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journey of the youth who grows toward ... his own maturity" (Nichols, 1995:54). Thus, in Alexandria Durrell brings the world to harmony and "repair" in his seminal literary work *The Alexandria Quartet*; a novel that is regarded as a landmark in his literary career. This novel could be seen as a psychological or rather a Lacanian phallic monument. Such a phallic authority is a representative of power; here it is an artistic power. Lacan "states that the phallus refers to the symbol of (patriarchal) power usually denied to women and men alike" (Golban & Ciobanu, 2008:260). In fact, "Durrell had found his voice and located his literary identity in a particular place, Alexandria, Egypt's second largest city, a seedy polyglot seaport of bygone luster" (Trueheart, 2007: 138).

Durrell continues in alluding to Dionysian mythemes; thus, he correlates between the attaining of artistic power and the regaining of long lost mother. Thus, "Returning from the Underworld, Dionysus found that Prosymnus had died, so he planted a phallic stick on his tomb. Returning to Olympus, his mother, Semele, thereafter became known as Thyone" (Dixon-Kennedy, 1998:114). Therefore, upon the return of Dionysus from the underworld (Alexandria) he searched for libidinous Prosymnus (Cavafy). Dionysus did not find Prosymnus; therefore, he planted a phallic stick on his tomb. Similarly, Durrell moves to Alexandria but he did not find Cavafy his modern literary mentor; however, his consolation is his novel *The Alexandria Quartet* which is considered as Durrell's phallic work in which Cavafy was praised as a significant first rate poet.

Conclusion:

Durrell's long poem "Cities, Plains, and People" (1946), , has comprised mythemes of the journey as much as it has exposed his metaphorical journey towards artistic consciousness. In the present study, five mythemes have been selected, each one represents a specific time and a place in Dionysus's mythical journey to echo Durrell's life journey from the Tibet to the Mediterranean islands. The first mytheme handles Dionysus's miraculous birth and the protection of the father-god, which echoes Durrell's childhood idyllic life in the Tibet. While the second mytheme treats the hero's life of diaspora escaping from Hera. This mytheme reflects Durrell's departure from India and his unsatisfactory life experience in his mother-country London claiming the role of Hera the fake mother. The third mytheme focuses on the hero's journey while he was accompanied by Hermes in order to be mentored and tutored. This mytheme mirrors Durrell's journey to Paris in order to delve more in classical studies. Still, the fourth mytheme shows the hero's gaining of his due status as an Olympian deity. This part reflects Durrell's life in Corfu the Greek island; an experience that marks his regaining of the harmonious Tibetan experience. The final mytheme concentrates on Dionysus's final journey and the regaining of the unity with real mother-art. This mytheme refers to Durrell's journey to Alexandria and the maturation of his artistic creative abilities.

Corresponding Durrell with Dionysus, the god of sensual ecstasy, demonstrates a materialistic vision derived from a belief in the sensual as essential in the shaping of an artistic experience. This shows that Durrell has been under the influence of the early modernist belief in "gross materialism". However, aided by the Chinese Tao philosophy of reconciling opposites Durrell develops a step further. Hence, he reaches a safe haven in which opposites such as the conscious, "ego", and the unconscious, "id", can co-exist. Other opposites such as the Cartesian mind/body duality are also reconciled within the realm of the Tao philosophy.

Consequently, Durrell's vision is adapted later on to encompass the intellectual and the sensual as inseparable ingredients in the shaping of an artistic experience. Through the structural mythemes inherent in the Dionysian myth, Durrell has successfully transmitted his vision and concept about the artistic creative process. Such mythemes are taken as indicators of different stages in the poet's life-journey from the Tibet to the Mediterranean world of Corfu and Alexandria. It is a journey that echoes another metaphorical journey of his procession towards artistic awareness realized through an amalgam of western philosophy and myth on the one hand and eastern thought represented by the Tao philosophy on the other.

And in the unconscious can only spoil
 Apparent opposition of the two
 Where unlocked numbers show their fabric. (Durrell, *CPP*. lines 334-344)

The Tao is a Chinese philosophy adopted by late modernists who tried to offer a compromising meeting point, the “psychophysical”, to overcome the body/soul discrepancy. The Tao philosophy introduces a “Psychophysical parallelism, which maintains [that] there is a parallel between what occurs in the mind and the brain, is a common way to save the idea of the soul” (Brennan, 2003:53). The “Tao” is the “way” or route proposed by Lao Tzu, the “yellow emperor”. It is a way that is beyond all and yet part of all: the unconscious is part of a person but not fully understood by everyone. Another part of Lao Tzu's philosophy is the “apparent opposition” so “where one thing exists in the world so must its opposite” (Tzu, 1963:89). This idea of duality rests on the concept of the artist as a passive observer and as a torn individual who is caught in the dilemma of self-realization on the one hand, and the controlling of his environment on the other. Art thus springs from the reconciliation of opposites. Examples of artists who fit this pattern are Rimbaud and Goethe seen as “doppelganger[s]”, they have succeeded in bringing the two extremes of the internal or personal world of the artist and the external world of his environment in harmony:

.....the doppelganger
 Goethe saw one morning go
 Over the hill ahead; the man
 Sow gnawed by promises who shared
 The magnificent responses of Rimbaud. (Durrell, *CPP*. lines 350–354)

Another opposition facing the artist is that of appearance versus reality, for the artist's world is in a tranquil order even if the world outside is experiencing war and devastation. The world in Europe:

.....fell to ruins
 But his heart was in repair. (Durrell, *CPP*. lines 384–385)

The artist has his personal world “in repair” once he can contain his wild “body of the other selves” the controlling of which calms and repairs the personal world leading to a state of contemplation and observing of a world in “ruin”. This leads to the appeasing of the dialectic between the sensual and the intellectual, for the intellectual is empowered by the sensual. Thus, Durrell satisfies the sensual aspect of the self in order to free the intellectual one. This condition leads to a sense of “repair” which is one prerequisite for the actual act of writing. The reference to the apparent “ruin” and the inner “repair” closes the argument again to the modernist attempt to bridge the gap between the physical and the metaphysical in the realm of Freud's psychology. It is well established that “Freud's theory is a biological or drive-model in which the self is contained within the biology. The unconscious, although often conjuring metaphysical associations, is located within the body” (Hoffman & Adina, 2012:50). The Tao philosophy of reconciling extremes can, thus, create a psychological unity that an artist needs for creation. Durrell thus brings the conscious “ego” with the unconscious “id” in harmony, even marriage:

Ego, my dear, and id
 Lie so profoundly hid
 In space- time void, through feeling,
 While contemporary, slow,
 We conventional lovers cheek to cheek
 Inhaling and exhaling go. (Durrell, *CPP*. lines 407–412)

The “ego” plays the role of a female as seduced by the male “id”. Both are “hid” in the no place and time or “the space- time void” to practice the act of love “cheek to cheek / inhaling and exhaling”. In Freudian psychology, the super-ego plays the negotiating role between the “id” and the “ego”. According to Freud “the id is the locus of the unconscious drives which require instant gratification, while the ego is the conscious self which is created by the dynamic tensions and interactions between the id and the super-ego” (Golban & Ciobanu, 2008:256).

With the end of his mythical journey, Durrell has reached personal and artistic maturity. Thus, "the myth of a journey, indebted much to Jungian archetypes, suggests a description of the unconscious as well as the apprentice

Now darkness comes to Europe
Dedicated by a soft unearthly jazz.
The greater hearts contract their joys
By silence to the very gem,
While the impertinent reformers,
Barbarians with secretaries move,
Whom old Cavafy pictured,
Whom no war can remove. (Durrell, *CPP*. lines 326–333)

Durrell has to seek refuge in Alexandria the time when “darkness comes to Europe”. It is clear that Egypt contrasts much with Greece. It is a contrast that has led him to a sense of despair at the loss of Greece and his cult of “Ionian fauns”. Durrell has gone “from Greece to Egypt, from peace to war, from life to death, from a landscape warm and comforting to one harsh and loveless” (Friedman, 1970: 19).

In Alexandria Durrell develops his artistic consciousness a step further; there he wants to resolve the issue of “the body of the other selves”. He needs to reconcile the “personal world” with the external world, the intellectual world with the physical world. In other words, Durrell has to define the bridging point between the artist as a passive observer of the sensual world, and the artist upon the moment of creation which is the business of the intellect. For Durrell, art needs a self-recognition enabling the artist to be part of his environment. In turn, Durrell resorts to the eastern philosophy, of the Tao introduced by the “yellow emperor”: a philosophy built on the basis of the necessity of knowing the self as prerequisite for knowing the world. In fact philosophy itself is an intellectual process for answering existential issues.

However, Durrell correlates between the “ambuscades of sex” and the “Tao” to reveal one important constituent of the Dionysian myth. The negative experience of forced evacuation to Alexandria is likened to the experience of death. Dionysus has to reach the underworld to claim back his mother. Durrell, on the other hand, has to move to Alexandria, the city in which he salvages his great work *The Alexandria Quartet*. Though moving to Alexandria has been viewed as “Loss, all loss, and suffering, [yet loss and suffering] can teach us. Through them we can grow wise. We learn by enduring” (Bode, 1964:217).

Alexandria is also the city where Cavafy, his favorite poet, had once lived. The sensuality of the city has been a frequent theme in the poetry of Constantine Peter Cavafy (1863-1933). But in order to regain his mother Durrell has to ask for the way which passes by the “ambuscades of sex” which echo the sexual request of “Prosymnus” in return for telling the way;

Having been enthroned in Olympus, Dionysus descended to the realm of Hades to bring Semele, his mother, back from the Underworld. Descending through Lake Lerna, Dionysus asked the way from Prosymnus, who asked for sexual favors upon his return (Dixon-Kennedy, 1998:114).

Alexandria as a place saturated in the sensual has been of paramount importance to Cavafy the poet of love and sensuality. Alexandria has also enhanced Durrell’s appreciation of the man and his works. In fact, Durrell shares Cavafy’s appreciation of the spirit of place. Durrell admires Cavafy’s grasping of the Hellenistic spirit of Alexandria:

It was in this Hellenistic Alexandrian world, then that Cavafy found the “landscape” through which he could express himself with pertinence and urbanity. Out of it he has to build his “myth” of a personal and at the same time perennial human condition. (Keeley & Sherrard, 1961: 7)

Thus, through the senses feeling the world, Durrell fuses the eastern philosophy of the Tao, which means the way, with the Greek mythology:

Through the ambuscades of sex
The follies of the will, the tears,
Turning, a personal world I go
To where the yellow emperor once
Published the first great Tao.
Which all confession can only gloze

Island life has a catalytic agent influencing Durrell's poetic creation, Greek islands turn out to be a counterpart in opposition to London described as chaotic. So,

Island life retains its isolating, healing function. It becomes a place ... for isolation from the cities in which the artist finds much of his material, a place in which the artist can compose his fragmented experience by linking it to a landscape soaked in the past, a landscape richer and older and more meaningful than the modern, chaotic one (Unterecker, 1964:16).

About Corfu, he writes:

Here worlds were confirmed to him.
Differences that matched like cloth
Between the darkness and the inner light,
Moved on the undivided breath of the blue. (Durrell, *CPP*. lines 233–236)

Durrell's affirmative tone issues from the crystalizing of a poetic vision. He allows the sensual Mediterranean world around to shape artistic consciousness. This is indicated by the "naked Ionian fauns" in reference to his daughters. Thus, the Dionysian sensuality is brought to counter the other extreme of the Apollonian imagination. Durrell's self-identification with Dionysus in the adoption of Dionysian sensuality clarifies more his disagreement with the superior position of the mind over the body proposed by the Cartesian philosophy. In ancient Greece Dionysus was the "God of wine, vegetation, and the life-force and of ecstasy and anomie ... He was also the god of tragic art" (Dixon-Kennedy, 1998:114 -115).

In Greece Durrell emerges as a new Dionysus having his procession of the cult of "Ionian fauns". This cult "wore fawn skins and crowns of ivy" (Dixon-Kennedy, 1998:114). Durrell images his actual daughter as his cult of followers:

Look she might say press here
With your fingers at the temples.
Are they not the blunt uncut horns
Of the small naked Ionian fauns? (Durrell, *CPP*. lines 245–248)

Once again, Durrell alludes to the Cartesian dualism of the mind and the body. He also counters the well-established concept that shows the mind as superior to the body:

Here is all my growth
Through the bodies of other selves,
In books, by promise or perversity
My mutinous crew of furies. (Durrell, *CPP*. lines 277–280)

Durrell reaches a stage upon which he attains "all [his] growth". Now the poet has been reconciled with his "mutinous crew" forming his cult, masked and disguised in fawn skins. Durrell is leading his Dionysian group of followers to continue his festive procession. Promoted "Dionysus was then elevated to the rank of an Olympian deity" (Dixon-Kennedy, 1998:115). Reaching this point, Durrell also gets elevated and thus relives Dionysus's claiming of his due status as son of the god. Greece and its landscape correspond to his youthful experiences in the Tibet, but his experience within the Greek landscape surpasses that Himalayan experience. The artist is in complete accord with the beauty of nature surrounding him. Durrell is now prepared for the next stage of artistic development.

Again, this idyllic life comes to an end with the destructive experience of World War II. Durrell has to move to Alexandria, the only safe haven in the Mediterranean world; a final venture he has to take.

V-The hero's final venture: the regaining of the unity with real mother-art.

The war experience has made his stay in Greece impossible; Durrell has to move to Alexandria. Alexandria corresponds with the chaotic period of the World War II and again he has to be uprooted. It seems that upon this point he will become another "mandrake" whose influence activates upon the moment of its uprooting. Part XII opens with reference to the war experience:

Recalling Journey Mythemes in the Poetry of Lawrence Durrell: The Emerging of a Modern Dionysus

writers. This reminds Durrell of the over idealization of Plato who was the first to abolish poets - treated as "pariah[s]" - from his Republic. The "fastidious rectitude" or the righteousness of style appears as a forced expression of feelings, a condition leading to the loss of genuinely created works. The practices of second-rate poets distort art until it becomes much like "fogged negative of [previous great] labour". Durrell has to resort to his tutors to put him on the right "way". Like Dionysus who was guided by Hermes the messenger of the gods, Durrell aspires for the guidance of French masters such as "Valery, Gide [and] Rabelais" through whose advice he could find a "way / To God".

Here however man may botch his way
To God via Valery, Gide or Rabelais. (Durrell, *CPP*. lines 161–162)

As a mature poet, Durrell is aware of T.S. Eliot's , modern, classical definition of a good poet: "A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest" (Eliot, 1960:125). Eliot invites the poets to establish a tradition, a personality, admitted through the doors of old masters. For this reason, Durrell declares: "I don't think anyone can... develop a style consciously... I think the writing itself grows you up, and you grow the writing up, and finally you get an amalgam of everything you have pinched with a new kind of personality which is your own" (Andrewski & Mitchell, 1959-1960: 52-53). Hence, the "death" Durrell is referring to in the final line of the previous extract is the private endeavors of artists who work creatively without consulting the legacy of classical masters. Otherwise, the end product could be "like the fat congealing on a plate" or a "fogged negative". The phrase "private death" could also allude to the modernist attempt to seek the universal and the traditional instead of the personal. Consequently, the "way to God" or artistic style can be reached through the copying of such masters as; "Valery, Gide or Rabelais". Durrell's positive attitude about the French is recorded in his *Spirit of Place* (1969). In this work, he writes about the influence of landscape upon the French character which he admires.

I believe that you could exterminate the French at a blow and resettle the country with
Tartars, and within two generations discover, to your astonishment, that the national characteristics
were back at norm - the restless; metaphysical curiosity, the tenderness for good living and the
passionate individualism: even though their noses were now flat" (Durrell, 1969:157).

The Paris experience has been a profitable one for a writer who seeks classical knowledge. However, he needs to delve even deeper. As result, he decides to move to the Greek world to attain artistic maturity and to recover his due artistic status on the Greek islands described as the cradle of classicism.

IV-The hero recovers his due status.

Progressing through his journey, towards self-knowledge and artistic consciousness, Durrell moves to Corfu, one of the Greek islands. Durrell regains his idyllic Tibet on the island world of Corfu. Part VIII opens with recording this procession:

So Time, the lovely and mysterious
With promises and blessing moves
Through her swift degrees,
Towards the sad perfect wife,
The rocky island and the cypress-tree. (Durrell, *CPP*. lines 205–210)

In Corfu Durrell salvages his previous childhood unity of the self, thus the idyllic experience of the Himalayas is regained in the Mediterranean island of Corfu which metaphorically stands for the experience of previous unity with mother. Durrell is an "author of the sometimes inspired, sometimes indulgent real-life narratives of place that animate with an immediate, sketchpad-like freshness his experience of his beloved Greek islands" (Nichols, 1995: 55). On the shores of the Mediterranean Durrell has reached a developmental stage towards artistic consciousness that still favors the sensual, "the five lean dogs of the senses", instead of the intellectual:

Here for the five lean dogs of the senses
Greece moved in calm memorial
Through her unruffled blue, (Durrell, *CPP*. lines 217–220)

By frigid latinisms he mated now
To the hard frame of prose the cogent verb. (Durrell, *CPP*. lines 135–141)

In Paris, Durrell encounters the Cartesian philosophy of dualism. Descartes calls for “the body/mind interaction” (Hoffman & Adina, 2012:49). However, Descartes hypothesizes the superiority of the mind over body. Thus, man turns into a “thinking lobe” producing a “sterile” output. The word “sterile” indicates the sterility of the clinical experiments. Applying this to writers and artists, Durrell could be alluding to the laboratory-like procedures of structural experts who exert meticulous attention to the segmentation of language structures to the point of ignoring the spirit of the text they are working on at the moment of creation or at that of evaluation. Artistic creation is not the product of laboratory-like processes on language. Durrell favors the sensuality and warmth of the body to the sterility and coldness of the intellect. He is adopting the Dionysian sensuality. Therefore, Durrell counters the main stream of modern European thought that sides with the Cartesian philosophy.

Thus, if he is a modern Dionysus, the Cartesian philosophy cannot provide for a nourishing and caring “nymph” doing the same function as the nymphs appointed by his father Zeus. Therefore, following the “teachers”, who work on the dismembering and segmenting of language proves to be unprofitable, as they do not secure a “critic and a nymph” to the “heart” so as to be a “doctor to the spirit”:

To many luck may give for merit
More profitable teachers. To the heart
A critic and a nymph:
And an unflinching doctor to the spirit.
All these he confines in metaphors,
She sleeping in his awkward mind
Taught of the pace of women or birds
Through the leafy body of man
Enduring like the mammoth, like speech
From the dry clicking of the greater apes
To these hot moments in a reference of stars
Beauty and death, how sex became
A lesser sort of speech, and the members doors. (Durrell, *CPP*. lines 142–153)

Those who meticulously examine the parts of language, or “teachers” with their laboratory “sterile” maneuvers prove to be pointless. Adopting the modernist reductionist materialistic view which calls “into question metaphysical aspects of the self” (Hoffman et al., 2009:138), Durrell approaches the body whose “members” are imaged as “doors”. In other words, Durrell compares the world to the body whose “members” turn into “doors” leading to the entrance of the self. Thus, a shift in interest from the intellectual to the physical is witnessed as Durrell speaks of “sex” as “sort of speech”.

Durrell refers to “endless permutations” or the poor endeavors of some English writers who veneer their poor talent with contriving new word combinations, alternations, and variations. Durrell advocates the modernist findings about language which has words treated as “signs made up of two parts: the signifier-a written or spoken mark- and a signified or a concept” (Bressler, 2011:97). The straight forward relationship of signification between the signifier and the signified presupposes clarity distanced from the over use of “endless permutations”. Durrell overtly criticizes pretentious poets:

Faces may settle sadly
Each into its private death
By business travel or fortune,
Like the fat congealing on a Plate
Or the fogged negative of labour
Whose dub fastidious rectitude
Brings death in living as a sort of mate. (Durrell, *CPP*. lines 154–160)

Durrell criticizes the stylistic features of the dissectors of language whose ostentatious writing appears as if “fat congealing on a Plate”. The capitalized “Plate” which chimes with Plato brings to the mind the spiritless style of those

Further basing his views on the perspective of an artist, the concept of home has been countered; London seems to be hostile and corrupt. So that, at a climatic point Durrell announces: "so here at last we outgrow ourselves." A turning point in his life lurks and he finally acknowledges the fake nature of his mother country, England. And: "As the green stalk is taken from the earth, / With a great juicy sob, I turned from a Man / To Mandrake, in whose awful hand I am" (Durrell, *CPP*. lines 113–116). The sterile aspect of England is indicated by the uprooting of the fertility symbol "green stalk" from the earth. Durrell creates this image to parallel his own reaction in being uprooted from the landscape with which he felt no correspondence.

However, the magical power of the "Mandrake" activates at the moment of its uprooting. Mandrake is a plant whose root has the shape of a human body. It is said to have medical powers associated with fertility for men and women. It has also the intoxicating effect of wine and also used in medieval love potions. Durrell likens himself to a mandrake uprooted upon leaving England. However, he acquires all magical and intoxicating powers the moment he departs the English soil. Farmers used to put a piece of cloth in their ears upon uprooting mandrake for they believe that it makes a loud moan that it could drive mad the one who hears the "great juicy sob". They also tie the stem of the plant with a rope and tie the other end to a dog to pull out the magical roots. In identifying himself with the narcotic "mandrake" Durrell is very close to modern Dionysus, the first to invent wine. Seeking mature artistic knowledge, Durrell escapes the artistic sterility of England and moves to Paris searching for a guide in the city of light in order to be mentored and tutored.

III-The hero finds guidance in the journey; mentored and tutored.

Durrell, uprooted as a mandrake, leaves England to activate his magical powers of art. No wonder that he refers to himself in this stage as Prospero accompanied by his magical books and his daughter Miranda. As he is condemned to wander the earth Dionysus "was accompanied by his libidinous tutor, Silenus, and an assorted company of satyrs, centaurs, Priapi, Sileni, nymphs, Pans, and Maenads." (Dixon-Kennedy, 1998:114) Dionysus journeys the earth accompanied by a tutor and nymphs, so is Durrell who lives exiled the same as a Dionysian Prospero leaving in the company of his magic and books.

Prospero upon his island
Cast in romantic form,
When his love was fully grown
He laid his magic down.

Truth within the tribal wells
Innocent inviting creature
Does not rise to human spells
But by paradox. (Durrell, *CPP*. lines 117–124)

Durrell longs for the unity of the self that he has witnessed previously in India, he seeks it using the "spells" of Prospero; however, spells prove to be useless. England cannot afford for those moments of truth and unity experienced in childhood. Such moments were so precious and genuine as if derived from the collective memory of human race or the primordial "tribal wells". The "paradox" that Durrell speaks of is the paradox that lies in the idea that truth can be found only by those who do not seek it, for they already possess it. Durrell, the child beside the Tibetan mountains, was not in need for searching for self-unity because he had never felt its loss.

Thus to Paris, he moves in seeking what he lacks in London; artistic growth:

So one fine year to where the roads
Dividing Europe meet in Paris. (Durrell, *CPP*. lines 129–130)

In Paris:

.....he waited
For black-hearted Descartes to seek him out
With all his sterile apparatus.
Now man for him became a thinking lobe,
Through endless permutations sought repose.

The bond between Durrell and the Himalayas emerges as an identical one to the bond between mother and baby in the prenatal experience. Thus, Durrell views the Tibet as a mother with whom he feels unity. For this reason, "Cities, Plains, and People" opens with offering an idyllic childhood experience. Durrell views this nourishing experience in the Tibet as a didactic one; it is his "first school". Again the poet alludes to another constituent of the Dionysian myth. In this mytheme Hermes, the eloquent messenger of the gods, leads Dionysus to mount Nysa which is a Himalayan counterpart. There, the nymphs raised and schooled Dionysus:

Caravans paused here to drink Tibet.
On draughty corridors to Lhasa
Was my first school
In faces lifted from saddles to the snows:
Words caught by the soft klaxons crying
Down to the plains and settled cities. (Durrell, *CPP*. lines 20–25)

Thus, through the plains and "settled cities", "Hermes then took Dionysus to Mount Nysa, where the nymphs raised him" (Dixon-Kennedy, 1998:114). In the myth, Hermes favors Dionysus, the sensual, over Apollo Dionysus's brother and the father of the seven muses of imagination. Hermes has been a faithful guide for Dionysus. The sensual world of the Tibet can thus be identified with the Dionysian sensuality. However, Dionysus has to be continuously on the move to flee the revenge of Hera, his stepmother. The same way, Durrell's idyllic life in the Tibet does not last; he has to move to England as his father's mission in India comes to an end. At this point Durrell's actual diaspora starts.

II- Hera the fake mother condemns the hero to a life of a diaspora.

In the second section of the poem, the poet moves to the fallen world of metropolitan London, a world drastically contrasted to that of the Tibet. "Durrell first traveled to England when he was sent off to school. It was a painful break from his home, the Himalayas" (Lappin, 2017: 9). England plays the role of Hera, Dionysus' stepmother, and the jealous wife of Zeus. She represents the *femme fatale* acting the role of the enemy. Hera, who could see Dionysus though disguised, sent him mad and condemned him to wander earth forever. England has done the same thing in looking on poets as "pariah[s]":

Here all as poets were pariah
Some sharpened little follies into hooks
To pick upon the language and survive. (Durrell, *CPP*. lines 53–55)

In England, Durrell finds that real poets in England are treated like outcasts or "pariah[s]". Durrell finds that some poets could have the blame in building such a reaction. He condemns "some" poets who "sharpened little follies into hooks / To pick upon the language and survive." This time Durrell reflects on some stylistic aspects of English weak poetry. Durrell attacks the "follies" of style represented by forced figurative language. Associating the argument to Hermes, who is appointed as guide to Dionysus and the eloquent messenger of the gods, indicates that clarity of expression is a prerequisite for a succinct expression of the self. Durrell attacks the figurative to uncover his affinities with modernist paradigms about language. So, "modern paradigms assume that language is describing something real with an absolute meaning. In this paradigm, accurate definitions of words are essential" (Hoffman et al., 2009:136). It is quite clear that Durrell shares the modernist opinion on contrived metaphors and figurative irrationalities. Those poets sacrifice the traditional and the genuine of expressions for the sake of surviving as second rate-poets. Irony springs from Durrell's use of a metaphor in attacking the figurative language of some poets. So, "follies" which stand for the contrived metaphors are likened to fishing "hooks".

In order to protect him from Hera, his grandmother Rhea transformed him into a ram. In the myth, "his grandmother Rhea, in an attempt to hide him from Hera, turned him into a ram" (Dixon-Kennedy, 1998:114). This idea of transformation is echoed in Durrell's self-transformation into the narcotic plant "Mandrake":

So here at last we outgrow ourselves.
As the green stalk is taken from the earth,
With a great juicy sob, I turned him from a Man
To Mandrake, in Whose awful hand I am. (Durrell, *CPP*. lines 113–116)

issuing from contemporary concerns. A placeless man journeying the world from the Tibet to the Mediterranean world, Durrell shows correspondences with Dionysus in his long poem "Cities, Plains, and People" in which some recognizable mythemes are echoed such as:

- I- The hero's miraculous birth and the protection of the Father God.
- II- Hera the fake mother condemns the hero to a life of a diaspora.
- III- The hero finds guidance in the Journey; mentored and tutored.
- IV- The hero recovers his due status.
- V- The hero's final venture: the regaining of the unity with real mother-art.

I-The hero's miraculous birth and the protection of the Father God.

In the original myth, Dionysus is son of the mortal girl Semele and Zeus who married her secretly to avoid the wrath of Hera, his wife. Somehow Hera was informed of the marriage and that Semele is six month pregnant. The angry wife decides to revenge and to get rid of the mortal girl while still pregnant. Zeus could not save the girl but he contrived to save his son who was still a fetus. This constituent part, mytheme, of the myth concentrates on the idea of the chasing power of evil represented by Hera, the *femme fatale*, of the story. It also reveals much about the universal image of a caring father and god. Durrell enjoys such a state of protection in the Tibet however, bereft of his metaphorical mother, England.

Once in idleness was my beginning,
.....
Night was to the mortal boy
Innocent of surface like a new mind
Upon whose edges once he walked
In idleness in perfect idleness. (Durrell, *CPP*. lines 1–6)

The opening line reflects on the poet's "beginning" which is a necessary stage in the development of the artist. He starts with a "new mind". In an epic-like method, it seems that Durrell speaks of his childhood as having some affinities with Greek Dionysus's. After the death of his mother Semele, Dionysus was sewn to the thigh of Zeus, his father. Dionysus's mother has been consumed by Zeus's fire when she begged for seeing Zeus in his actual form. In mythology,

"...pregnant Semele was visited by the jealous Hera, disguised as an old woman, and she persuaded Semele to ask her mysterious lover to appear to her in his true form. Unwillingly Zeus consented to this request, and Semele was consumed by the fire of his thunderbolt. The unborn Dionysus was removed from the corpse and the fetus was sewn up in Zeus's thigh, to be born three months later" (Dixon-Kennedy, 1998:114).

Allusion to Dionysus, the god of tragic art and sensuality, has great significance as it services Durrell's purposes, namely the defining of his artistic consciousness. Precisely, this allusion shows Durrell's favoring of the sensual over the intellectual in the defining of a modernist artist who tries to comprehend a chaotic modern world. In fact,

The modernist "portrait of the artist" distinguishes itself from its nineteenth-century predecessors by overlaying a complicated structure on top of the linear narrative of the experience of the artist-protagonist witnessing and a physically felt world, and it does so both to order the chaos, and more importantly, to show that it is art (and art alone) that can order the chaos of modern life (Dasenbrock, 1987:517).

The artist in "Cities, Plains, and People" takes his initiative move with establishing an affinity with nature which is seen - through alluding to Dionysus - as compensation for a lost mother. So, the Himalayan Mountain of "stony thigh" stands now for Zeus. The young child has imagined that he,

Saw the Himalayas like lambs
Stir their huge joints and lay
Against his innocent thigh a stony thigh. (Durrell, *CPP*. lines 8–10)

unlike the parts of space, do not exist separately, side by side. Bergson states that "the parts of time inter-penetrate; they are inseparable parts of a single continuous, connected process" (Bergson, 1999:72). Bergson gives structure to time in speaking of it as made of parts that inter-penetrate and that form an inseparable continuous whole. Thus, modern structuralism finds clear echo in Bergson's concept of time as "durée".

Still following the modernist ideals, this time with regard to place, Einstein's theory of space-time continuum widens the scope of space to include time. Thus, Einstein's theory incorporates Bergson's concept of time within a spatial frame. Durrell, a poet who gives paramount importance to place, finds a clear expression for his views on landscapes in Einstein's theories about space-place. The modernist tendency of Durrell springs from his attempt to incorporate Einstein's concept of space as n dimensional; time is the fourth dimension of space. Einstein's theory of time-space continuum is the basis upon which Bakhtin builds his concept of the "chornotope". Bakhtin describes the chornotope as an "organizational matrix of place and time [through which] the abstract elements of a literary work could take on flesh and blood" (Bakhtin, 2011: 251). Consequently in the progression of a mythical journey, each stage in the myth could, likewise, represent a chornotopic unit that combines each place the hero reaches with a developmental temporal phase. More clearly time-space continuum is a concept that fuses the spatial and the temporal to create time-place unit called chornotope. Referring to this point Bakhtin defines "the chornotope as the primary means for materializing time in space, emerges as a center for concretizing representation" (Bakhtin, 2011: 250)

This supposes that each place a body reaches has its own dimension of time, and that existence functions through a time-space continuum. Still following Einstein's theories, this time the theory of relativity, if we suppose that we have two bodies travelling in space at different speed levels, time procession will be different for both. This supposes, in turn, the existence of two different realities, hence deconstructing the established concept of time as one for our consciousness. In other words, Einstein's concept of space as n dimensional, if fused with his theories of relativity, deconstructs the well-established modern Bergsonian concept of "durée".

In fact, the same theory of Einstein paves the way for Durrell's later adoption of postmodernism. This tendency is witnessed with the publication of *The Alexandria Quartet* (1957) a novel that marks the initial steps in his progressive involvement into meta-fiction. However, the present paper confines itself within the limits of the modernist version of the time-space continuum theory that views space as n dimensional, thus space encompasses time as its fourth dimension. It is quite clear that Einstein's theory fuses time and space in a unified structural unit.

In fact, the modernist interest in structures views myth as a structural entity occurring in time and space. Mythemes are the structural constituent unites of a myth. Strauss has his modernist concept of myth depending on de Saussure's distinction between *langue* and *parole*. The concept of a myth is general enough to reach the level of *langue* containing the deep structure of human thought in language. The level of *parole* works with the various surface structures shown as the variable representations echoing the same deep structure. Again Strauss believes that:

"...myth like the rest of language, is made up of constituent units, [and] these constituent units presuppose the constituent units in language when analysed on other levels- namely, phonemes, morphemes... but they, nevertheless, differ from the latter; they belong to a higher and a more complex order: the gross constituent units; mythemes" (Levi-Strauss, 1963: 210-11).

Strauss, thus, calls the gross constituent units mythemes which are his structural method of analyzing myth into theme bearing segments. Strauss looks upon any myth as a package of "index cards" where each card is "bearing a number corresponding to the unfolding of the story...and will show a certain function at a given irreversible time"(Levi-Strauss, 1963:211). This irreversibility of time sheds light again on the Bergsonian modernist concept of time as "duree". Moreover, Bergson's concept of "duree" fits the chronological hierarchy leading to the ordering of the mythemes inherent in Dionysus's myth. On the other hand, Dionysus's journey is a movement through time and space, a fact that sheds light on Einstein's time-space continuum theory at its initial stage prior to the incorporation of the relativity theory which deconstructs modernism and paves the way for the overture of postmodern concerns. Therefore, the present study develops each mytheme with regard to the time unit, or age, through which Durrell develops to maturity and also with regard to the place in which he experiences the trauma or stability of that age proceeding from childhood to maturity.

Through selecting five mythemes from the myth of Dionysus, the present study aims to reveal Durrell's mythical self-realization as an artist. Durrell has the convention that a place has its characteristic features that remain surviving regardless of time, thus through travelling to different places he can relive different epochs enabling him even to encounter various characters in history and art. He can also get identified with those characters. This study tries to prove that Durrell can be seen as a modern Dionysus, however the poet offers a variant scenario grafted with associations

Introduction:

Lawrence Durrell has shown influence of some Homeric myths especially those of Odysseus and Dionysus. Aware of the power of myth as shaper of the unconscious especially after the discoveries of Carl Gostav Yung in psychology, Durrell has incorporated mythemes of the Dionysus myth in his semi-autobiographic "Cities, Plains, and People". Durrell employs parts of the Dionysus myth to shed light on his journey of life starting from childhood until his settlement on the shores of the Mediterranean; a journey that symbolizes his metaphorical journey towards artistic consciousness. Thus such a mythical journey can be seen as "representative of the necessary inner journey that all of us must make toward self-knowledge and self-realization" (Nichols, 1995:56).

Self-knowledge, self-assertion, and self-realization are issues that have been constantly handled in modernist thought. In the revealing of a modern Dionysus, Durrell has been keen to reflect modernist ideals about the self to uncover his views about art and the artistic experience. Two important modernist tenets of the self are communicated in Durrell's "Cities, Plains, and people". The first is the reductionist, materialistic view on the self; meaning that the self is confined within the realm of biology. Thus, "the dominant view of the self was one of materialism or physicalism. It assumed that the self is contained within the biology of the individual, calling into question metaphysical aspects of the self" (Hoffman et al., 2009: 138). The second is the attempt to contrive a psychophysical rectifying unity that links the body to the soul so as to address religious issues. In fact, "there were a variety of attempts to rectify this discrepancy, many of which emphasized some type of parallelism between metaphysical and biological aspects of the self" (Hoffman et al., 2009: 139).

Such a dialectic relationship, the one between the metaphysical and the biological aspects of the self, forms one important facet of Durrell's concerns. In "Cities, Plains, and People" Durrell has tackled this issue by shedding light on the dialectic between the body and the soul. This dialectic resonates since the initiation of the Cartesian debate over the superiority of the intellectual over the sensual. Descartes' duality centers on the mind/body dialectic. Descartes views man as a rational being; a pre-modernist philosophical pillar that supports later modernism occupying the philosophical thought of the twentieth century until the mid-fifties and late sixties. Descartes claims the superiority of the intellectual or the metaphysical aspect of the self, however he "advocate[s] for an interaction between the physical and metaphysical aspects of the person" (Hoffman et al., 2009: 140).

However and initially, Durrell has resolved that issue by siding with the body and the materialistic sensuality of early modernism. Durrell identifies himself with Dionysus, "the god of wine and sensual ecstasy" (Dixon-Kennedy, 1998:114), a fact that proves Durrell's siding with the sensual to the point of marginalizing the intellectual even in matters concerning the act and process of artistic creation. Durrell, thus, counters the Cartesian favoring of the mind over the body. Yet, at a further developmental stage, Durrell resorts to the eastern philosophy to find a comprehensive settlement to the mind/body dialectic. This settlement is hosted in the realm of the eastern Chinese philosophy of the Tao which acknowledges the existence of opposites and contrives a meeting point. Durrell believes that art could be the harmonious meeting point that is capable of bringing the intellectual and the sensual in equilibrium. According to the Tao philosophy "nothing is absolute, the Tao is the way which is beyond all else and part of all" (Tzu, 1963:89). Since nothing is absolute, the Tao or the "way" reconciles all opposites. Thus through the Tao opposites such as the intellectual and the sensual can be resolved. Durrell pacifies their discrepancy in the creation of a harmonious artistic experience. Durrell also uses the Tao philosophy to settle psychological issues necessary for an artistic experience. Here, Durrell directs the attention to another opposition resolved; the one of the conscious / unconscious duality or in more scientific terms the ego / id duality of Freudian psychology.

Durrell's artistic quest, however, finds an objective correlative in Dionysus's journey. Moreover, Durrell attributes paramount priority to the influence of place and landscape on the artistic experience. Thus critics sometimes refer to him as a placeless writer whose travels form an impetus for his creativity. Speaking out about the importance of travel Durrell himself writes: "travel becomes a sort of science of institutions which is of the greatest importance to everyone - but most of all to the artist who is always looking for nourishing soils in which to put down roots and create" (Durrell, 1969:161).

Journeying from a place to another directs the attention to the importance of space or place not only as a setting but also as a silent participant in human drama. Moreover, such a journey develops in a temporal order, a fact that directs the attention to the importance of the element of time in a journey especially if it occurs in a myth.

If a literary critic concentrates on time alone upon the examination of a myth, Bergson's modernist theory of duration seems to be most pertinent. For a myth is simply a story offering a linear progression of events governed by a rational and a tight plot. Duration for Bergson is an inherently continuous and inter-connected process, a process that cannot be broken into separate moments. When Bergson identifies time with duration, he means that the parts of time,

الإشارة إلى أغراض أسطورة الرحلة في شعر لورانس داريل: استحضار دايونيسوس حديث

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ملخص الدراسة

إن الدراسة الحالية تركز على استخراج "أغراض الأسطورة" أو المواضيع الجزئية المكونة للأسطورة الكلاسيكية المستوحاة من أسطورة دايونيسوس في شعر لورانس داريل؛ وكلمة "mytheme" مصاغة من كلمة "أسطورة" مدمجة مع كلمة "موضوع" أو غرض. ومن ثم يُعرف الـ "mytheme" بأنه، مُكوّن هيكلي متعلّق بموضوع محدد يعتبر جزءاً لا يتجزأ من أسطورة. وفي هذا الصدد، تتبنى الدراسة الحالية نظرية ليفي شتراوس عن "أغراض أو مواضيع الأسطورة" لتطبيقها على شعر "لورانس داريل". ويسعى البحث لإثبات أن قصيدة داريل "المدن والسهول والناس" ذات الستة عشر جزءاً المنشورة في عام (١٩٤٦) تعرض "أغراض أسطورة" الرحلة المستمدة من أسطورة دايونيسوس. كما أن البحث يبرز منظور الحداثة الذي اتخذه ليفي شتراوس باعتبار الأسطورة وحدة هيكلية مكونة من أجزاء يعتمد كل جزء على الآخر لتكوين بنية الأسطورة. كما تبرز الورقة البحثية المنظور الحداثي الذي تبناه الشاعر في التعامل مع مفهوم الزمان والمكان أو "الزمكان" في نظرية أينشتاين كتطوير لنظرية برجسون عن الزمن. إن منظور الحداثة الذي اتخذه الشاعر لورانس داريل لتشكيل وعيه بالفن والأدب يظهر أيضاً في اختيار أسطورة دايونيسوس حيث إن أسطوره تحتوي على بعض الأفكار التي تعتبر تجسيدا للفلسفة المادية التي ارتكز عليها الفكر الحداثي في مطلع القرن العشرين. كما يتطرق البحث لفلسفة الطاو الصينية والتي لجأ إليها الشاعر لحل النزاعات التعارضات الثنائية التي أشغلت الفكر الحداثي. وكان من أمثلة تلك التعارضات الجدلية الفلسفية بين العقل والمادة عند ديكارت والجدلية بين الوعي واللاوعي في علم النفس عند فرويد.

الكلمات المفتاحية: دايونيسوس، داريل، ليفي شتراوس، الحداثة، أسطورة، تاو.

Recalling Journey Mythemes in the Poetry of Lawrence Durrell: The Emerging of a Modern Dionysus

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Abstract

The present study focuses on the salvaging of classical mythemes inspired by Dionysus myth; a mytheme is a coined word that fuses “myth” with “theme”. A mytheme, hence, is a structural constituent that communicates a specific theme considered as an integral part of a myth. Depending on this idea, the present study adopts Levi Strauss’s concept of mytheme and offers an application of his theory on the poetry of Lawrence Durrell. This study tries to prove that Durrell’s sixteen-part poem “Cities, Plains, and People” (1946) exposes significant mythemes derived from Dionysus’s myth and that Durrell could be seen as a modern Dionysus. The modernist perspective with which Strauss approaches myth emerges in turning myth into a structural unity the constituents of which endow myth with form. Guided by the modernist belief in materialism, the study tries to prove that at an early stage Durrell adopts Dionysus’s sensuality as one possible method to attain and also to define the artistic experience. However, at a later stage Durrell reconciles the sensual and the intellectual in the realm of philosophy. The study, also, touches upon various modernist theories. Hence, pertinent to the study is Bergson’s theory of time as “durée”. Also, closely related is Einstein’s theory of time-space continuum. Both theories find echo in the viewing of Dionysus’s myth as a journey developed in time and space. Integral also is the Chinese Tao philosophy of resolving binary opposites of modernist thought such as the Cartesian mind/body dialectic, and the Freudian id/ego debate.

Keywords: Dionysus, Durrell, Levi-Strauss, modernism, mytheme, Tao.

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