is an essential element of the birth myth of Dionysus. The playwright reinforces the idea of national renewal in the play by relating it with the Dionysian myth. Mythology records double-birth in Dionysian genealogy. In the myth, Dionysus’ mother, Semele is burnt by Zeus’ thunder, and Dionysus is saved and placed into Zeus’ thigh by Hermes. Born for the second time from Zeus’ thigh, Dionysus is named “twice-born” or “the child of the double door” (Graves 56). Furthermore, being born twice, Dionysus possesses the power of rebirth and regeneration. In a similar vein,

Nigeria as a nation is "twice born" or born for the second time with the independence as Soyinka himself notes that Dionysus as a god possesses "truthfully a celebration of theatre; theatre as community, as idiom of liberation and renewal" ("Self" 47). Thus, Soyinka, by choosing the Dionysus myth, seeks a national renewal in Nigeria during the post-independence period. Supporting Nigeria on her way to build a liberated future, Soyinka establishes rebirth and renewal in his work through the Dionysus myth.

Dionysus represents the hero archetype in the play and the quest of the hero starts with Dionysus' arrival in Thebes. Being the hero, he fights against the Theban rulers since they deny his origins as a god. He sets for himself the goal of replacing the tyranny with the Dionysian power. In the monologue the play starts with, Dionysus declares his motive in coming to Thebes, which is vengeance, as follows:

> Thebes taints me bastardy. I am turned into an alien, some foreign outgrowth of her habitual tyranny. [. . .]. Thebes blasphemes against me, makes a scapegoat of a god. A seed of Zeus was sown in Semele my mother earth, here on this spot. It has burgeoned through the cragged rocks of far Afghanistan, burst of the banks of fertile Tmolus, sprung oases through the red sands of Arabia, flowered in hill and gorge of dark Ethiopia, it pounds in the blood and breasts of my wild haired women, long companions on this journey home through Phrygia and the isles of Crete. It beats on the walls of Thebes, bringing vengeance on all who deny my holy origin and call my mother – slut. (235)

That he came to reclaim his holiness and his mother's respectability denied by the Thebans justifies Dionysus' presence as a hero searching for self-representation on a personal level. Dionysus who stands for the hero archetype is a wanderer since "the heroes are usually wanderers, and wandering is a symbol of longing" (Jung, *Symbols* 205). As a wanderer, the hero is, also, in quest for justice on a collective level. In the source myth, Dionysus is depicted as a wanderer god who journeys to Africa, Asia Minor and Phrygia bringing knowledge and teaching vine cultivation and winemaking wherever he visits (Graves 105). As in the source myth, in the play, Dionysus, who is a wanderer and has knowledge of the foreign cultures, represents the collective self that is despised by the Greek culture. In this sense, Dionysus is a "mediating figure" (Otto 15) between the Asian and Hellenistic cultures (Otto 17). He, therefore, becomes the collective self of not only the oppressed of Thebes, but also the people of Afghanistan,

Tmolus, Arabia and Ethiopia in the play. Thus, the mother's respectability mentioned in the above quotation on a personal level also represents the holiness and respectability of the oppressed communities.

In *The Bacchae of Euripides*, the self represented by Dionysus, is the collective self that promotes communal union and liberation. Jung makes the suggestion that in myths, the hero is a god-like man who defeats evil to "liberate his people from destruction and death" (*Symbols* 68). As a guiding figure in the play, Dionysus supports the liberation of the oppressed including the slaves promoting political union against tyranny. At this point, the Slave Leader, a significant character in Soyinka's adaptation, chants for social union:

> SLAVE LEADER. You hesitant fools. Don't you understand?
> Don't you know? We are no longer alone –
> Slaves, Helots, the near and distant dispossessed!
> [. . .] Nature has joined forces with us. (240)

As these lines suggest, Dionysus becomes a communal figure as he is also condemned by the rulers of Thebes like his followers including slaves and helots. Therefore, the ideas of freedom and liberation link Dionysus and his followers tightly. The Slave Leader urges the slaves and oppressed members of the community to join the Dionysian rites which he defines as joining with forces of nature. Thus, the slaves join the Dionysian rites to be united with this liberating force. By gathering public power around Dionysus, Soyinka signals a political liberation stemming from communal reunion.

The playwright also discusses contemporary political issues with the hero's defence of the oppressed groups in the community. The oppressed groups in the Theban society celebrate the arrival of the hero as a liberating leader since they have been wrenched under the sterile rule of Pentheus. Dionysus, representing the collective self as the hero, demands the rights of the slaves working in the salt mines. He, as the leader figure, questions the unfair deaths of workers in the mines:

> DIONYSOS. Will you reduce it all to a court
> Of inquiry? A fact finding commissions such as

> One might set up to decide the cause
> Of a revolt in your salt mines, or a slave uprising?
> These matters are beyond the machinery of state.
> PENTHEUS. We have more sense than literature.
> Greece has a culture.
> DIONYSUS. Just how much have you travelled Pentheus?
> I have seen even among your so-called
> Barbarian slaves, natives of lands whose cultures
> Beggar yours. (269-70)

With a direct reference to the mine exploitations, Soyinka adds his concerns about the local conflict over the mine workers to the classical play. The playwright describes Dionysus as the hero of the oppressed in society. The hero fights against the political leader who only cares about his personal interest and condemns other cultures as barbaric though he has never travelled to those countries. As the lines above suggest Dionysus, as a wanderer hero, has the power to fight against injustice.

In addition to reforming the hero archetype, the playwright reinforces the ritual archetype by adapting the ritualistic celebration of the Dionysian cult. The minority groups like the slaves replace the classical chorus in Soyinka's modern adaptation. In Dionysian myths, the power of culture is represented by the sacred language and its tone (Otto 19). In this respect, united with Dionysus, the chants of the chorus of the Bacchantes, including the Theban women and the slaves, reinforce the Dionysian ritual:

> 1. BACCHANTE. Blessed are they who know the mysteries of god
> Blessed all who hallow their life in worship of god
> Whom the spirit of god possesses, who are one
> With earth, leaves and vine in the holy body of god.
> Blessed are the dancers whose hearts are purified
> Who thread on the hill in the holy dance of god.
> Blessed are they who keep the rites of Earth mother
> Who bear the thyrsus, who wield the holy wand of god. (247)

The followers of Dionysus celebrate the new order through ritual dance and singing. As a result, the public welcomes Dionysus, and the Slave Leader greets his arrival cheering, "Welcome the new god! Thrice welcome the new order!" (239). The slaves associate Dionysus' arrival with "the new order" or liberty. In addition, the Bacchantes'

arrival empowers the slaves and Theban women as their voice is heard through chanting and praising. The society functions like the chorus and helps the spiritual strengthening of the protagonist; therefore, the collective energy reshapes "the chthonic realms" (Soyinka, "African World-View" 37). In like manner, in the play, the oppressed societies struggle for liberation and freedom with their chants.

The Dionysian dance goes concurrently with the chants and strengthens the ritual archetype. The dance is depicted as a way of self-awareness and initiation. Tiresias gives his assurance that "[y]ou are immersed in the richest essence of all – your inner essence. That is what the dance of Dionysus brings forth from you" (255). In the ritual dance, there is self-realisation and self-growth since one reaches the unified self. Accordingly, the Vestals of the Eleusis festivals are moved by the Dionysian music echoing over the mountains when Dionysus shows up together with the Slave Leader (239). The Slave Leader refers to communal reunion with the Dionysian music and dance in a poetic manner:

> LEADER. Tribute to the holy hills of Ethiopia
> Caves of the unborn, and the dark ancestral spirits. Home
> Of primal drums round which the dead and the living
> Dance. I praise the throbbing beat of the hide
> The squeal and the wail of the flutes [. . .]. (248)

In addition to the Dionysian celebration and ritual, Yoruba spirituality and understanding of ritual are represented in the Slave Leader's chants. The dramatist reflects his understanding of Yoruba ritual and worldview through the chants and the ritual dancing in the play. In the Yoruba worldview, there is a cyclic understanding of time in which the world of the dead, the world of the living and the world of the unborn interact with one another to promote the communal solidarity. In this respect, the ritual represented in the lines above makes a reference to "Ethiopia," (284) and "caves of the unborn, and dark ancestral spirits" (284). Thus, the Dionysian ritual in the play is supported by the regenerative power of Yoruba spirituality. The Slave Leader further emphasises that the dead and the living dance together in the authentic ritual. As in the Yoruba worldview, death is not an end to life but a transformation to another phase of existence where one transmits one's knowledge and experience to the upcoming

generation, the unborn. Thus, the unborn and the ancestral spirits reunite with the coming revival of the Dionysian ritual and dance that present Dionysus like a Yoruba god.

The contrast between the oppression of the old political system and Dionysian communal union is constructed primarily on the annexation of the Feast of Eleusis. By referring to Eleusis rituals, Soyinka questions the roots of the ritual and foregrounds the ritual as a static political structure representing the old order. Eleusis festivals are depicted as rituals in which the sacrifice of the slaves for communal cleansing is demanded by the powers of the state in the play. Their ritual reinforces the continuity of the tyrannical rule as a way to "deal with rebellious slaves" (237). However, as impotent rituals, these represent the past and the nostalgia for the old system since sacrifices do not result in self- awareness or communal renewal. The Slave Leader and the Herdsman talk about the harsh conditions the slaves face and refer to Eleusis rituals to "[deal] with the rebellious slaves." (237). The living conditions of the slaves become so hard that the Slave Leader says, "[t]he air of Thebes is sterile. Nothing breathes in it. Nothing – really – lives" (237). It is evident that the slaves are living under strict control and the threat of death. Therefore, through the slave-sacrificing rituals, Soyinka comments on slavery as a universal issue that caused suffering in ancient Greece and, centuries later, in Nigeria. Besides this, the play "resituates the action in war-time African setting" and is a referent to "Nigeria's post-independence civil war" (Gilbert and Tompkins 39). What makes Soyinka put a focus on the sacrifice of the slaves is the large number of people who died at times of Civil War for political reforms.

Pentheus is portrayed as a merciless tyrannical leader obsessed with power in *The Bacchae of Euripides*. The playwright creates a tyrannical leader image by conjoining the shadow and persona archetypes. To start with, Pentheus, as a merciless leader who rejects freedom and equality, can be interpreted as the shadow figure. The shadow is the "dark side of ego personality" (Jung, *Four Archetypes* 170) and is represented in myths by a collective figure such as a merciless leader who is evocative of the evil side of the communal psyche (*Four Archetypes* 171). Accordingly, Pentheus in the play represents a "cruel and narrow-minded[,] tyran[nical]" (Conradie 65) leader that may be

interpreted in the same negative manner. Pentheus is a dark figure nourishing his ego with the power he gets from his social persona as the ruler. Since he is afraid of losing his socio-economic status and there is not a balance between his anima and animus, he exponentially becomes more aggressive and violent. Tightly coupled with his social persona as the ruler, he is intoxicated by the power he holds. Eventually, Pentheus' self-awareness is blocked, and he shows no tendency to change or to be reformed. As the quotation below evidences, he is obsessed with power, control and order:

> PENTHEUS. I shall have order! Let the city know at once
> Pentheus is here to give back order and sanity.
> I leave the country, I'm away only a moment
> Campaigning to secure national frontiers. And what happens?
> Behind me chaos! The city in uproar. Let everyone
> Know I've returned to re-impose order. Order! (256)

As a despotic leader, Pentheus overemphasises the word "order" in his speech which recalls a military order. He is so confident about his rule that he blames the society for the uprising and glories himself as a leader. Furthermore, his lust for power makes him misinterpret the public devotion to the Dionysian rites. He despises Dionysus as a "charlatan" (157) and his followers, the Bacchantes, as wine drinking foreigners from the "decadent lands" (157) of Lydia. Pentheus disregards Dionysus' power and blames his followers for being hypocrites:

> PENTHEUS. I want them.
> Hunted down. Chained and caged behind the bars of iron.
> I want an ending to the drunken dancing.
> The filth, the orgies, the rot and creeping
> Poison in the body of the state. I want Order and –
> I want immediate results. Go! (256).

The tyranny of reason and order is represented by Pentheus who underestimates other cultures and wants them to be chained or caged. Spears thinks that the myth of Dionysus is "buried under the tyranny of consciousness, nature and reason" (40). Like Dionysus, the community, too, suffers from the despotic ruler. For instance, the harassment of old slaves is despised by the chorus of slaves as an inhumane indifference:

> VARIOUS. Oh the scorn from his lips. Such
> In human indifference. Corrosive
> As his hate for Dionysos.
> —Age is holy
> To hit an old man
> Or demolish the roof of a sage?
> —Yet we are barbarians
> And Greece the boast of civilization
> We are slaves and have no souls. (264)

As the shadow archetype, Pentheus uses violence towards even old slaves. Though he boasts about Greek culture in contrast to "the barbaric slaves," Pentheus is a cruel leader committing most barbaric crimes himself by terrorising and silencing his community. In his political writings, Soyinka underlines the "culture of silence" and "climate of fear" created by the government since the military rule oppressed the intelligentsia shortly after the independence (Adewale 13). Therefore, as the shadow figure, Pentheus stands as a dictator invalidating different opinions as he regards them as a threat. The Slaves express this culture of silence as they utter, "There is no air left in Thebes" (237). As a result, he establishes a culture of silence in Thebes that recalls the post-independence years of Nigeria.

By drawing Pentheus as a tyrant, Soyinka not only criticises the Western hypocrisy and ignorance but also depicts the political conjecture of Nigeria in the post- independence period. At that crucial point, Tiresias, as the wise man archetype, warns Pentheus about his devotion to power: "If only you would lose this notion that power/ Is all that matters in the life of a man" (261). Besides, in the dialogue between Pentheus and Dionysus, Dionysus, too, emphasises Pentheus' self-destructive adherence to order by chaining other people:

> DIONYSUS. You Pentheus, because you are a man of chains. You love chains. Have you uttered one phrase today that was not hyphenated by chains? You breathe chains, talk chains, eat chains, dream chains, think chains. Your world is bound in manacles. (284)

In these lines, Dionysus gives voice to the collective psyche and, like Tiresias, warns Pentheus of his extremely totalitarian point of view. One may also assert that in the

same lines, Soyinka criticises the politicians who treat the public violently in order to maintain their own power. Through the leader archetype that lacks the good qualities a leader is expected to embody, Pentheus denotes the military dictators of the times of the Nigerian Civil War (Weyenberg 82). As the military took over Nigerian politics to stop the Civil War, the leaders left no space for community leaders, including intellectuals and academicians, who were trying to raise civic consciousness. The politicians did not tolerate any attempt at self-expression that could ignite political consciousness, and thus, people with alternative opinions on independence and democracy were depicted as charlatans, silenced and jailed. Thus, means of reforming the tyrannical leader of the classical text, Soyinka "re-acts" against the oppressive military order, and the play evolves into a political manifesto.

To debunk the totalitarian ideologies, the playwright reinterprets not only the tyrant rulers represented by Pentheus but also the previous leaders and politicians constructed upon the animus represented by the father and the wise old man archetypes. He depicts the animus by the previous power holders who have limited power to change the course of the tragic events. Kadmos and Tiresias represent the animus through their sentimentality and prevision; however, they are unable to save Pentheus from his tragic end. To start with, Kadmos stands for the father archetype whose power to impose has declined. As opposed to Dionysus who represents dynamic power in the present, Kadmos represents the static power of the past and tradition. In this respect, he is more of an Apollonian character who needs the Dionysian impulse. To join the Dionysian rites, Kadmos holds a thyrsus, an archetypal symbol referring to fertility, and Dionysus' power (Kerenyi 95). In addition, the stage direction supports the use of thyrsus as a ritualistic symbol representing Kadmos' declining power because Kadmos "[p]lants it [thyrsus] on the ground meaning to use it as a walking stick. It collapses and he falls. Tiresias helps him up" (255). Kadmos' collapsing thyrsus signifies his loss of political power. He is aware of his declining power which becomes evident when he infers, "With the shortest thyrsus in Thebes? I'll be a laughing stock" (255). The symbol can be interpreted as pointing to the infertility of the leader showing he may no longer provoke communal renewal. By means of the old father archetype, similar to Elesuis rituals, the malfunctioning of the old system is underlined with Kadmos. Kadmos

represents the past and as a figure dominated by his animus, he is in need of self-initiation. His recognition of his need for self-renewal motivates him to participate in the Dionysian rituals through which he can reach self-renewal and balance.

Tiresias, represents the animus as well, and as an old seer, he has the power to predict the future; however, he is indulged in his own self-apprehension more than communal benefits. Soyinka prefers depicting Tiresias as a politician in search of self renewal as pointed out by Astrid L. B. van Weyenberg who makes the interpretation that Tiresias turns into a politician rather than a prophet (86). He therefore represents the animus as the wise man archetype. Tiresias typifies the politicians who prioritise their own status over the needs of society. For this reason, he can be considered as representative of the national bourgeoisie. Fanon criticises the national bourgeoisie for being indifferent to the chaos in society (*The Wretched* 153). In line with this, Tiresias, as a political leader, gets a footing in society, but he does not take bold action that can bring solidarity. Tiresias predicts that there will be bloodshed because of the slaves' upheaval, and he is stuck between the chaotic social environment and his personal search for identity or self-completion. He fails to resolve social problems because he already knows that class conflict and slavery have become vexing issues in Thebes:

> TIRESIAS. [. . .] If one more slave had been killed at the cleansing rites, or sacrificed to that insatiable altar of nation building. [. . .]
> DIONYSUS. Quite a politician eh Tiresias?
> TIRESIAS. A priest is not much use without a following, and that's soon washed away in what social currents he fails to sense or foresee. As priest and sage and prophet and I know not how else I am regarded in Thebes, I must see for the blind young man who is a king and even sometimes – act for him. (243)

Tiresias is helpless and, therefore, afraid of the expected chaos that will escalate with slave killing. "Insatiable altar of nation building" can also be interpreted as a reference to the times of Civil War in Nigeria during which many people suffered from the power struggle of the political figures. Tiresias predicts that "an uprising would come, bloodshed, and I would watch, untouched, merely vindicated as before – as prophet. I approach death and dissolution, without having felt life [. . .] its force" (244). In these lines, Pentheus blames Tiresias for going with the flow and shows this as part of

Tiresias' priesthood. As a religious leader, Tiresias is blamed for being a manipulator and being influenced by the powers with a higher status:

> PENTHEUS. I've known your busy priesthood
> Manipulations. You try all you can cleverly
> To influence matters which belong to a better trained
> Heads than yours. …
> If you were not such a mouldering old ruin
> You'd soon be rattling chains with others
> Caged for smuggling in the lecherous gospel. (257-58)

Tiresias is a representative of the politicians or intellectuals in the postcolonial period. Although able to envisage the future, he does not fight against totalitarian power holders like Pentheus. By remodelling the wise old man archetype, the playwright criticises the intellectuals who do not try to guide society due to the fear of losing their position when there is a military coup (Weyenberg 86). Tiresias stands for the leaders and intellectuals of the country working for their personal interests rather than those of their country which led to the chaotic atmosphere in Nigeria after the independence. The political chaos in Thebes is similar to the state of affairs in Nigeria in the Civil War period. During the Civil War, the military controlled Nigeria through "order" (Diamond 33). Pentheus' speech reflects a similar oppression with order in the play. There was misuse of political power for the personal interests of the elite in governmental positions (Diamond 33). Like the blind seer of Thebes, a group of intellectuals supported the government and became part of the oppressive system by obeying the governmental censorship, silencing, thereby blinding themselves to the realities of their own country, which necessitated Soyinka to reform the blind seer of Thebes in his play alluding to post-independence Nigeria.

Besides Eleusis rituals, Soyinka adds two marriage rituals to his rewriting of the classical play. As Jung confirms, marriage, as an archetype, suggests a hopeful beginning for the future and connotes union and rebirth. Accordingly, the wedding scenes in Soyinka's play reinforce the renewal and rebirth archetypes and support the reconciliation. The two wedding scenes supplemented to the original plot ensure a transition from the communal reunion in the forest to Pentheus' intoxication. Through the wedding scenes in mime, Soyinka blends marriage ceremonies from Greek and

Christian mythology. He links Pentheus' journey to death with marriage that foreshadows a social union and collective rebirth following the end of tyrannical dictatorship. The first wedding scene is the silent representation of the wedding of Hippocledies from Greek mythology, underlining the frenzy effect of wine and the Dionysian dance that takes the groom under its effect and causes him to spoil the marriage ritual.

The second wedding scene alludes to Christian ceremonies through the representation of Christ's first miracle of turning water into wine at a wedding. Soyinka demonstrates the scene in the stage direction as follows: "A new scene to another side. Again a wedding scene, but a huge contrast. All the noise – music, revellers, and snatches of drunken singing comes from Off. What we all see is the traditional Christ figure, seated. But his halo is an ambiguous thorn-ivy-crown of Dionysus" (286). As is clearly described in the stage directions, the second wedding scene interlocks the classical Greek mythology with a miracle of Christ from the Biblical narratives. Dionysus who looks like Christ turns water into wine and hands it to the old woman angrily kneeling in the scene. As the scene comes to a close, the scene is repeated with Dionysus' giving a cup of wine to Pentheus. The stage directions here suggest that it is "the same as last scene" (287). The scenes unite the comforting effect of wine with the Christ and Dionysus figures. The symbolic union of Christ and Dionysus figures may also suggest rebirth since Dionysus is "twice-born" and Christ has the power to resuscitate the dead, thereby reinforcing the rebirth archetype again. Hence, it can be inferred that both the classical myth and Christian belief possess heroes with regenerative powers necessary for communal rebirth. The playwright makes use of this common regenerative force since he envisions a national rebirth in Nigeria.

The two wedding scenes in mime are linked to the Dionysian ritual by wine drinking. As Conradie puts it, Soyinka "combine[s] a classical Greek with a Christian ritual and interprets the latter in an untraditional way. The unifying theme, of course, is the liberating influence of the wine of Dionysus" (69). The playwright increases the regenerative power of wine in the Dionysus myth, as an archetypal drink, by associating it with the classical mythology and Biblical narratives in the marriage rituals. Frazer

states that, as a god of vegetation, Dionysus has characteristics in common with Demeter: Like Demeter, he can bring renewal (341). In that sense, wine is regarded as the most precious present Dionysus gives to human beings as it "[carries] within it the wonders and secrets, the boundless wild nature of the god" (Otto 147). For the slaves and working class people, personified by the Herdsman as well, wine is a source of dignity and joy. Therefore, they celebrate the arrival of Dionysus who gives fertility to their vineyards:

> HERDSMAN. Whoever this god maybe
> Sir welcome him to Thebes. He is great
> In other ways I hear. Didn't he make us
> Mortal men the gift of wine? If that's true
> You have much to thank him for – wine makes
> Our labours bearable. Take wine anyway
> And the world is without joy, tolerance, or love. (237)

Wine gains significance in the play since Dionysus is a god of vegetation and fertility and is famous for vineyards. To use Edith Hamilton's words, "[e]verywhere he teaches the man the culture of vine and mysteries of his worship and everywhere accept him as a god" (315). As Henderson states, social messages are conveyed by symbols as parts of cyclic rituals and religious ceremonies (98). In the play, as an archaic drink with intoxicating effect, wine gives relief to human beings. Therefore, it is regarded as a gift by Tiresias:

> TIRESIAS. For after Demeter came the son of Semele
> And matched her present with juice of grapes
> Think of it as more than a drug for pain
> Though it is that. We wash our souls, our parched and
> Aching souls in streams of wine and enter
> Sleep and oblivion. Filled with this good gift
> Mankind forgets its grief. But wine is more! (259)

The Dionysian rituals associated with wine drinking also provoke self-realisation through a union with the Earth Mother. In the play, it is emphasised that during the rite, under the effect of wine, political hierarchies disappear, as the Slave Leader articulates:

> LEADER. Grape-pressing, grain winnowing, our joy
> Is the great joy of union with earth

And the end of separation between man and man. (265)

The revitalising effect of wine as an archetypal symbol supports the Dionysus myth and the myth of rejuvenation in Soyinka's work. Wine, as a carnivalesque archetype, serves communal renewal and regeneration. The playwright adapts this archetype to combine the Dionysian renewal, Christian recreation and Ogunnian festivity. Red wine is associated with the power of Dionysus and Dionysian frenzies in ancient Greek mythology. Similarly, in the Christian belief, Christ is associated with myths or miracles about turning water into wine. Ogun in Yoruba mythology is also associated with wine and blood. Thus, it can be assumed that the renewal coming through wine is a common archetypal representation in Greek mythology, Biblical narratives and Yoruba mythology. Soyinka makes use of this carnivalesque archetype in order to affect a communal renewal.

The slaves emphasise that wine gives them "a scent of freedom" (237) as "Nothing— really— lives" (237) under the dictatorship of Pentheus. In addition to giving relief to the slaves and working class people represented by the Herdsman, Dionysus uses the power of wine to lead Pentheus to the forest. Wine becomes a conqueror since Dionysus overcomes his enemies with the help of wine (Otto 150). That is how he controls Pentheus as well, as Pentheus himself relates:

PENTHEUS. [chuckles in very good humour.]:
It is instructive to meet a fanatic. I could use
Such loyalty. Whatever I say is turned
And exploited by you to glorify Dionysos.
[He tilts the cup.]
Is there more of this nectar? I feel
A great thirst within me. (289)

Under the influence of wine, Dionysus is able to guide Pentheus since the drink unlocks the doors of the unconscious. As Walter F. Otto suggests, "all violent bonds and orders are cancelled as if the freedom of the primal world had been restored with one blow. Man, too, is made open and true by his freedom" (149). Pentheus' self-centred position obsessed with order and dichotomy dissolves with the wine.

While guiding Pentheus towards death, Dionysus is depicted with the features of the trickster archetype. The trickster is associated with fun, ridicule and revenge in Yoruba mythology (Russo 249). He has a "masky aspect" as he can be a saviour through being a destroyer (Russo 249). In conformity with this affirmation, Dionysus seeks revenge for his mother and aims to make Pentheus pay tribute to him. Therefore, he has the potential to destroy like the trickster figure. However, he also becomes a liberator as festivity and political coherence follow the ritual taking place in the forest. The trickster figure is viewed as "the spirit of the possibility of violating taboos, functioning in social contexts as a highly-valued, positive, liberating, life enhancing spirit" (Makarius 175). By carrying Ogun's trickster characteristics, Dionysus is able to reach communal rebirth through destruction. Ogun's characteristics turn Dionysus into a more conscious and serene god. As the trickster, Dionysus entraps Pentheus in his net and leads him to his death. At first glance, Pentheus' journey to death can be seen as a brutal end and the direct result of underestimating Dionysus. Yet, it strengthens communal unity and brings resolution and renewal to society.

Unlike Dionysus' journey to Thebes in which he demands self-respect, Pentheus' journey towards the forest is not a willing one since he cannot go through the process of individuation. In the journey or the individuation process, the hero aims to reach the "consciousness of human wholeness on the individual level" (Franz, *Archetypal Dimensions* 149). In the play, too, the hero goes through the journey of transformation not only on an individual but also on a communal level. However, Pentheus is unable to gain any kind of consciousness in the end. Dionysus informs that Pentheus needs to take necessary action for the prosperity of society:

> DIONYSUS. Yes, you alone
> Make sacrifices for your people, you alone.
> The role belongs to a king. Like those gods, who yearly
> Must be rent to spring anew, that also
> Is the fate heroes. (293)

Through Pentheus' unwilling journey, Soyinka initiates a debate on such issues as self-sacrifice and heroism. Pentheus cannot be regarded as the communal hero of the play, being rather an oppressor. Moreover, he does not commit an act of self-sacrifice with

his free will. In Katrak's words, "Pentheus [. . .] remains unwilling and unaware of the purpose of his own life or his death and hence he meets his death in self-ignorance" ("Yoruba Tragedy" 43). Therefore, rather than a hero in the process of self-initiation, he is led to death by Dionysus as a scapegoat in the communal ritual. Although there is not a willing sacrifice on the individual level, Pentheus' death brings reconciliation and rebirth on the collective level.

As in the classical Greek tragedy, the slaughtering of Pentheus takes place off-stage in Soyinka's adaptation. The Officer narrates the sacrificial scene in which Agave and the Bacchantes kill Pentheus brutally in the forest. The Bacchantes put their energy into destruction by tearing apart Pentheus' body (Nussbaum xiv). Although Pentheus' death is linked to Dionysus' vengeance in the source text, it is an outcome of collective action. In order to strengthen this idea, the playwright alienates the reader/audience from Pentheus by underlining his ignorance and keeps them from feeling for the character. After all, the slaves, oppressed by the old regime, are not sad about Pentheus' death as the following lines bear witness:

> OFFICER. What is this? You dare rejoice
> At the disasters of this house? My master
> Is – DEAD!
> SLAVE. Your master not mine.
> I have another home. Another life.
> Nor will the fear of dungeons stop me
> Manifesting my joy. (297)

Since Pentheus' death symbolises the end of the old order and freedom from dungeons, the slaves celebrate it. This collective action they take leads to collective rebirth in the end as the last step of the ritual archetype. Otto believes that destruction is the essence of the Dionysian rites (53), and the idea of destruction is linked to creativity and renewal in the Dionysus myth. Nietzsche asserts that the Dionysian tragedy ends with unity and pleasure: "[A]ll divisions between one human being and another (like the division between state and society), give way to an overwhelming feeling of unity which leads men back to the heart of nature [. . .]. Despite all changing appearances, life is indestructibly mighty and pleasurable" (39). In line with Nietzsche, Soyinka uses the

Dionysus archetype as there is a need for a collective rebirth that will follow the death of the cruel ruler symbolising totalitarian power in the play.

Soyinka links the death archetype with the rebirth archetype when Tiresias presents his own death as follows: "Then I shall pass into the universal energy of renewal [. . .] like some heroes or gods I could name" (243). This statement unveils Tiresias' belief that death will not be an end but a gate through which experience and knowledge pass for renewal. In his essay "The Ritual Archetype," Soyinka presents the Yoruba belief of death which is a transmission from the world of living to the world of the ancestors enabling the passage of regenerative energy to the world of the future. The regeneration at the end of the play is created through the adaptation of the regenerative forces of the Yoruba ritual into the Dionysian one. In the source text, Agave becomes a helpless figure who leaves the city, and the following silence in the city does not represent any kind of hopeful resolution but underlines Dionysus' destructive force and vengeance. In Soyinka's adaptation, Agave is courageous enough to take action against the oppressive system represented by her own son and previously by her own father, though this means agony for her family. In the play, there is the suggestion that like Agave, people, especially those of the upper class, should be courageous enough to take action even if it would harm their respectability and position in the society:

> KADMOS. Console her Tiresias. I no longer understand. The way of god. I may blaspheme.
> TIRESIAS. Understanding these things are beyond us [. . .].
> KADMOS. [The cry is wrung from him.]: Why us?
> AGAVE. [Her hands are on Pentheus' head, about to lift it. Quietly.]: Why not? (307)

Agave, as the collective mother figure, turns out to be a politically conscious one acting for the welfare of society at all costs. Conradie interprets Kadmos' question "Why us?" as a political one. He believes that "[f]rom a political point of view it is suggested that Pentheus' death is a just punishment and a necessary precondition for the liberation of the oppressed class" (66). That is why Agave answers the question by asking "Why not?," which renders her into a noble character. As Nietzsche suggests, "[t]he noble human being [. . .] may be destroyed by his action, yet by these very actions a higher,

magical cycle of effects is drawn which found a new world on the ruins of the old one [. . .]" (47). Therefore, when the individuation process is considered, Agave goes through the individuation process as her suffering ends with self-discovery that would reshape the political structure at the end of the ritual.

As a figure of justice rather than a mournful mother, Agave renews the collective consciousness with justice and liberation. As Soyinka himself states, the play comes to be a "ritual of revolution" ("Self" 40) in his hands in which oppressive chains are broken. In this sense, Agave experiences self-abandonment and supplies communal renewal to Theban people. The play ends with her offering wine from Pentheus' head and Tiresias and Kadmos' uniting with Agave to drink wine:

> TIRESIAS. What's it Kadmos? What is it?
> KADMOS. Again blood Tiresias. Nothing but blood.
> TIRESIAS. No. It's wine.
> [Slowly, dream-like, they all move towards the fountain, cup their hands and drink. Agave raises herself at last to observe them, then tilts her head backwards to let a jet flush full in her face and flush her mouth. The light contracts to a final glow around the heads of Pentheus and Agave.] (307)

Dionysian existence is represented on the stage by the miraculous transformation of blood into wine in the last scene. As Otto suggests, wine stands for a "sacred and invisible agreement" (150). As such, the ending with festivity and reconciliation means an agreement in the community that will pave the way for political consciousness. By turning blood into wine at the end of the play, the playwright proposes the festive revival of the community. The communal wine-drinking as a ritual displays the inversion of hierarchies and the decline of dictatorship in Thebes. Thus, unlike the bloody revenge and mourning at the end of the original play, Soyinka's *The Bacchae of Euripides* offers a joyous ending with a scene of reunion and hope, evocative of what Nietzsche suggests: "Now the slave is a free man, now all the rigid hostile barrier which necessity, caprices or 'impudent fashion' have established between human beings, break asunder" (18). It can therefore be assumed that Soyinka's *The Bacchae of Euripides* foregrounds Dionysus as a figure of collective union.

Soyinka, in his rewriting of *The Bacchae*, reinforces the regenerative power of the ritual archetype by using archetypal places as the setting. In the first scene, the myth of Dionysus is supported by references to Semele's grave. As a wandering hero, Dionysus does not have a particular palace or a cult that evokes his presence in the Greek land. At the beginning of the play, the mother figure emerges as a strong archetype as Semele's grave is Dionysus' point of arrival in Thebes. Dionysus comes out of Semele's grave surrounded by the skeletons of slaves. Thus, the grave as an archetypal place representing the collective unconscious, hosts not only Dionysus but also the political unconscious of society with reference to the suffering of the slaves. Therefore, Dionysus' 'rebirth' from his mother's grave suggests the emergence of a revolutionary new order for the oppressed communities in Thebes. In that regard, the grave becomes a symbolic womb for renewal and is closely associated with the rebirth archetype. The womb enables political renewal holding the power to regenerate. Agave also asserts the creative power of the womb as follows:

> AGAVE. We brought this beast, we brought him to the altar
> Our fair mothers' hands our only weapons. Tell me
> Do you know of any greater than the power
> Of our creative wombs? (302)

The womb is transformed into the grave, bringing back the spring since Dionysus rises from his mother's grave in the play. The grave stands for the womb and as an archetypal place related to the rebirth archetype since there is "a longing to attain rebirth through a return to the womb, and to become immortal like the sun" (Jung, *Symbols* 212). Semele's grave accentuates Soyinka's foregrounded themes of collective renewal and rebirth as the last stage of the ritual. Jung puts forward the idea that rebirth is a symbolic return to the mother and Mother Nature (*Symbols* 322). Semele, in that sense, can be presumed to be a powerful mother archetype. Although physically not present on stage, she paves the way for renewal and rebirth through her grave. In Philip Brockbank's reading, Dionysus coming out of Semele's grave surrounded by skeletons is a reference to the Nigerian Civil War (86). Therefore, the hero comes in time of mass death to release collective energy. At this point in the play the stage directions go as follows: "A spotlight reveals Dionysus just behind the rise from the tomb of Semele. He looks down on the clouds of smoke wrapped round his feet, rising from the tomb. He

scuffs the ground with foot, scattering ashes and sparks" (235). As the hero figure, coming out of Semele's grave out of ashes, Dionysus also resembles a mythological figure, the phoenix, which renews itself out of its ashes. Dionysus says: "Something lives in yet, there is smoke among the rubble. Live embers. The phoenix rises and that is life" (235). Rising from his mother's grave like a phoenix, Dionysus symbolises recreation after destruction on the collective level.

As opposed to this collective energy springing from the grave, Pentheus' palace, the symbol of shadow and order, is the centre of administration and tyranny. It represents the dark desires of tyranny. The palace reinforces the shadow archetype since it stands as a barrier between society and freedom as a symbolic representation of the oppressive ideology. In this respect, Dionysus' being trapped in the palace recalls political tension and the repression of the social outcasts. Yet it is also the premier place where the civic voice is heard signalling a gathering. "The regions of the unknown (desert, jungle, deep sea, alien land etc.)" are Campbell writes, "free fields for the projection of the unconsciousness. Incestuous *libido* and patricidal *destrudo* are thence reflected back against the individual and his society in forms suggesting threats of violence and fancied dangerous delight" (*The Hero* 79). Dionysus is in the palace of Pentheus in an unknown land, but he frees himself by the power of the social will. As he breaks the chains, the ashes of the old system and tyranny are left behind. He shakes the ground of the building which signifies shaking the centre of the old system. The fall of the palace is celebrated by the slaves and the Bacchantes since it signifies the freedom of the public will that has been entrapped by the evil forces. The Slave Leaders praise the awakening of the communal power in the following lines:

> SLAVE LEADER. It's happening. The palace of Pentheus
> Totters, bulges, quivers, Rot gapes
> In the angry light of lightening. Roots
> Long trapped in evil crevices have burgeoned
> Their strength empowers me, the strength
> Of a master [. . .] Join him! Power his will! (274)

With the fall of the building, Dionysian power is freed from the trap of the hierarchical system. The roots trapped in the palace implicate that collective awareness will soon

awaken. Social rebirth will rise from the ashes of Pentheus' palace. Burning of the Old Palace is expected to give a bright start to collective transformation. Still, it is predictable from the same scene that Dionysus, by burning the palace on the conscious level, shakes the pillars of the dominant ideology. As the palace burns down, a new order is expected to emerge from the ashes of the formerly established order, and dictatorship is challenged by the hero of the collective identity.

Mount Kitharon demonstrates communal renewal as another archetypal setting. Since the forest hosts the Dionysian ritual and social gathering, political awareness takes its power to take action from nature. As the setting of initiation, the forest reflects the unconscious and reinforces ideas of reunion and renewal. By uniting with the Bacchantes from Asia, Greek society turns back to the collective unconscious to regain its power. The outcasts of society, including women and the slaves, come together in the forest/the mountain against tyranny and injustice. They are able to reach solidarity through the destruction in the forest or the killing of Pentheus who symbolises tyranny. The nature, represented by the forest and the mountain, carries national and local cultural codes that define communal identity. Thus, one may interpret Soyinka's use of nature's regenerative force, as a romantic tendency in line with his quest for independence and equality. As he signals throughout play, communal decisions made by the communal may bring communal renewal and solidarity.

In close relation with the mountain, the forest is another archetypal setting. It serves for the union of the society with nature. The forest, in Jung's understanding, symbolises the hidden unconscious. In the play, the forest stands for the power of the collective unconscious rather than an individual unconscious. The sacrificial scenes take place in the woods as woods, in connection with nature, represent the collective unconscious (Jung, *Symbols* 274). In order to connect with nature, the vestals join the Dionysus rites and move to the forest from the city centre. The shift from the city centre to the forest/mountains signals an alteration in order since Eleusis festivals take place in the city centre whereas Dionysus' festivals take place in the mountains. While talking to the public, Tiresias presents the mountains as a place within the domain of regenerative forces:

> TIRESIAS. The scapegoat bogey of a slave uprising
> But with a new remorseless order, forces
> Unpredictable as molten fire mountain wombs.
> To doubt, to hesitate is to prove undeserving. (240)

The mountain with the forest, in that sense, becomes a highly political space and social chora that will bring change, being the place where society overcomes tyranny. The death of Pentheus is depicted in the play with references to the mountains and forests as follows:

> With lumps of flesh, tossed from hand to blood-stained
> Hand until the hills and valleys of Kithairon
> Were strewn with fragments of his body.
> The pitiful remains lie scattered
> One piece among the sharp rocks, others
> Lost among the leaves in forest depths. (299)

Since "the others" of society unite in the mountain, the order will change there. The mountain designates the collective unconscious as well as collective decisions that can alter the balance of power in the city centre. However, this change would not be effortless as Tiresias states that the forest is "unpredictable as molten fire" (240). This might be considered as a sign that the collective decision taken in the forest or in the mountain might bring destruction. Since the mountains are described as molten fire, they possess the power to destroy the old political system. Thus, from the ashes of the old, there is a possibility of forming a new system.

Soyinka reconstructs the idea of the Dionysian ritual in the forest by eliciting the anima archetype as the source of recreation. The death archetype is supported by the mother archetype. The re-creative force of the mother archetype is embodied in the forest and represented by Agave. Jung proposes that death means turning back to the Earth Mother, a creative source, for renewal, adding that "death represents the maternal womb" (*Symbols* 218). Echoing Jung's assertions, Dionysus refers to the reunion of mother and son as follows:

> DIONYSUS. […] At rest. I shall bring reconciliation to
> Mother and son. You shall return Pentheus
> Cradled in your mother's arm.
> [A gradual commencement of light changes]. (291)

As Dionysus suggests, communal reconciliation is linked to the union of the mother and the son. There is a call of the archetypal mother who is "the original container of life" (Henderson 124) to reach communal settlement. Like spring revitalises nature, the mother arouses the regenerative forces by embracing his son. This association binds the mother archetype with the refreshing forces of nature.

The journey from the forest to the city centre denotes a transition from the collective unconscious to collective conscious and supports the theme of communal reform. The frenzy effect of the forest and the Dionysian rite ends with destruction in the forest, and it is supposed to be followed by creativity on the conscious level. This renewal is indicated by the city centre being the centre of political change. Thus, the city centre becomes a regenerative place for political and collective consciousness. In the last scene, it becomes the place where Agave comes together with the public and celebrates the Dionysian revival by drinking wine together with Kadmos and Tiresias. The city centre becomes the centre of celebration and festivity following the destruction. In other words, it is a lively and vital place standing for the collective thought on the conscious level. Similar to the grave in relation to the anima on the level of collective unconscious, the city centre also stimulates the anima on the conscious level together with the mother archetype Agave. It therefore leads to re-creation and breeds a new order.

In *The Bacchae of Euripides*, Wole Soyinka rewrites the Dionysus myth, enriching it with European and Yoruba archetypes with the intention to start a discussion on the malfunctioning government and corruption of leaders in the contemporary Nigerian society. As Gilbert and Tompkins put it, "[b]y violating purist versions of classical master narratives, texts such as Soyinka's open up a space for the performance of local histories and mythologies" (39). Accordingly, the playwright tries to revive the ritual roots and archetypal elements of the European and Yoruba dramatic traditions while at the same time modernising the classical Greek play by Euripides. He debunks the

master narrative and questions ideologies predicated upon tyranny, injustice and oppression that leaves no place for individual freedom. In the play, the Dionysian impulse activates communal reunion through the “creative will” (Soyinka, “The Ritual Archetype” 37) and regenerates the public will. This revitalised public will is primary in taking communal action towards liberation as represented in the play. Soyinka’s major concern is to vitalise communal reunion and political awareness that can lead to a communal rebirth. Therefore, the stage becomes a symbolic arena for the metaphysical content of the work comparable to the city centre where public decisions are made. Thus, by reinforcing the idea of collective reunion at the end of the ritual, Soyinka apparently hopes to help the formation of the communal will and stimulate political action against injustice. This is how his rewriting of a master narrative which belongs to the European literary canon becomes a way of suggesting a hopeful future for the Nigerian community.

CHAPTER II

REWRITING THE LOCAL MYTH IN *DEATH AND THE KING'S HORSEMAN*

Soyinka's *Death and the King's Horseman* written in 1975, while Soyinka was still in France in exile, and performed the same year by the Guerrilla Theatre Unit in Ife (Plastow, "Background" xxvi) – is distinguished as a play with a mythopoeic essence. It basically tells the story of the King's Horseman whose sacrificial ritual is stopped by the colonial powers, a story based on a real incident which happened in the Yoruba city of Oyo in 1945. Yet in the "Author's Note" of the play, Soyinka states that "[t]he bane of themes in this genre is that they are no sooner employed creatively than they acquire the facile tag of 'clash of cultures,' a prejudicial label [. . .]" (3). As the playwright announces, the play cannot be classified merely as a depiction of cultural struggle and opposition between the coloniser and the colonised, or the oppression of the alien culture of the authentic. It has a much deeper content than that enabling Soyinka to delve into the mythopoeic essence of the Yoruba ritual and tragedy. While making use of a real-life event in their colonial history, the playwright at the same time employs the Yoruba mythology and ritual to reconstruct the local myth of the Horseman and refer to the contemporary political climate of his country. Thereupon, Soyinka, by rewriting the myth of the Horseman away from his homeland, creates a multidimensional space on the post-independence Nigerian stage and promotes the Nigerian community to raise socio-political consciousness and question not only the colonised culture but also the local, feudal and cultural structures that strengthen the discourse of the power holder on the communal level. By rewriting the local myth and exposing the founding ideologies hidden in Nigerian as well as European cultures, the dramatist reclaims a communal union, renewal and solidarity for the upcoming generations that will be living in post-independence Nigeria.

Death and the King's Horseman has five scenes. Three of them focus on the local culture and ritual, and the remaining two present the cultural conflicts between the coloniser and the colonised in Oyo, ancient Yoruba city of Nigeria. The first scene starts with a scene at the marketplace which represents the centre of social life for the indigenous people. It is implied that since the King's death there have been preparations for a sacrificial suicide. Elesin Oba, the Horseman of the King, is the central figure in this scene because he is the one destined to commit suicide thirty days after the King's death. The community believes that the Horseman leads the King's horse through the passage of death safely so that the King's soul can rest in the realm of his ancestors. The Praise-Singer also accompanies Elesin through the passage with his hymns while the ritualistic dance is being performed by Elesin. As the preparations for the ritual sacrifice continue, Elesin demands a last bride from Iyaloja, the chief of the women at the marketplace. Iyaloja fulfils his last wish since Elesin's transmission is regarded to be a respectable process for social cleansing. The second scene presents British colonials, namely Simon Pilkings and his wife Jane, mastering the last figures of the dance they will perform in honour of the arrival of the Prince of Britain. Although Simon Pilkings has already been informed about the suicidal ritual ceremony at the marketplace, he ignores the warning since he does not want to miss the ball that will be given in the honour of the Prince during his visit to the colonies. In the third scene, colonial power disturbs the ritual at the marketplace and encounters the resistance of the market women who insist on continuing to perform the marriage ritual. Coming out of the marital room, Elesin starts to dance in a trance in the company of the Praise-Singer and drummers. At the moment of his ritual dance; the ball at the British colonial Residency starts. Simon and Jane Pilkings attend the ball, but Mr Pilkings has to leave early in order to keep the ritual under control. Meanwhile, Elesin's son Olunde, who has been previously sent to England to study medicine, returns for the ritual of his father and asks Mrs Pilkings if he can see his father for the last time in order to fulfil his duty as a son. However, in the fifth and the last scene of the play, it is observed that Elesin is unable to perform the sacrificial suicide and taken to the British Residency to be jailed. Soon afterwards, Iyaloja and the followers of the ritual visit Elesin and tell him that he stained the honour of his family and people, and therefore instead of him, his son Olunde

committed the ritual suicide. Upon seeing his son's dead body, Elesin brutally chokes himself with the chains he is wearing.

Soyinka wrote this play at a time when Nigerian politics and cultural paradigms that construct the national individual self disclosed the conflict between pre-colonial traditions and colonial values. In the independence period, European and Nigerian cultural codes led to alienation on the individual and collective level. According to Antony Appiah, Soyinka's work stems from the alienation caused by the colonial interference in the local people's search for their self and culture (159). As a writer in post-colonial Nigeria, Soyinka has noted that an artist has a role in reflecting the historical experience of his own people. Otherwise, he thinks, the artist may lose his social position:

> When the writer in his society no longer functions as a conscience, he must recognize that his choice lies between denying himself totally or withdrawing to the position of chronicler and post mortem surgeon [. . .]. The artist has always functioned in African society as the record of the mores and experience of his own society *and* voice the vision of his own time. ("African State" 20)

The changes in the collective unconscious result in collective transformation, which indicates a change on the conscious level as well. Soyinka dedicates himself to his social role as a writer is supposed to record the history. He rewrites historical events that shape the collective identity and conscious of the people of Nigeria. In fact, in order to interpret the psycho-social condition of his society, Soyinka makes use of the recorded events in history. While writing the play, he is inspired by a sacrificial ritual incident which took place in a Nigerian village in 1945 and which is narrated as follows:

> In December 1944, [. . .] the Alaafin or King of Oyo, an ancient city in Nigeria, died. He was buried that night. As was the Yoruba tradition, the Horseman of the King, Olokun Esin Jinadu, was to commit ritual suicide and lead his Alaafin's favorite horse and dog through the transitional passage to the world of ancestors. However, the British Colonial District Officer, [. . .] decided that the custom was savage and intervened in January 1945. To prevent Olokun Esin Jinadu from completing his ritual act, the act for which his entire life had been lived. Faced with the anarchy

> this unconsummated ritual would work upon the order of the Yoruba world, Olokun Esin Jinadu's last born son, Murana, in an unprecedented act, assumed his hereditary title of Olokun Esin, stood as surrogate for his father and sacrificed his own life. (Gates, "Semantics of Death" 68)

The recorded incident given above is significant since it took place years after the ritual of Olokun Esin was banished by the colonial powers. Therefore, as Soyinka too stressed, colonialism had an inevitable impact on the social and political life of Nigeria through the banning of rituals as well as performances ("African Traditional Cultures" 135). This censorship had a considerable influence on the indigenous culture and worldview. As a matter of fact, the national self of the Nigerians is detached from their authentic cultural background due to the colonial intervention. As Franz claims, rituals raise self-consciousness and form a group identity that binds the individual to the communal culture (*Archetypal Dimensions* 96). Therefore, through rewriting a local incident, Soyinka tries to reach the authentic self firmly rooted in Yoruba rituals. As Adebayo Williams states, "it is in *Death and the King's Horseman* that we find Soyinka's most explicit deployment of ritual both as an organising principle and as a surgical instrument for prizing open a people's collective unconscious at a crucial moment of their historical development" (69). In his mythmaking, the playwright blends the dynamics of the authentic Yoruba myth and colonial interference in order to mirror the hybrid state of the society and historical development in Nigeria. The ritual incident eventually embodies the Yoruba myth, ritual and worldview together with the colonial interference in the country which allows Soyinka build up a dramatic space to discuss history in relation to collective consciousness.

As emphasised previously, Soyinka supports his political argument and historical documentation with mythmaking in *Death and the King's Horseman*. To achieve this, he particularly benefits from the connection between local myths and history in the Yoruba culture. In fact, mythmaking in the indigenous culture has a deep connection with history-making since story-telling is closely associated with the narration of history in the Yoruba culture. Cherly Sterling demonstrates this notion clearly when she writes,

> *Ásá* in Yoruba translates simply to 'culture' or 'tradition.' It implies an awareness of the historical process, *itán* and the engagement between history and story. *Itán* has dual signification, in that it translates to both history and story. When the Yoruba employ the term *pitán*, which means 'to tell history' and 'to tell story,' could they be implying that in a historical retelling, there is always an element of storytelling. [. . .]. Given the fluidity of cultural paradigms, surely the Yoruba in their infinite wisdom create correspondence between the telling of history and the creation of story. (5)

Hence, it can be asserted that Soyinka's attempt at associating history-making with mythmaking by adapting a historical event about the King's Horseman and making use of the mythical and ritualistic sources of the Yoruba culture can be counted as the playwright's contribution to Yoruba history.

Myths play an important role in understanding a chaotic historical situation as they provide a new perspective for reinterpreting the past, and they also serve to understand the present. In this respect, there are strong parallels between Sterling's affirmation about history-making in the Yoruba culture and the Jungian reading of myths. Jung affirms the significance of myths as follows:

> The individual is the only reality [. . .]. In these times of social upheaval and rapid change, it is desirable to know much more than we do about the individual human being. [. . .]. But if we are to see things in their right perspective, we need to understand the past of the men as well as his present. That's why an understanding of myths and symbols is one of essential importance. (*Spirit* 45)

As is observed above, to learn more about the individual in the times of social change, it is fundamental to comprehend myths as they expose the close relationship between the past and the present. A myth as well as an archetype has a therapeutic effect since "[i]t holds the earlier [. . .] moral level before the eyes of the more highly developed individual, so that he shall not forget how things looked yesterday" (*Four Archetypes* 174). In harmony with this perspective, Soyinka, also expects Nigerian people to reach a balanced individual self-image and national identity. He stimulates his local audience to do so by reinterpreting historical realities with his "use of traditional African mythic archetypes and ritual paradigms" (Jeyifo, "Tropes" xviii). By rewriting the ancient myth

of the Horseman, Soyinka founds his play on the ritualistic aspects of the Olukun-Esin myth. The origin of the myth is narrated as follows:

> Oral history tells us that originally, the Olokun-Esin (master of the horse) did not have to die along with his king for any reason at all, political or metaphysical. The first to die did so willingly. The reason oral historians say, was that the particular Olokun-Esin and the king were uncommon close friends. Such was the friendship that the Olokun-Esin enjoyed all the rights and privileges that the king himself had, plus all the good things of life available to the empire. When the king died, this particular Olokun-Esin thought that the only way to show his love and loyalty to his friend, the dead king, was to die, too. (Ogundele 56)

In addition to the adaptation of historical events, Soyinka also revisits Yoruba myths. And the above quotation reveals the significance of the willing sacrifice of the first Olokun-Esin in the source myth. Since myths embody social messages that ease the chaos and re-establish communal solidarity, the Olokun-Esin myth guarantees society the stability of political and cultural discourses by self-sacrifice even after the death of the ruling class that signifies a collective loss. In the course of time, this myth had turned into a ritual and was practised systematically in the ancient Kingdom of Oyo. The alliance between people, unseen forces and historical events are saluted with rituals in the Nigerian culture. With ritual, the individual unites with the collective self, and communal coherence and solidarity are preserved (Falola, *Culture and Customs* 31-32). While being adapted from myth into ritual, the Horseman myth has gained and carried new political messages alongside metaphysical aspects that support the culture of the empire by assigning the King and the Horseman significant roles in bringing about collective renewal. Accordingly, the Horseman myth has been integrated into the Yoruba culture as a sacrificial ritual belonging to the Kingdom of Oyo and has continued to be practised as a cultural ritual uniting individuals with the collective self that the kingdom possesses and through which the kingdom preserves its communal solidarity.

The ritual archetype in *Death and the King's Horseman* is similar to the one in *The Bacchae of Euripides* in the sense that it sets the central theme and the plot of the play. In Jungian psychoanalysis, ritual sacrifice takes place for communal renewal and the

hero becomes the symbol of social change (*Symbols* 431). As Jung further explains, the hero's self-sacrifice enables society to attain an essence:

> The mass is an extramundane and extra temporal act in which Christ is sacrificed and then resurrected in the transformed substances; and this rite of his sacrificial death is not a repetition of the historical event, but the original, unique, and eternal act. The experience of the mass is therefore a participation in the transcendence of life, which overcomes all bounds of space and time. (*Collective Unconscious* 59)

In the play, the hero has a privileged and respected position in his community, and his spiritual journey to the abyss with the king not only proves his self-devotion and self-completion but also leads to communal cleansing. The play starts with the preparations for the sacrificial ritual at the marketplace and focuses on Elesin Oba. Elesin embodies the self/hero archetype as the King's Horseman does. The stage direction describes Elesin's arrival at the marketplace: "Elesin Oba enters along a passage before the market, pursued by his drummers and praise singers. He is a man of enormous vitality, speaks, dances and sings with that infectious enjoyment of life which accompanies all his actions" (8). Elesin is expected to commit the ritual suicide and help the passage of the dead king to the world of his ancestors which will bring rest to his soul and relief to the community. Therefore, he is surrounded by drummers, praise singers and the community of women at the marketplace as an honourable figure who holds the power and wisdom of the world of ancestors he is prepared to soon pass into. The mentioned stage direction makes it explicit that being the Horseman gives Elesin a high status in society about which he, too, says:

> ELESIN. [. . .] In all my life
> As Horseman of the King, the juiciest
> Fruit on every tree was mine. I saw,
> I touched, I wooed rarely was the answer no. (i.17)

The chants in the rituals also highlight the significance of Elesin's social persona. Soyinka introduces the Praise-Singer as another important participant in the ritual who accompanies Elesin. The Praise-Singer honours Elesin at the beginning of the ritual with such words as "Your name will be like a sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out" (i.8). Thus,

Elesin is expected to fulfil the necessities he carries together with the title “Horseman” identified as his social persona in the eyes of the community.

Elesin’s devotion to his communal role or attribute leads to a collective renewal; therefore, the self that the Horseman embodies is not only an individual self but also a collective one. His personal initiation through the ritual sustains social balance and solidarity. In this respect, the horse is a counterpart of the self/hero archetype, and it reinforces the ritual sacrifice in the play. According to Franz, “[t]he self is often symbolized as an animal, which represents our instinctive nature and its connection with our natural surroundings” (*Archetypal Dimensions* 334). The King’s horse as an important part of the ritual completes the self archetype. In the course of the ritual, Elesin realises that it is his turn to commit suicide upon hearing the death of the horse. The horse has the same fate with the Horseman as Jung contends: “[T]he horse does not play a neutral role, but suffers the same death as the hero, who even calls him his ‘faithful brother’” (*Symbols* 274). Jung continues his argument stating that with the destruction of the horse, so the world, the energy returns to the Mother Earth (*Symbols* 421). In accordance with Jung’s remarks, Soyinka, in the play, uses the horse as a totem animal that plays an active role in the local sacrificial ritual together with the Horseman. Like the Horseman, through death, the horse is united with the ancestral spirits which spreads a new form of energy in the play. The death of the horse in the local ritual is the initial step taken for the collective renewal which is expected to be followed by the death of the Horseman.

Elesin as the self and the hero archetype reinforces the significance of the ritual with his words and actions. According to Jung, in a sacred rite, the group witnessing the ritual is definitely engaged in a process of transformation. A ritual is a powerful social gathering since it canalises the instinctual energy and produces a new dynamism stimulating the mind (*Structure* 46). In this respect, a ritual fosters a spiritual cleansing for the community after social chaos. In other words,

> [n]ot only do these rituals symbolize the passage from death to life and from one way of life to another, but they are the actual means of achieving the changeover, they mark the transition by which through the process of

> separation, regeneration and return on a higher level, both the individual and the community are assured their victory over the forces of chaos, which are kept under control. (Gassner and Quinn 714)

In *Death and the King's Horseman*, the Horseman, as the hero, overcomes the fear of death and challenges it with the sacrificial ritual following the chaos of the King's death. From the Yoruba point of view, the Horseman activates regenerative forces and brings renewal to the world of the living with the safe transfer of the King's soul to the world of the ancestors through the ritual. It is believed that the collective self is cleansed and renewed at the end of the sacrificial ritual, diminishing the gulf between the two worlds. Elesin points out the import of the ritual that will put the world right in order:

> In their time the great wars came and went, the little wars came and went; the white slavers came and went, they took away the heart of our race, they bore away the heart of our race, they bore away the mind and muscle of our race. The city fell and was rebuilt; the city fell and our people trudged through mountain and forest to find a new home but – [. . .]. Our world was never wrenched from its true course. (i.8-9)

Recognising the significance of his social persona at the beginning of the play, Elesin Oba boasts about his determination to complete the ritual cycle and accepts his destiny as the Horseman. He reveals his eagerness to be sacrificed with his chants that contribute to the ritual:

> ELESIN. My rein is loosened.
> I am master of my fate. When the hour comes
> Watch me dance along the narrowing path
> Glazed by the soles of my great precursors
> My soul is eager. I shall not turn aside. (i.13)

In addition to the characterisation of the collective hero, the application of ritualistic music with drums, dances and chants support Soyinka's archetypal mythmaking as an attempt to revoke the regenerative sources of Yoruba mythology to reinterpret the local history and culture. In Jung's words, "the narration or ritual repetition of sacred text and ceremonies, [. . .] with dance, music, hymn, prayers and sacrifices grip the audience with numinous emotions" (*Symbols* 68). Soyinka, who aims to grasp the attention of his modern audience with an authentic ritual, also points out that the play "can fully be

realised only through evocation of music from the abyss of transition" ("Author's Note" 5). The effect of music, singing and dancing in the Yoruba culture is defined as the spiritual aspect of rituals:

> It is essentially difficult to describe a Yoruba religious festival. It is not what happens that really matters, nor indeed is it important what is done. What does matter is the intense spiritual experience that can be shared even by strangers. During these events, sacrifices prayers, drumming, singing dancing all combine to create an atmosphere, an emotional situation which allows the worshippers to come near God. (Beier 13)

In the play as well, the musicality of Yoruba rituals can be studied as a literary archetype constructed upon the use of drums, hymns and songs. Music and dance add to the ritual festivity at the marketplace as Etienne Galle explains:

> Music and dancing are techniques of incantation aimed at bringing out deep psychic forces. Thanks to them, the spectators can reach a state of inner regeneration, a traditional function of the old ritual ceremonies. The themes which are chosen to fit specific social and political circumstances give this regeneration its relevance in the movement of history. The dramatist then becomes in Soyinka's own terms 'the voice of vision a powerful carrier of energies drawn from the cosmic will for the welfare of his society. (21)

In line with this philosophy, *Death and the King's Horseman* embraces Yoruba music, dance and songs. As well as the women surrounding him, Elesin, together with his horse, is indulged in the ritualistic dance that depicts a lively local ritual scene at the marketplace. The musicality of the ritual is described in the stage direction as below:

> Elesin executes a brief, half taunting dance. The drummer moves in and draws a rhythm out of his steps. Elesin dances towards the marketplace as he chants the story of *Not-I Bird*, his voice changing dexterously to mimic his characters. He performs like a born raconteur, infecting his retinue with his humour and energy. (i.10)

The sacrificial ritual is bolstered by the ritual song, "Not-I Bird," that Elesin sings. The song narrates the story of the hero and his relation to death in the myth. Ereji Achu underlines the significance of the poem with the statement that "Elesin uses the symbol of the 'Not-I-Bird' to give us a reverberant voice of the myth" (23). The character sings

the song to get spiritually ready for the ritual, narrating the call of death and the denial of its coming by the inhabitants of the forest. Elesin recites:

> ELESIN. Death came calling
> Who does not know the rasp of reeds?
> A twilight whisper in the leaves before
> The great araba falls? Did you hear it?
> Not I swears the farmer (i.10)

He sings the song in order to find courage to commit suicide. In fact, he needs to reach the state of trance to complete the ritual suicide. However, ironically, rather than evidencing Elesin's strength, the song depicts his reluctance to carry out the deed expected of him and his fear of death:

> ELESIN. Not I. Not I became the answering-name
> Of the restless bird, that the little one
> Whom death found nesting in the leaves
> When whisper of his coming ran
> Before him on the wind. Not –I
> Has long abandoned him This same dawn
> I heard him twitter in the gods' abode
> Ah companions of this living world
> What a thing this is, that even worse
> We call immortal
> Should fear to die. (i.11)

Elesin's song reflects his devotion to life instead of praising death. The bird in the lyrics actually becomes the symbol of Elesin's soul lamenting death. His attachment to life makes him hesitant to fulfil his duty as the Horseman.

Besides Elesin's ritual dance and singing, Soyinka uses dramatic prose to reflect the Yoruba culture in the collective sphere. The dramatist introduces the Praise-Singer helping Elesin to go into a trance with his songs of praise along with the drummers. The Praise-Singer turns into a token of the collective psyche also because he reminds Elesin of his respectable duty to sustain the spiritual welfare of the community. T. S. Eliot, in his essay "The Social Function of Poetry," says that "poetry may have a deliberate, conscious, social purpose" (16) as it did much earlier on in rituals, the moral instruction

is given through hymns (16). In a similar manner, the Praise-Singer in *Death and The King's Horseman* functions as a poet pointing to the social and cultural significance of the ritual sacrifice for the Yoruba people. He reminds Elesin of the essentiality of his social role through his hymns which refer to the agents of the Nigerian culture and traditions. The following passage, for instance, is a hymn of the Praise-Singer who sees off Elesin to the passage of death and stresses the death of the Horseman by expressing its inevitability as natural and honourable:

> PRAISE-SINGER. The strictest father unbends his brow when the child is penitent, Elesin. When time is short, we do not spend the prolonging the riddle. Their shoulders are bowed with the weight of the fear lest they have marred your day beyond repair. Speak now in plain words and let us pursue the ailment to the home of remedies. (i.15)

In spite of the fact that the Praise-Singer tries to motivate him to complete the ritual, Elesin defers it as he is caught by his worldly desires upon seeing a young and beautiful woman at the marketplace. At this point Soyinka breaks the ritual sacrifice with an archetypal marriage ritual with the purpose of depicting Elesin's attachment to worldly desires and his detachment from his social persona. Although the Praise-Singer warns him about women saying, "They love to spoil you but beware. The hands of women also weaken the unwary" (i.8), Elesin cannot resist his worldly desires and urges Iyaloja to arrange a marriage for him with a virgin before he sacrifices himself. Coming out of the bridal bed, Elesin evokes the sacred dimension of the mentioned ritual as a collective process that indicates the future, as Elesin himself puts it: "My vital flow, the last form of this flesh is intermingled with the promise for future life" (43). The marriage ritual that takes place at the marketplace as a communal ritual is praised and protected by the market women. In fact, Elesin's marriage to the young bride is approved by the women at the marketplace, including Iyaloja, since his spiritual existence is superior to his corporeal existence. That is, he represents the social persona who overcomes the fear of death and guarantees the communal balance.

The dramatist depicts the conflict between the authentic culture and the "alien culture" through anima figures like Iyaloja and the women at the marketplace. To start with,

Iyaloja with her title as the "Market Leader" is in charge of the sacrificial ritual and the marriage ritual as she personifies the collective mother archetype. She is at the marketplace acting as the heart of social and political life. It is pointed out that in Jungian analysis, "the behavioural pattern of 'being mothered' is already imprinted on our unconscious by the mother archetype" (Walker 10). By "mothering" the young women at the marketplace, Iyaloja vocalises the values of the indigenous culture. Nevertheless, she is completely alien to the current political and cultural changes happening around her because of the coloniser's culture. She altogether lacks knowledge of the contemporary politics and cultural aura of the land. Therefore, she does not know how to react against the coloniser's policy and culture, either. In consequence, even though she continues to live in the Yoruba land, she cannot succeed to change the state of affairs there. The ritual at the marketplace which cannot be completed shows Iyaloja's inadequacy to act.

Soyinka raises the political overtones of the play with the colonial interference in the sacrificial ritual. At this point, the Girls at the marketplace form the chorus and represent the collective anima that shows communal resistance against the colonial powers at the marketplace. Unlike Iyaloja, the Girls do not despise the social reality or the existence of the coloniser. They, together with the other women at the marketplace, adopt the coloniser's language to depict the resistance of the authentic culture which manifests that, differently from the mother figure epitomising the elder generation, the subsequent generation of women are conscious of the motives of the colonised. Jane Plastow interprets their attempt at teasing Amusa, Pilkings' Muslim helper, and his followers by mimicking the coloniser's language as "deriding their (colonial) authority and masculinity as lackey of the white men" ("Background" xiii). The Girls are aware of the coloniser's biased perception of their culture and so they defend the authentic culture presented though the ritual sacrifice. The Girls' use of language also represents their political resistance. Through the use of language they reflect their cultural dominance at the marketplace:

> GIRLS. (*in* turn. In an 'English' accent) Well well it's Mister Amusa. Were you invited? *(Play acting to one another. The older* ***Women*** *encourage them with their titters.)*

> —Your invitation card please?
> [. . .]
> —Sorry, I didn't quite catch your name?
> [. . .]
> —And how do you find the place?
> —The natives are alright.
> —Friendly?
> [. . .]
> —But you do manage to cope?
> —Yes indeed I do. I have a rather faithful ox called Amusa.
> —He is loyal?
> —Absolutely.
> —Lay down his life for you what?
> —Without a moment's thought.
> —Had one like that once. Trust him with my life.
> —Mostly of course they are liars. (iii.41)

In this scene, the young girls evince that they have the power to react against the representatives of the alien culture by mimicking and making fun of the coloniser's language. In that sense, they become the protectors of the ritual, apparently an indispensable part of their traditions. The other women at the marketplace representing the elder generation display the same negative attitude to the coloniser as the below dialogue discloses:

> WOMAN. You ignorant man. It is not he who calls himself Elesin Oba, it is his blood that says it. As it is called out to his father before him and will to his son after him. And that is in spite of everything you white man can do.
> [. . .]
> AMUSA. The government say dat kin' ting must stop.
> WOMAN. Who will stop it? You? Tonight our husband and father will prove himself greater than the laws of strangers. (iii.256)

The women in question, reminiscent of the Girls, use pidgin English juxtaposed with Yoruba phrases in order to assert dominance over their own land. On the other hand, Amusa uses pidgin English to defend his duty. Secovnie stresses that in the play there are "three languages [that] function simultaneously – English, Nigerian English (or pidgin English) and Yoruba" (242) and adds that through this short scene Soyinka reflects the cultural plurality of Yoruba life (242). Thus, the marketplace turns out to be a microcosm of the nation and the women, guardians of the local culture through plurality of language.

Although the market women try to protect Elesin Oba, the ritual is, as previously stated, aborted by the colonial powers and created cultural alienation. The colonial interruption in the play is interpreted merely as a supportive action that underlines Elesin's half-hearted attempt to commit suicide in the sacrifice (Ogundele 50). In an archetypal reading, on the personal level, Elesin can be analysed as a character torn between his ego and social persona. As he is the Horseman, society expects him to overcome his ego and reach the collective self, thereby restoring the social balance on the collective unconscious. Yet his ego at the same time benefits from the privileges that his social persona supplies which makes it even more difficult for him to give up his earthly desires as he cannot internalise the collective self. The ritual suicide cannot be completed for the reason that the hero does not feel willing to act the part his social persona demands. Elesin recognises his earthly desires in the last scene and blames the young bride for his lack of will:

> ELESIN. First I blamed the white man, then I blamed my gods for deserting me. Now I feel I want to blame you for the mystery of the sapping of my will [. . .]. Oh little mother, [. . .] I needed you as the abyss across which my body must be drawn, I filled it with earth and dropped my seed in it at the moment of preparedness for my crossing. Your warmth and youth brought new insights of this world to me and turned my feet leaden on this side of abyss. (v.71)

Elesin's relation with the young bride demonstrates that he enjoys his connection with his earthly desires. Eventually, his failure hampers communal progress as the ritual ends with "spiritual chaos" and harmony cannot be achieved. Soyinka postulates that human awareness destroys "the spiritual space" ("The Fourth Stage" 30). Elesin's failure is the result of the awareness of his individual existence in the world that diminishes his willpower to kill himself. He fails to pass the transitional abyss and the ritual ends in disharmony because he values his personal desires more highly than his social duty. Eventually, the collective self the hero figure stands for can resolve the dilemma neither at the individual nor at the communal level. Mark Ralph-Bowman interprets Elesin's failure, in a post-independence context, by referring to the political leaders of Nigeria as follows: "Soyinka stands on the pinnacle of his achievement thundering his

condemnation of those leaders who betray their calling and their trust, dragging the people into dung and vomit [. . .] lips reeking of the left-overs of lesser men" (107). With his hesitant attitude towards taking action, Elesin represents the elite class and the decision makers of the post-independence period in Nigeria. By privileging his earthly desires, the hero becomes comparable to the political leaders who prefer to work for their own interests. As he fails to complete his communal duty, he can no longer betoken the collective self.

The local ritual at the marketplace is supported by the dance rehearsals in Egungun masks and costumes in the second act. The second act opens with Jane and Simon Pilkings shown busy practising dance steps in Egungun ritual costumes. In this scene, Soyinka borrows elements from Egungun Mascarade such as the ritual dance, masks and costumes so as to reflect the European perception of the local myth and culture. In Yoruba social life, Egungun Mascarade characterised by dances and masks represent rituals of death. The authentic mask here is also an archetypal symbol standing for the social persona that stands for the collective psyche of the ancestors. Thus, in the rituals, masks are given special respect as they are held to possess the spiritual power of the ancestors (Chevalier and Gheerbrant 638-39). It is believed that the ancestors are brought back to life during the Egungun rituals. Therefore, due to the sacred nature of these rituals, only selected people in the community can wear Egungun masks (Plastow, “Background” xx). This comes to mean that the mentioned scene in Soyinka’s play is an expression of the cultural alienation of the coloniser from the authentic culture and its values.

Simon and Jane Pilkings are emblematic of the British colonial power in the land. They function as the animus and anima archetypes by completing each other. Moreover, they function as the shadow archetype that, according to Jung, can work together with the anima and animus archetypes in myths (*Collective Unconscious* 14). Consequently, the shadow archetype in Soyinka’s work is associated with the British colonisers who, with “their alien culture,” are ignorant of the authentic values of the Yoruba people. By disrespecting the Egungun masks and costumes they are wearing, the couple violate the local cultural values. They turn sacred costumes of death into tools of a relishing

performance. Therefore, Amusa, is scandalised when he sees the couple wearing the masks and costumes signifying death. He refuses to inform them about the on-going ritual in the marketplace holding the belief that the costumes carry the spirits of the ancestors. Instead, Amusa urges Pilkings to take off the dress:

> JANE. I think you have shocked his big pagan heart bless him.
> PILKINGS. Nonsense, he's a Moslem. Come on Amusa, you don't believe in all that nonsense do you? I thought you were a good Moslem.
> AMUSA. Mista Pirinkin, I beg you sir, what do you think you do with that dress. It belong to dead cult, not for human being.
> PILKINGS. Oh Amusa, what a let-down you are. I swear by you at the club you know— thank God for Amusa, he doesn't believe in any mumbo-jumbo. And now look at you!
> AMUSA. Mista Pirinkin, I beg you, take it off. Is not good for a man like you to touch that cloth. (ii.25)

Amusa voices the indigenous values and exposes Pilkings' ignorance of the ceremony honouring death. He discloses his feelings saying, "I cannot against death to dead cult. This dress get power of dead" (iv.53). Yet Pilkings seems to be determined to disregard the significance of the masks and dance for the local people, an attitude witnessed in the rest of the incident as well.

The ball scene in the colonial Residency in which the Pilkings dance the tango in Egungun Mascarade costumes is a remarkable one in that it contradicts the ongoing ritual at the marketplace. Soyinka interprets the dance and the ball as cultural markers of the European dominance in the land. First and foremost, the dance depicts the coloniser's cultural alienation from the land. Like Simon and Jane Pilkings representing the British colony, the colonies are represented with the son or daughter archetype as, in Jung's mind, "colonies are sons and daughters" (*Symbols* 209). Once more, for Pilkings, the exotic masks and the dance add authenticity to the ball in the Residency, and they are used for the amusement of the Prince and the other guests:

> *The prince is quite fascinated by the costume and they demonstrate the adaptations they have make to it, pulling down the mask to demonstrate how the* egungun *normally appears, then showing the various press-button controls they have innovated for the face flaps, the sleeves, etc. They*

> *demonstrate the dance steps the guttural sounds made by the* egungun, harass other dancers in the hall, **Mrs Pilkings** *playing the 'restainer' to* **Pilkings'** *manic darts. Everyone is highly entertained, the Royal Party, especially who lead the applause.* (iv.49)

The coloniser's culture consumes the Egungun ritual and dance, ignoring their sacred connotations and correlation with death. The dance especially punctuates the colonial misunderstanding of the indigenous culture. It also creates an ironic festivity since Egungun is a ritualistic dance honouring the dead and the souls of the ancestors of the Yoruba community rather than entertainment. Soyinka explicates the meaning of Egungun rites for the Yoruba people in an interview:

> The Egungun masquerade is an ancestral masquerade. It is one of the devices for reconciling society and individuals to the trauma of death. The Egungun continues in the line between the living and the dead. [. . .]. The world of the dead is brought closer to that of the living and that is the social and psychological purpose of the Egungun. (Jeyifo, "Soyinka in Zimbabwe" 80)

Sterilised from its social and psychological role of healing, the Egungun dance is adapted merely as a cultural product to be consumed by the colonising culture at a party, and it will be remembered as an authentic show that gives visual pleasure. The significance of the scene is interpreted as follows: "travesty of the District commissioner and his wife in *Death and the King's Horseman,* prancing about the fancy dress of captured Egungun regalia, ironic symbols of a tragic alienation" (Jones 6). Albeit looking authentic in the costumes, the couple is actually alienated from the authentic culture.

The ball scene corresponds to the ritual sacrifice in progress at the marketplace and, as previously put, Simon needs to leave the Residency to stop the ritual. Meanwhile, Elesin's eldest son, Olunde, arrives at the colonial Residence. In his mythmaking, the playwright uses Olunde as the mouthpiece of the liberated Nigerian self. In this respect, the self and the hero archetype are revived once again on the stage with the introduction and characterisation of Olunde. Olunde inherits not only his father's role in the ritual as the son archetype, but also the Jungian legacy of the Christ archetype. The son

archetype is associated with Christ, an epitome of the selfless hero who sacrifices his life for communal cleansing. The Christ archetype, in Jungian psychoanalysis, represents the "wholeness" of the collective unconscious (J. Wright 6). There are several motifs that connect Olunde to Christ in the play as the saviour/son archetype. Like Christ, Olunde, is the son figure who obtains the power of healing as he studies medicine in England. Healing gains a metaphysical meaning in the play since Olunde is expected to cure the corrupt political system. Likewise, his acquisition of the healing power empowers the ritual archetype for ritual, too, suggests communal healing. Thus, it can be assumed that Olunde's social position as a healer justifies his interpretation of both the European and the African values and views of life. Analogous to Christ, Olunde possesses the power to bring political balance as the saviour figure.

Olunde's journey to England and return to his homeland may be taken into consideration as the hero's quest ending in self-realisation. The self- realisation of the hero leads to collective self-realisation. The hero, in Jung's view, takes the journey for communal initiation (*Symbols* 78). In connection with Jung's affirmation, Franz notes that deriving from the collective unconscious, the hero forms the group spirit. Thus, what the hero undertakes is not only a personal spiritual journey, but also an unconscious group journey ("Individuation" 190). As for Soyinka's work, Olunde observes the British culture and society in situ and having experienced self-realisation on the collective level there, he returns to his country. His experience in England gives him the opportunity to evaluate his own culture. In fact, "his journey abroad was a journey to abyss of transition perhaps as profound as any his own culture (may) provide him" (Quayson 231). The character eventually goes back to his land with the acceptance and celebration of his own culture as he can now conceptualise the authentic values of the Yoruba people from a new perspective.

Olunde returns to Nigeria by sea. In Jung's understanding, the sea journey in myths symbolises the mother's womb and landing, rebirth (*Analytical Psychology* 210-11). As is observed in the play, Olunde's voyage can be regarded as a symbol of regeneration as he arrives disposed to take the social persona as the Horseman from his father. The sea also indicates the unconscious longing for the mother (Jung, *Symbols* 320). Thus, his

return to Nigeria by the sea may refer to Olunde's longing for the mother – the authentic culture and land – in the collective unconscious. Upon landing in Nigeria, Olunde intends to follow in his father's footsteps and become the next Horseman to regenerate his people. Subsequent to his experience in the coloniser's land, Olunde, disclosing his realisation or awareness of his social persona as the Horseman's son, now says:

> OLUNDE. On the journey on the boat, I kept my mind on my duties as the one who must perform the rites over his body. I went through it all again and again in my mind as he himself had taught me. I didn't want to do anything wrong, something which might jeopardise the welfare of my people. (iv.62)

His devotion to the communal values and the social persona he inherited from his father runs contrary to Elesin-Oba's total devotion to life. In this respect, Olunde turns into an Ogunnian hero as much as Elesin is at the beginning of the sacrificial ritual. He is completely attached to the collective self and the myth sustaining the communal welfare in the political unconscious of his people.

As the new hero and the representative of the communal self, Olunde visits the Residency as soon as he arrives in his native land. There, he meets Jane Pilkings or the shadow archetype. In Franz's opinion, meeting with the shadow is the same as encountering the problems so far suppressed or the conflicts that should be solved for inner clarity ("Individuation" 184). In the dialogue between the son and the anima figure, Olunde challenges Jane with his thoughts about the European and African values that he developed during his stay in England. His position in this dialogue with Jane, emblematic of the European frame of mind, discloses his acceptance of the local culture. The dialogue between the two concerns the European and African values and rituals:

> JANE. [. . .] However clearly you try to put it, it is still a barbaric custom. It is even worse – it's feudal! The king the king dies and the chieftain must be buried with him. How feudalistic can you get!
> [. . .]
> OLUNDE. Others would have call it decadence. However, it doesn't really interest me. You white races know how to survive; I have seen proof of that. By all logical and natural laws this war should end with

> all the white races wiping out one another, wiping out their so-called civilization. For all time and to a state of primitivism the like of which has so far only existed in your imagination when you thought of us. [. . .] the art of survival. But at least have the humility to let others survive in their own way.
>
> JANE. Through ritual suicide? (iv.59)

As opposed to the ritual sacrifice correspond to the authentic Yoruba culture, the war is depicted as a ritual internalised by the Western culture in the play. Olunde reacts to Jane's underestimation of the cultural significance of ritual sacrifice uttering the words, "Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war?" (iv.59). He underlines the death of millions of young people in wars on the opposite side of the ritual suicide and defines war as "mass suicide" which seems more feudal.

> OLUNDE. [. . .] In your newsreels I heard defeats, thorough, murderous defeats described as strategic victories. [. . .]. Don't forget I was attached to hospitals all the time…. Hordes of your wounded passed through those yards. [. . .] they spoke terrible truths of the realities of that war. I know now how history is made. (iv.59)

In the discussion, Olunde depicts war as a barbaric ritual because it causes many young soldiers to die without any personal attachment to a heroic act. He narrates a ritualistic war scene in which bloodthirsty and economically advantageous power holders sacrifice young ones and feast on their blood. Olunde's depiction of war as a ritual forces his audience to think upon Joan Hepburn underlines this through the following words,

> Yorubas perform rituals only to let their race survive. Their rituals are performed with this intention. Similarly, the Europeans indulge in certain other methods, the ball, the mask and the war which are the British ways of surviving. But they lack the humility to let others survive in their own way. (607)

Through the comparison, the playwright manifests that in both the Yoruba and European cultures, there are myths, rituals and sacrifices practised to keep the social balance. However, while war, depicted as a mass death ritual by Olunde, is linked to heroism in the Western discourse, the sacrificial ritual of the Yoruba culture is degraded as barbaric and uncivilised. Soyinka's political understanding is unveiled as he urges

the reader/audience to think that the concepts of death, self-sacrifice and a heroic act are political and cultural structures founded on the ideological concerns of the power holder. The culture of the dominant community elevates or degrades the death of people to suit their political discourses. Soyinka's political vision goes parallel with the theme as he "debunk[s] the hypocrisy and humbug" and spreads out "the relentless exposure of the manipulative abuse and misuse of power, knowledge and insight" (Jeyifo, "Introduction" xv). Olunde, in his dialogue with Jane, in fact, touches upon this misuse of power by saying: " I discovered that you have no respect for what you do not understand [. . .] you must know by now there are things you cannot understand – or help" (iv.62-63). The lines show that as the dominant culture, the European culture despises the authentic elements of Yoruba culture without devoting effort to understand the social values. Through the dialogue between the son and the anima archetypes, the playwright demands mutual understanding from the represented cultures.

As is emphasised throughout the play, in the Yoruba belief, the hero's death in the ritual sacrifice supplies the necessary bond with the ancestors. Correspondingly, in Jungian archetypal reading, the hero in the ritual is defined as a "self-sacrificer" and "renewer of life" (Jung, *Symbols* 431). In the play, the hero's self-sacrifice is associated with transformation and reconciliation conducive to rebirth. According to Obi Maduakor, Soyinka believes that the relation between mankind and his spiritual self depends on the forces of the natural cycle that connects the dead and the world of the living (288). As death leads to rebirth, the earth that the body is buried is considered to be the womb:

> ELESIN. We cannot see
> The still great womb of the world –
> No man beholds his mother's womb –
> Yet who denies it's there? Coiled
> To the navel of the world is that
> Endless cord that links us all
> To the great origin. If I lose my way
> The trailing cord will bring me to the roots. (i.17)

Returning to the maternal womb of the world, the hero holds the power to link society with the ancestral roots for the purification of society. However, Elesin is unable to reach that power since he fails to become a communal hero achieving communal

renewal. In that sense, his body symbolising the authentic culture and sacrifice changes into a highly cultural and political agent in the play. Elesin's corporeal existence becomes an object of desire as a sacrificial body in the context of the play:

> What is going on between the indigenous culture and the alien culture runs counter to the natural logic of the market is that it is a forum for buying and selling. We are confronted with the bizarre phenomenon of a culture that insists upon forging its hardware on another culture without making a commensurate purchase in return. (Williams 73)

In the light of this discourse, Elesin's body emerges as an object of desire in-between the local and alien culture. In the colonial context, the body maintains the economy of pleasure, desire, discourse, domination and power especially on the racial and sexual level (Bhabha 69). Elesin, while being taken to the residency, becomes the spokesperson of the local people saying, "Leave me alone! Is it not enough that you have covered me in shame! White man, take your hand from my body!" (iv.65). It is clear that the body of the hero is representative of the community. The society wishes to sterilise from the alien colonial culture and hegemony as Elesin alludes, "Give me back the name you have taken away from me you ghost from the land of the nameless!" (iv.66). In the play, the body becomes a political entity, and the coloniser becomes the controlling power over Elesin's body. Thus, rather than being drawn by the feudal culture of his own community, the Horseman's destiny is controlled by the new power holder, the coloniser. For the colonial power, the Horseman's corporeal existence becomes a threatening matter of anarchy and revolt since it represents the authentic culture. Therefore, it must be "chained" and taken under control.

The playwright questions whether the ritual suicide Elesin commits serves the society or its traditions. Williams reasons that the Horseman's death reassures the established norms and values of the feudal political structure that belongs to the ancient Kingdom of Oyo which the local people are used to living in (77). Hence, the Horseman myth and ritual bring social relief reminding society that even the kings and privileged people cannot escape death and established norms, and culture remains strong in the kingdom (Williams 77). From this perspective, myths ensure the continuation of culture that exists in the political unconscious of the Yoruba people. Therefore, upon Elesin's

failure in the matter of suicide, Iyaloja becomes a fierce mother figure insistent on the renewal of society which is triggered by the abortion of the ritual. She blames Elesin for preventing communal cleansing:

> IYALOJA. You made so bold with the servant of the white king who took your side against death. [. . .]
> ELESIN. My powers deserted me. My charms, my spells, even my voice lacked strength when I made to summon the powers that would lead me over the last measure of earth into the land of the fleshless. [. . .]. My senses were numbered when the touch of cold iron came upon my wrists. I could do nothing to save myself.
> [. . .]
> IYALOJA. You have betrayed us. We fed you sweetmeats such as we hoped awaited you on the other side. But you said, No, I must eat the world's left-overs.
> [. . .]
> ELESIN. Enough Iyaloja enough. My shame is heavy enough.
> [. . .]
> IYALOJA. I wish I could pity you. (v.75-76)

Like Iyaloja, Olunde, too, blames his father for betraying his own society and disregards his role as a guiding father figure:

> ELESIN. [. . .] Olunde! *(He collapses slowly at **Olunde**'s feet.)* Oh son, don't let the sight of your father turn you blind!
> OLUNDE. (*He moves for the first time since he heard his voice, brings his head slowly down to look on him*) I have no father, eater of left-overs. (iv.66)

Elesin loses his social persona in the eyes of his son, and his failure becomes a motivation for Olunde's suicide to save the family honour. Nevertheless, identical with his father's incomplete ritual, Olunde's death, too, is futile since the natural cycle of the ritual is broken. On the other hand, in comparison to Elesin, Olunde dies more willingly to maintain the communal balance and restore the "family honour." The son passes through the process of individuation upon his realisation of the hypocrisy of the Western culture and values. In Ato Quayson's words, "[t]he motivation for Olunde to commit ritual suicide is the self-discovery he experiences away from his culture" (230). However, Olunde is unable to elevate his self-realisation to a collective level. He commits suicide after Elesin fails to do so as "he seems in the process to offer

mitigation of the spiritual bleakness produced by his father's failure" (Jeyifo, "Introduction" xiv). Therefore, the ritual does not end with any type of individuation process, and the hope of renewal is postponed to an indefinite future.

As for Elesin, he is not willing to die until he sees the dead body of his son that illustrates his link with both the ancestors and the future. The colonial experience has created a duality of the self that discourages and hinders Elesin from the ritual. However, Olunde is capable of controlling his own fate and protect the honour of his people as Iyaloja puts it: "[H]ere lies the honour of your household and of our race. Because he could not bear to let honour fly out of doors, he stopped it with his life. The son proved his father Elesin" (v.81). Soyinka points out that the community reaches mythopoeic resources to be renewed in the course of rituals ("Elesin Oba" 78). Nonetheless, society could not receive the "resource" that would lead to cleansing as a result of Elesin's incomplete ritual. Because the chain is broken and the ritual is aborted, the deaths of Elesin and Olunde at the end of the play do not inspire hope for re-creation. As Richard Ready states, Elesin's suicide is mere "self-destruction" as a result of "ego inflation" (719). The link between the dead, the ancestors, and the world of the living is lost as Elesin cannot follow the King through the passage of death. As the Horseman, he could not satisfy the needs of society by bringing reunion. Campbell underlines that "the effect of the successful adventure of the hero is the unlocking and release again of the flow of life into the body of the world" (*The Hero* 40). Elesin could not pass the "transitional abyss," and therefore, eventually, the ritual is incomplete. Banks reads the death of the father and son archetype as follows:

> The play ends with a dirge over the deaths of Olunde and Elesin, but also perhaps on the death of a culture. Iyaloja and Olunde have completed the ritual as best as they could, but she is not sure whether the son's death will satisfy the gods. The question remains, whether the younger generation of Nigerians will be able to save the civilization that their parents in self indulgence, doubt and cowardice have abandoned. (1850)

Unlike the broken chain between Elesin and his son, the link between the mothers continues to exist. Thus, rather than the hero personified by Elesin and Olunde, at the end of the play, the mother archetype reassures communal renewal with an emphasis on

the child archetype. In Jungian understanding, the child of the hero indicates the rebirth of the hero. The hero transcends the reality (*Symbols* 225), and the hero "rises again with his children to begin a cycle anew" (Jung, *Symbols* 171). Therefore, Iyaloja comes out as a strong collective mother figure who signals hope for the future at the close of the play:

> IYALOJA. Child.
> (*The girl takes up a little earth, walks calmly into the cell and closes* ***Elesin's*** *eyes. She then pours some earth over each eyelid and comes out again.*)
> IYALOJA. Now forget death, forget even the living. Turn your mind only to the unborn. (v.84)

Iyaloja urges the new mother to forget the destruction of the past and the present, and turn her attention to the future. Through the mother, the collective self or psyche is hoped to be renewed and cleansed from the burdens of the past. At the end of the play, motherhood becomes a transitive cord when compared to fatherhood. This link enables the transference of knowledge from the experienced mother to the new one. Thus, the bride carries the power of the collective unconscious that may reinforce future solidarity. Reading it in the light of Julia Kristeva's theory, giving birth is an archaic process of socialisation whereby the womb turns into the collective centre of creation and revitalisation (240-41). The communal psyche is renewed and revitalised by the womb.

The child archetype functions on the collective level as a necessary archetype for communal renewal. It reinforces the hope for collective renewal following the pessimism left by Elesin and Olunde's tragic deaths. As is discussed in the previous chapter, in Yoruba belief, the life in the world of the living, the world of the ancestors and the world of the unborn continue to exist simultaneously in an interaction with each other to foster the life in the world of living. As the playwright verbalises,

> [p]ast, present and future being so pertinently conceived and woven into the Yoruba world view, the element of eternity which is the god's prerogative does not have the same quality of remoteness or exclusiveness which it has in Christian or Buddhist culture. [. . .] The Yoruba is not, like European man, concerned with the purely conceptual aspects of time; they

> are too concretely realised in his own life, religion, sensitivity, to ben mere tags for explaining the metaphysical order of his world. If we may put the same thing in fleshed-out cognitions, life, present life, contains within it manifestations of the ancestral, the living, and the unborn. ("The Fourth Stage" 29)

In the quotation above, the playwright underlines the difference between European and Yoruba understanding of time and life. In Yoruba worldview, since the ancestral, the living and the unborn coexist, the unborn child, too, holds the power of the metaphysical world. Therefore, the unborn child is the symbol of hope. The child stands for the renewal of the collective psyche of the Yoruba community possessing "collective memory" (Soyinka, "The Fourth Stage" 30). In archetypal reading, communal reformation will be a product of the future generations since "'the child' means something evolving towards independence" (Jung, *Collective Unconscious* 168). In concordance with Jung, the playwright demonstrates a similar understanding about traditional Yoruba worldview when he writes, "the past is not a mystery and that although the future (the unborn) is yet unknown, it is not a mystery to Yoruba but co-existent in present consciousness" ("The Fourth Stage" 32). In *Death and the King's Horseman,* Elesin and his unborn child represent the cosmic cycle and the gulf between death, the ancestral past and present, the unborn and current reality. Therefore, the child obtains the hope for the future renewal of the Nigerian national identity and has the potential to carry it towards "universal selfhood" in Soyinka's understanding.

The theme of communal renewal is reinforced by supplementing the archetypal use of the setting to *Death and the King's Horseman*. To begin with, the marketplace where the play starts is an archetypal place as the core of the collective consciousness. The reason is that it is at the heart of the local life where decisions are made. Quayson expresses that in the Yoruba culture, the marketplace is a special or rather sacred place. It is "the favourite locale for ritual sacrifice; it is a liminal area where the spirit world and the real world meet" (225). The preparations for the sacrificial suicide and Elesin's marriage ritual therefore take place at the marketplace, the heart of the authentic culture. In addition, as Jung argues, cities are associated with the mother archetype in myths (*Symbols* 209). Similarly, in the play, the marketplace is the centre of political change and cultural exchange dominated by women, and the mother archetype. Iyaloja as the

Market Leader and the other women at the marketplace make decisions for the communal solidarity and practice rituals to restore the communal psyche.

Elesin is supposed to move from the marketplace to the forest in the company of the mediator. The shift from the marketplace to the forest can be interpreted as a drift from worldly desires and needs to a more spiritual level of life and initiation. The hero is expected to make this move or change of setting to finalise the sacrifice. The drift from the city centre to the forest embodies the crossing from the world of the living to the world of the dead. From the Jungian perspective, it implies the shift from the collective consciousness to the collective unconscious for a collective renewal. As Soyinka makes it clear, in the Yoruba belief, death is not an end but a gate for rebirth and renewal. Thus, it is hoped that through the ritual that takes place in the forest, there will be communal renewal. Conjointly, moving from the marketplace to the forest also equals to moving from the collective conscious to the collective and the individual unconscious. As the ritual is a social communion that carries the values of society, it starts at the very core of social life, which is the marketplace. Thus, the decisions made there reflect the cooperative decisions of the society. The hero moves from the conscious stage to the unconscious stage while moving towards the forest.

In *Death and the King's Horseman*, the playwright attempts to create a renewed self-image to evoke a communal renewal. The playwright's purpose in rewriting the local myth is to give a social cleansing to the Nigerian nation in postcolonial times. In Nachman Ben-Yehuda's understanding, "there is continuation between past and present and [. . .] the past shapes our understanding of the present" (22). Thus, the mythic narrative of the authentic Yoruba culture is rewritten to encompass the contemporary political concerns of the playwright as a political myth in order to re-examine the close link between the past and the present. Soyinka, through his rewriting, drives his reader/audience to realise and question the imposed norms and worldviews of the colonial power holders that lead to individual and communal catastrophes. As he himself states, by way of myths he tries to bring forth awareness and activate socio-political consciousness ("Elesin Oba" 74) and hopes that "the community will question and rethink some of its traditional customs and will forge its future in new direction"

(Katrak, “Yoruba Tragedy” 43). Finally, by delving into the essence of local myths and rituals, Soyinka underscores that communal renewal and national solidarity are possible to achieve by the adaptation of the individual to the contemporary political realities of the time.

CONCLUSION

Myths are regarded as products of cultures that work on both the collective conscious and the collective unconscious as "energy releasing, life motivating and directing agents," thereby having the power to galvanise populations and empower societies to change their destiny (Campbell, *Myth* 20). In this respect, myths represent the culture and history of the region they belong to. Accordingly, Wole Soyinka adopts myths as "energy realising agents" because myths give him the necessary background to reinterpret the political discourse in post-independent Nigeria. An archetypal reading of myths may provide a richer opportunity to find out how and why myths are adapted to reflect the culture in relation to the individual and communal identity. Since myths are built upon archetypes, they become "culturally determined figures of mythology" (Walker 19). Hence, the mythmaker is able to expose the cultural and political structures in the collective unconscious through archetypal myth-making. By examining the archetypes in myths, the ideologies constructing the contemporary culture may be exposed. In line with view, Carl Jung suggests that "the artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers" (*Memories* 83). By adapting archetypal images, the mythmaker deciphers the social values in the collective unconscious and adapts them to discuss contemporary socio-political issues. Since myths reflect both the universal archetypal image and the historical and cultural position of the region they belong to, mythmaking constructs a space where universality and locality are combined, and in this space the mythmaker is able to rewrite history and redefine political identity.

The Bacchae of Euripides and *Death and the King's Horseman* reach a metaphysical depth by the adaptation of ritual archetype. Ritual is performed so as to reassure communal unity. In his essay "Drama and the African World-View," Soyinka himself makes it explicit that an audience watching ritual drama experiences a metaphysical

transformation similar to what is experienced in rituals, and ritual drama is a social, cosmic experience which ends with a harmonious resolution (38). It can therefore be argued that the playwright adopts the Jungian understanding of ritual and its correlation with the transformation of communal identity. By means of the ritual experience the community gains a new consciousness and is energised to take action. For the playwright, ritual is a way of connecting with gods through which the initiates and participants from the community realise their self- and collective power ("The Fourth Stage" 28-29). In other words, the dramatist tries to raise political consciousness and to activate the individual will through rituals. By adapting them into the postcolonial framework, Soyinka deals with the political and social problems the Nigerian community struggles with. In *The Bacchae of Euripides*, the Dionysian ritual is adapted from the classical play. However, the dramatist adds a political dimension to the play by underlining slavery and tyranny. As a result, Dionysus in this work depicts the collective self longing for justice and communal renewal rather than the voice of an angry god, and the arrival of the hero figure brings political upheaval and collective union. The voice of the oppressed in the society – the slaves, the Bacchantes and Theban women – is heard in the city with the arrival of the hero figure. The Dionysian rituals offer society a chance to be heard and cleansed in the communal sphere. In *Death and the King's Horseman*, too, the ritual sets the plot as in *The Bacchae of Euripides*. In *Death and the King's Horseman,* instead of adapting a European myth, Soyinka takes a local myth in relation to a real incident and dramatises it to reflect the socio-political agenda of Nigeria. In this play, the European notions of ritual and death are juxtaposed with the African worldview centralising ritual and self-sacrifice on the communal level. Through the authentic ritual, the play foregrounds colonial prejudices and demands an unbiased mutual understanding.

In both plays, ritual is revitalised by dint of authentic songs, music and dance to support the themes of revolution and liberation. While rewriting the classical Greek play by Euripides, Soyinka makes use of the power of music, dance and chants implemented in the rituals of both ancient Greek and Yoruba cultures. The playwright utilises verse or dramatic poetry and bard figures that convey the authentic culture and morals of the community and have the power to raise socio-political consciousness and conduct the

community to reunion. In *The Bacchae of Euripides*, the Slave Leader, a bard like figure, not only reflects the oppression of the slave community in public gatherings, but also evokes ideas of liberation and communal action with the public speeches he makes. In like manner, in *Death and the King's Horseman*, the Praise-Singer, through his hymns, is drawn as the mouthpiece of the community and therefore the collective consciousness.

The playwright expresses the political dilemmas surrounding or rather cornering the individual through reformation of archetypes. The heroes in both plays stand for the collective self-archetype. In *The Bacchae of Euripides,* Dionysus embodies the communal self as the representative of the oppressed in society. He acts more like a communal hero rather than a vengeful god, and the political oppression in the play ends with his arrival. At the end of the work, it becomes evident that political revival is a direct result of collective union and action. The hero's quest is for freedom and the unified self reminiscent of the playwright who is in search of a national renewal. In *Death and the King's Horseman*, the collective self is represented by the Horseman whose journey to death as the hero ensures the welfare of the authentic Yoruba culture. However, the hero is unable to complete his journey successfully. Symbolising the following generation in the play, Olunde becomes the spokesperson of the society against the shadow figure and defends his culture. Yet his choice of voluntary suicide for communal purification brings neither personal initiation nor political revitalisation. In short, in *Death and the King's Horseman*, Soyinka reflects the political and spiritual challenges to a unified self and communal image in the contemporary context.

In both plays, the father archetype denotes the unsuccessful transmission of experience and wisdom to the upcoming generations. The father archetype in *The Bacchae of Euripides* is depicted by two wise old men, Tiresias and Kadmos. Both characters are leading political figures, but they both also lack the power to guide Pentheus, a leader obsessed with order. They unite under the Dionysian rites with the other members of society for communal renewal. In *Death and the King's Horseman*, the father archetype is blended with the self, the hero archetype. Since Elesin fails to complete the self-sacrificial ritual, he cannot transmit to his son, Olunde, the knowledge his own fathers

passed onto him. Whether they are the biological fathers or the wise old men, the father figures in these two plays are unable to fulfil their roles as influential guiding figures.

The shadow archetype is represented by authority figures that are ignorant about the demands of the community. The shadow figure in *The Bacchae of Euripides* designates abusive power holders. Pentheus, as a tyrant leader, is defeated by the self will of the individuals in the community. In *Death and the King's Horseman*, the shadow archetype is represented by Simon and Jane Pilkings. As the representatives of the colonial power, they stop the authentic ritual that means a sacred renewal for the local community. While *The Bacchae of Euripides* deals with tyranny on a large scale as a universal theme, *Death and the King's Horseman* deals with the lack of will in the local people as well as the ignorance of the coloniser at the local level. These plays, furthermore, draw shadow figures with undesirable characteristics such as obsession with power and order, oppression and inequality that stand for the colonial way of treatment. The shadow figures of the two plays are tyrannical political characters who neglect the identity of the oppressed.

In both plays, death does not bring an individual initiation. In *The Bacchae of Euripides,* the hero represented by Dionysus puts an end to Pentheus' reign, and the communal renewal springs from the death of the shadow figure. Pentheus' death is not a willing self-sacrifice, so he does not reach self-recognition at the end of the play. The character's fall, as an outcome of social upheaval and the collective union made possible by the Dionysian rites, is a collective relief for society. In *Death and the King's Horseman*, in like manner, the hero representing the authentic culture, and thus the collective self, cannot finalise the ritual suicide. Both plays end with funerals and the celebration of life, contradictory elements. Although the personal initiation cannot be achieved by the dead characters on an individual level, there is still hope for the future and the collective renewal at the end of both plays.

In both plays, the marriage ritual has a role in reinforcing the rebirth archetype by resonating union and renewal. Starting with *The Bacchae of Euripides*, the wedding scenes in mime adjoin the play to evoke Pentheus' transition from a conscious to an

unconscious state of mind, which leads him from the palace to the mountain. The wedding scenes taken from Greek mythology and Biblical narratives emphasise the intoxicating, liberating and unifying effect of wine. Accordingly, in the play, Pentheus is led to the mountain under the intoxicating effect of wine, the drink that stands for the Dionysian ritual and union. In *Death and the King's Horseman*, the marriage archetype is linked to the ritual and the child archetype. Rather than the sacrificial ritual, Elesin's ritualistic marriage, as his last wish, supplies the energy essential for the collective renewal expected to occur in the future. Therefore, the marriage archetype again functions as a means for the transition of the wisdom of the past, hidden in the collective unconscious, to the future through the collective rebirth of society.

The mother archetypes are associated with rebirth in *The Bacchae of Euripides* and *Death and the King's Horseman*. In the former, the mother archetype multiplies with Semele and Agave, both of whom help the revitalisation of the political consciousness. Semele, existing on the stage via her tomb functioning as a womb, gives rebirth to Dionysus as he rises from her grave. In addition, Agave helps to restore the political balance by joining the Dionysian rites. As the first follower of Dionysus leading the brutal "hunting" of his son, Agave activates the collective desire of society to take action against the tyranny symbolised by her son. Therefore, at the end of the play, Agave's liberating action brings about communal union and individual initiation. Soyinka alters the mournful ending of the classical play by transforming Agave into a political activist in the collective unconscious. Likewise, in the latter, female characters have the power of communal renewal, and they are the ones who can defend the authentic culture. The archetypal mother figure is represented by the Market Leader, Iyaloja, delineative of the authentic culture and religion. Along with the collective mother archetype, giving the collective decisions, the play ends with an emphasis on the new bride and the unborn baby who preserves the link between the past and the future.

Furthermore, the archetypal settings are closely associated with the ritual archetype, and they embody the collective unconscious of the communities. In *The Bacchae of Euripides,* the collective unconscious is suggested by the mountain where the community unite under the Dionysian rites and where the violent murder of Pentheus

takes place. The collective desire to be freed from tyranny leads the community to the slaughtering of the tyrannical leader on the unconscious level. Through relocating Pentheus' head from the mountain to the city centre, Agave actually carries the public decision from the collective unconscious to the collective conscious that will result in political consciousness and revival. In *Death and the King's Horseman*, the survival and transmission of the pre-colonial culture depends on the decisions made at the marketplace. As well as being the centre of decisions, the marketplace is where the sacrificial ritual and the marriage ritual take place, protected by the market women. Therefore, the marketplace symbolises the collective conscious, or in other words, the political consciousness. Elesin needs to move from the marketplace to the forest to bring the self-sacrificial ritual into action which will, in return, conduce to national renewal. The forest resembles the collective unconscious where destructive actions are taken for regeneration. However, regeneration is challenged by the colonial authority as they forcefully take Elesin from the forest to the colonial residency. The colonial residency and the slave dungeon evoke the shadow archetype and associate colonialism directly with the shadow image. Trapped in the slave dungeon like his ancestors, Elesin can no more contribute to communal renewal.

All in all, archetypal myth-making becomes a source for the playwright to open up political matters for discussions about the construction of national identity in post-independence Nigeria. Both plays generate hope for the future as they come to a close; however, the playwright does not propose a definite solution for the present condition since his primary concern is to urge the individuals making up society to question the restrictive political bonds, thereby reaching a unified self. To this end, he bases his plays on such dualities as the East and the West, the native and the alien, and the past and the future. The existence of these dualities enables the playwright to discuss socio-political issues. In *The Bacchae of Euripides,* the playwright questions dictatorship by reviving Euripides' work and adding the dualities between the liberating hero and the oppressive leader figures to his own version of the classical play, emphasising that those who possess willpower may have an impact on communal solidarity. In *Death and the King's Horseman*, likewise, the playwright drives the audience to question the systematised local ritual of the King's Horseman that results in futile deaths under

colonialism. In both plays, the playwright uses myth-making as a tool to vivify political collectivism. He accentuates that to attain solidarity in the future, self-making should depend on the realities of contemporary conditions. Through rewriting myths, Wole Soyinka is able to express his social and political concerns in an artistic way.

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APPENDIX 1. ORIGINALITY REPORTS

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 14/07/2016

Tez Başlığı / Konusu: Wole Soyinka'nın *The Bacchae of Euripides* ve *Death and the King's Horseman* Eserlerinde Mit Yapımının Arketipsel Bir Okuması.

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 102 sayfalık kısmına ilişkin, 14/07/2016 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %4'tür.

Uygulanan filtrelemeler:
1- Kabul/Onay ve Bildirim sayfaları hariç,
2- Kaynakça hariç
3- Alıntılar hariç
4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

14.07.2016

Adı Soyadı:	**Gül Varlı Karaarslan**
Öğrenci No:	N10126630
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Kültür Çalışmaları
Statüsü:	☒ Y.Lisans ☐ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Yrd. Doç. Dr. Şebnem Kaya

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Date: 14/07/2016

Thesis Title / Topic: An Archetypal Reading of Mythmaking in Wole Soyinka's *The Bacchae of Euripides* and *Death and the King's Horseman.*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 14/07/2016 for the total of 102 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 4 %.

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1. Approval and Decleration sections excluded
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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

14.07.2016

Name Surname:	**Gül Varlı Karaarslan**
Student No:	N10126630
Department:	English Language and Literature
Program:	English Cultural Studies
Status:	☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.

Assist. Prof. Dr. Şebnem Kaya

APPENDIX 2. ETHICS BOARD WAIVER FORMS FOR THESIS WORK

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 14/07/2016

Tez Başlığı / Konusu: Wole Soyinka'nın *The Bacchae of Euripides* ve *Death and the King's Horseman* Eserlerinde Mit Yapımının Arketipsel Bir Okuması.

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

14.07.2016

Adı Soyadı:	**Gül Varlı Karaarslan**
Öğrenci No:	N10126630
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Kültür Çalışmaları
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DANIŞMAN GÖRÜŞÜ VE ONAYI

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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE TO THE DEPARTMENT PRESIDENCY

Date: 14/07/2016

Thesis Title / Topic: An Archetypal Reading of Mythmaking in Wole Soyinka's *The Bacchae of Euripides* and *Death and the King's Horseman.*

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

14.07.2016

Name Surname:	**Gül Varlı Karaarslan**
Student No:	N10126630
Department:	English Language and Literature
Program:	English Cultural Studies
Status:	☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL

Assist. Prof. Dr. Şebnem Kaya