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EPIPHANY. A PORTRAIT OF THE ARTIST AS A YOUNG MAN IN THE LIGHT OF HOMER'S AND OVID'S POEMS¹

Abstract: Establishing inter-textual links between the so-called “epiphany” segment of *A Portrait of the Artist as a Young Man* and the epiphany patterns in the classical poetic opera: Homeric epics and Ovidian poems *Ars amandi* and *Metamorphoses*, this paper aims to develop a sequence of analogies which will bring to a better understanding of the meta-poetic meaning of Joyce’s famous text. The Joycean epiphany echoes the Homeric one, but omits the key-point: the revelation of an Olympic god or goddess, instead of whom a different kind of divinity, the intrapsychical *Daedalus*, *artifex*, is revealed. This transformation of the actual divine beings into the divinity of art and artistic self-consciousness echoes Ovid’s version of the *Daedalus-Icarus* myth, taken by the Latin poet as a parabola of the artistic effort and creation. The Homeric proto-text enables a reader of Joyce to seize the metaphorically divine status of the *artifex* in the modern world, and to interpret Joyce’s works in the context of the relation between the immanent and the transcendent. Thanks to Ovid’s insights, the inner *Daedalus* and *Icarus*, transferred from *A Portrait* to *Ulysses* and to *Finnegan’s Wake*, can be seen as an iconic self-contemplation of Joyce-*artifex*. As author, Joyce creates simultaneously in the manner of a *poeta vates*, of an inspired creator in the de-divinized world, and of a *poeta faber*, of an innovator on the *téchne plan*. Due to such inner poetic ambiguity, he remains a slave to an endless wish that leads him not only to self-deconstruction, but also to self-annihilation – through divine sublimation, that deep negativity gives birth to the impenetrable wonder of Joycean creation. Poetics of *Ulysses* and of *Finnegan’s Wake* alike, reveal a creative self, which, being *Daedalus*, always remains *Icarus* as well. That insight, owed to Homer and Ovid, might help enlighten the idion of Joyce’s powerful originality.

Key words: James Joyce, Homer, Publius Ovidius Naso, poetics, aesthetics, inter-textuality, transcendence, polysemy.

The “epiphany” segment of *A Portrait of the Artist as a Young Man* unites - as this paper hopes to show - different proto-textual references and, due to its main quality of transgression, offers a manifold vision both of the transcendent and of the immanent. I shall try, firstly, to

establish the inter-textual links² of this small, but important Joycean fragment to Homer’s epics and to two of Ovid’s poems (*Metamorphoses* and *Ars amandi*) and, secondly, to discover a semantic net woven by these links, with the aim of revealing the Homeric and Ovidian presence in the

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² For obvious reasons, the inter-textual criticism is mainly focused on the classical heritage of *Ulysses* (see, for example, Yarnall 1994: 13–167; Graziosi - Greenwood 2007: 34–89).

Joycean text not as a passive *supplex scientiae*, a sterile classical heritage, but as an active instrument, as a supreme organon for expressing and communicating the anguishes of the narcissistic and de-divined world and being - due to which, among others, the Joycean poetical world and poetical being reach a poly-semantic and ambiguous status. The richness of the epiphany segment lies, above all, in its multiple allusiveness: thanks to a sequence of poly-semantic details (the bird-like stature of the girl, the sea, the ecstasy, the angel...), it can be read as a bitter, or less bitter, parody of the Annunciation, of the Christian epiphany or of the classical, usually poetical, one. As with any other form of dethroning, parody is only one side of the coin, the other necessarily being the apotheosis or the affirmation, at least. Restraining myself from any deeper theoretical discussion, I will try to use this essay as an example of positive inter-textual hermeneutics: obviously mixing Gadamer with Riffaterrean criticism. I am not overseeing Derrida's fundamental analysis of filiation and the problem of *supplément*, but trying to show that parody and devaluation may be escaped in an inter-textual reading of the obviously proto-textually burdened work of art.³ In Derridian terms, it could be seen as a quest for the beneficent side of *pharmakon*, the maleficent one being very well known.

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The epiphany re-invented by Joyce is marked by the inconsistency of the divine *per se*: it is based on the ambiguous deification of the profane experience - of the event extracted from every-day life,⁴ which,

3 For Derrida's ideas in the Joycean context, see Topia 1988: 103-126 and Derrida 1988: 145-159.

4 Tobias Boes says: "The epiphany and the leitmotif, the two devices that more than any others define Joyce's prose, are essentially opposites of one another. The epiphany is fundamentally disjunctive: by "transmuting the daily bread of experience into the radiant body of everliving life" (*P*, 240), it necessarily destroys the flow of mundane

however, isn't translated into the actually sacred realm, but into the inner space of the hero's being. Consequently, the very idea of the divine and of deification has lost its value *per se*, having become a function of the new self-centered, narcissist, and vision of the human being.

The ecstasy experienced by Stephen Dedalus while observing a beautiful bird-like girl is very much opposed to the Christian concepts of Annunciation and epiphany, although close to some mystical experiences, both Orthodox and Catholic. On the contrary, it is the essential point of the most distinguished mode of the classical epiphany - the inspiration. Etymologically representing *the exit from* - in the act of inspiration the *ekstasis* becomes the actual exit of the conscious Self from the soul being inspired, immediately followed by the entrance of the inspiring divinity into the depersonalized soul, the *enthousiasmos*, literally meaning *the divinity in*. In its rough form represented in *Agamemnon* of Aeschylus⁵ and in Virgil's *Aeneid*,⁶ the inspiring process was very early sublimed and allegorized, and as such expressed already in Hesiod's *Theogony*.⁷ A comparison with these texts is very useful because it points to a narcissistic turn of the epiphanic scene of *A Portrait* - the *ekstasis* not being followed by the actual *enthousiasmos* - and suggests that the divine has in the Joycean poetic world a different, entirely intra-psychical status.

Further comparison with more usual modes of epiphany - patterned by the Homeric epics, above all - show much more concrete absence. Classical - Homeric - epiphany is necessarily an encounter, a dialogue or even some kind of physical inter-

reality and therefore also the continuity of sensation. As *A Portrait* demonstrates time and time again, the only way to follow up on an epiphany is with a chapter or section break." (Boes 2008: 768).

5 The Cassandra segment - v. 1064-1183.

6 The Sybilla segment - VI, v. 42-101.

7 The proemion - v. 1-35.

course, which may contain a certain proto-dramatic tension due to the epistemological metabasis. It consists of three phases: 1. the encounter between one or more mortals with the divinity, potentially disguised, 2. the revelation or self-revelation of the divinity and 3. the consequences it provokes for the human being.

The encounter, which is structurally identical to any mortal-to-mortal encounter, may be very emotional and may possess an erotic dimension, including even the sexual act, as well as the combative dimension, including the inflicting of wounds on the gods themselves, as in the famous Diomedes' *aristeia* of the *Iliad*. The contact is established not according to human will, but to the gods', representing a way to show dominance of the immortal realm over the mortal one.

The earliest epiphanies - those to be found in the *Iliad* and in the proemion of the *Theogony* - lack the epistemological metabasis: either because the divinities do not disguise themselves at all,⁸ or because their revelation or self-revelation doesn't imply the fundamental metabasis in the self-consciousness and self-identification of the human involved. Awareness of the divine presence doesn't change his/her perception of reality and isn't recognized as a fundamental event. Already the *Odyssey* shows a different, more contemporary and much more common epiphany, which does imply profound change not in the physical, but in the psychical and cognitive realms: the mortal becomes aware of the essential difference separating him from his partner in a dialogue or even in an erotic act - and aware of the transgressing value of his experience. His self-consciousness is deeply changed, since he is simultaneously elevated and humiliated, but the self-consciousness of the reader not as an individual but as a human being is changed too, as is his perception of reality and human exist-

tence: the profane is *transformable* to the sacred, unpredictably, but unlimitedly. Any contact is possibly an epiphany, any mortal is possibly a divinity under a mask - and this very possibility ontologically deepens the reality.⁹

In the revelation phases the divinities are to be recognized as "bearers of the masks" and metaphorically identified with actors, epiphany thus representing a proto-dramatic nucleus, before the drama itself is born. The masks to be put on by the gods are not only anthropomorphic, but also theriomorphic and, which is significant in the Joycean context, ornythomorphic: divinities in the shape of different birds are the epiphanic reality of the Homeric world, which becomes the fundamental simile in the echoing scene of *A Portrait*.

She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. (p. 195)

The hidden link between these poetic realms is the power of flight: although the birds, related closely to a god or goddess according to their species, may represent a relict from the totemic period, they do incorporate the ubiquity as divine power and associate it with the equally ubiquitous poetic *word*, which is *winged* in the Homeric epic - *ἔπεα πτερόεντα*, *épea pteróenta*, is one of the most common formulaic expressions in both epics.¹⁰ The basic symbol of *A Portrait* is, of course, the artificial wings, made by the mythical Daedalus and tantalizing Stephen Dedalus - and, obviously, his creator - in so many ways. The mythical image as well as its symbolic content is invoked at the beginning of the "epiphany" segment, almost taking the place of the classical epic invocation:

9 Classical studies on the topic are: Dodds 1951: 11-29, 77-98 and Snell 1982: 1-42. In the Homeric context the dream vision is amongst the most important forms of epiphany: but not in the Joycean context.

10 See: Dumézil 1987: 60-73.

8 As Thetis, Muses, Athena to Achilles, Scamander to Achilles...

*Epiphany. A Portrait of the Artist as a Young Man in the
light of Homer's and Ovid's poems*

Now, as never before, his strange name seemed to him a prophecy. /.../ Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a ... prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the earth a new soaring impalpable imperishable being?¹¹

An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs.¹²

The epiphany lived by Stephen Dedalus echoes the classical pattern: the three moments are basically preserved, but essentially re-defined. The epiphany experience has become the narcissistic event: the encounter, the revelation of divinity and the epistemological metabasis it provokes, the consequences imposed - all take place in the interior of the hero's soul. The reality is intra-psychical - the world is its mere pretext: the encounter, verbal or physical, is replaced by a voyeuristic solitude, the goddess-bird denies him any actual intercourse, even eye-contact. Reduced to the object of the epiphany, she is not essentially different from a sexual one.

The revelation phase of the classical epiphany, with its epistemological metabasis, is not omitted, but has become auto-referential: the profane everyday life is revealed as sacred and self-consciousness is emphatically changed. Instead of having discovered a divine presence beneath a bird-like erotic object, Stephen has, due to a sublime erotic experience, discovered his own mythical self¹³: a Daedalic artist hidden beneath a boy-like exterior. The novel's very title "...the artist as a young man"

seemingly alludes to the hero's age, but it can also be a strong allusion to the tension between the epiphany mask (*a young man*) and the true nature beneath it (*the artist*): consequently, the artist can use different epiphany shapes in a god-like manner. The narcissistic change of perspective is followed by an overwhelming emptiness - the missing presence of the independently existent divinity. Once again, the epiphany is removed from the realm of the Other to the realm of the Self, from external to intra-psychical, from transcendent to narcissistic. Divinity is revealed as the inner Daedalus.

The motto of the novel is extracted from a wider segment of the Ovidian epic. Daedalus' myth - one of the poet's favorite themes, used to express some of his deepest creative wishes and *aporias* - is elaborately narrated in the second book of *Ars amandi*¹⁴ and retold in the *Metamorphoses*¹⁵. Besides the main hybridic symbolism, both accounts contain an essential thought: the idea of changing human nature as a goal and an essential necessity of the mythical *artifex*, explaining his *hybris* of engineering the artificial wings.¹⁶ The *Ars amandi* Daedalus says:

*Possidet et terras et possidet aequora
Minos:*

Nec tellus nostrae nec patet unda fugae.

Restat iter caeli: caelo temptabimus ire.

*Da veniam coepto, Iupiter alte, meo:
Non ego sidereas adfecto tangere sedes:*

*Qua fugiam dominum, nulla, nisi ista,
via est.*

Per Styga detur iter, Stygias transnabimus undas;

11 *A Portrait of the Artist as a Young Man*, Penguin Books, London, 1996 (1916), p. 192

12 *Id.*, p. 193.

13 Which opens the door to further intra-textual explorations: of the Plato's *Phaedrus* and *Symposium*...

14 II, v. 21-98.

15 VIII, v. 183-235.

16 About the *Ars amandi* version see: Rimell 2006: 70-104; about the *Metamorphoses* version: Fantham 2004:106-109 and Wheeler 1999.

*Sunt mihi naturae iura novanda
meae.*¹⁷

Ovid is alluding to the *new laws* that are to transform the very substance of human *physis*, not just its simple body-shape. Thanks to that transformation Man will be able to transgress his limits, to escape the imprisonment that is imposed on him not ontologically, but physically and existentially, symbolized by the Labyrinth. The art of *making wings* is conceived as the ability to *change human nature* so that human-kind, personified as Daedalus, is able to fly away from the labyrinth it constructed itself. Using Daedalus' wings in a parabolic manner, Ovid is going further and metaphorically proposes his own escape vehicles - in *Ars amandi*, love, which is obsessively transformed from authentic *eros* to a Priapic experience, and in *Metamorphoses* the transfiguration which obsessively transforms a human into an animal, floral or even mineral shape.¹⁸

In each preserved version of the Labyrinth myth, including the Ovidian ones, Daedalus is accompanied by a figure dismissed in both Joycean *daedalic* texts - *A Portrait* and *Ulysses*: however, although he is renouncing the independent existence of Icarus, Joyce cannot erase his semantics from the figure of Daedalus. The Icarus-Daedalus relation has many aspects: putting aside the parental one and the initiation motive associated with it (preferred by anthropological interpretations), I will concentrate on the meta-artistic aspect, which offers two hermeneutical possibilities: 1. psychological retribution, 2. artistic *hybris*.¹⁹ 1. Achievement of the supreme *ars* has to be paid for by some sacrifice of the *artifex*: Icarus thus may either represent the loss of the really existent and beloved son, *the closest one*, or symbolize the loss

of the promising, the self-generating, the future-bearing part of the *artificis* own being. As the actual or as the intra-psychical child, Icarus Lost is a retribution for the successfully accomplished *artefactum*. 2. *Ars* itself is *hybris*: ancient mythology as well as Ovid's *opus* recognize a *hybris* in the attempt of a human artist to equal divine creative power.²⁰ However, the Daedalus myth is based on a different idea of *hybris* - as a discrepancy between the (almost) omnipotent and the omniscipidious part of the artistic self, with Icarus incarnating the omniscipidious one, which denies the Apollonian μηδέν άγαν, *medèn ágan* principle.²¹ *Artifex* thus necessarily possesses the Icarian side which generates the transgressive, the daring, and penetrating quality of his *artefactum* and transforms his *ars* into a supreme force capable *ad naturae iura novandum suae*. The Daedalic and the Icarian side of the artist can be assimilated into different poetical notions (*poeta faber* and *poeta vates*, *furor* or *mania* and *ars* or *téchne* as creative credo...). In the Joycean context, however, it seems to me that the most fruitful is the opposition between symbolical youth and old age: poetically, youth is the new itself and the eternal lust for the new - Icarus' childish quest for the Sun may symbolize Joyce's childlike play with literary conventions. Both the boy's and the writer's *ludus* have serious consequences, which allow us to suggest why the person of Icarus is omitted from *A Portrait* and *Ulysses* - incarnating the inventing, the transforming and

¹⁷ *Ars amandi*, II, 35-42.

¹⁸ See: Maréchaux 2000: 139-156.

¹⁹ An excellent study of the topic, with elaboration of the *hybris* theme is given by Hoefmans 1994: 137-160.

²⁰ As famous several man-god competitions do witness: Pierides versus Muses, Arachne vs. Minerva, Marsias vs. Apollo (Ovid, *Metamorphoses*, V, 302-381, VI, 5-145, V, 552-619).

²¹ The Delphic μηδέν άγαν, *medèn ágan* (nothing in excess) principle is often assimilated into the *aurea mediocritas* principle: however, the initial background of the two ideas is different - in the first, the anonymous wisdom ascribed to the divine - Apollo's - mind has a much richer spectrum of meanings than the other, formulated by Horace (*Carmina*, II, 10, 5) but related to Aristotle's Nichomachean Ethics.

the experimental aspect of Joycean work, it also incarnates the fear such *procédé* brings with it: fear of the fall, from which the inner *Daedalus* is spared.

For no other author is the inner *Icarus* more important than for James Joyce: while the inner *Daedalus* is emphatically existent in the two novels' main character's name, *Icarus* remains invisible and latent, thus becoming an omnipresent and omnipotent aspect of the author's self who is constantly afraid that, *being obliged to forge new laws - sunt ei naturae iura novanda suae* - not of his human nature, but of the nature of his text, of his *textual being*, he will surpass his measure by far and experience a tragic and irremediable fall.

*

The desire to escape from the psychical and existential labyrinth, followed not primarily by the hybridic sense of simultaneous triumph and guilt, but by the urge to change the laws of the *physis*, is the very center of Joyce's poetical effort.²² His creative experiment recognizes itself not only in the *Daedalus* parabola, but also in the anthropological contemplation of Ovid based upon it. As a mere transformation of the shape of the human body, it is visible here and there - in the Circe chapter of *Ulysses*, *per exemplum*. As a transformation of poetics - in the structural, generic, semantic aspect - it is omnipresent. The word - a priori *winged* in the Homeric text - is trying to achieve the daedal, artificial wings in the Joyce's text, taking Ovid's idea of the anthropological transformation as a guiding principle. It implies, firstly, that the word has, meanwhile, lost its own natural wings and its power to fly, and secondly, that it has become a prisoner in its own, linguistic, poetic, expressive, labyrinth.

²² Gerald Doherty defines as a "crucial aspect of Joyce's modernism: his refusal to identify the self with a settled substratum or essence that would unite all its perspectives into one larger, more comprehensive whole." (Doherty 2008 : 12).

The anxiety of modern art and literature - the home-soil of Joyce - could not be more profoundly expressed.

Basically, a realistic poetics - preserved in *A Portrait* in spite of its strong esthetic rebellion - demands a de-divined world. In spite of modern thought and its profane apprehension of reality, some divinities, although they suffer serious change and a true metamorphosis, do manage to escape annihilation. The metaphorical gods of the poetry itself are in question. Poets and thinkers of the French *Pléiade* with their perverted Neo-Platonism were amongst the first to proclaim the transfer of the divine and even eidetic qualities to the Poet, promoted into the supreme author, metaphorically deified.²³ The author of the *Iliad* and *Odyssey* is to become in the work of Joyce the epiphanic divinity, whose presence in *Ulysses* is invisible and overwhelming.²⁴ This meta-poetical epiphany echoes the ancient one, but actually mirrors the epiphany experienced in *A Portrait*: the authentic contact with the quasi-god-Homer is not established, although he is subjected to the ambiguous dethroning process. No concrete congruence with his text is established, not any structural element, textual resem-

²³ Jacques Pelletier du Mans, *L'Art poétique* (1555), but the most odacious and most important is Pontus de Tyard, seigneur de Bissy, *Solitaire Premier ou Prose des Muses et de la fureur poetique* (1557), who attributes to a poet the sublime task reserved for a philosopher in the original Platonic texts, and, taking a step further and mixing Platonism with Christianity, proclaims him to be the only savior of the fallen soul. Of course, the roots of these ideas reach a little bit deeper, to the paper *On the Sublime*, usually attributed to Pseudo-Longin or just to Anonymous, as well as to a certain original Neo-Platonist (Proclus).

²⁴ The second point of the epiphanic pattern, the revelation of Homer-divinity, is partially accomplished by the author, thanks to the main title and chapter titles, ultimately omitted, but well known and partially left to the reader. The third point, however, the consequence of the divine encounter, is the open invitation to inter-textual criticism.

blance, notion or axiological concept. The novel as a whole, however, is constantly echoing the *Odyssey*, remaining narcissistically directed to itself, to its own interior abysses - not only psychical, but also poetical. Unable to intercourse with its divinity, unable to escape from its own labyrinth - incorporated in the streets of Dublin - the text of James Joyce is able to express its own limitations and disabilities. The Daedalic future is imagined and predestinated in the conclusive words describing the ecstatic experience - error and glory - referring obviously to the novel's hero, but symbolically also to the second *alter ego* of the mythical *artifex*: the text itself with its poetical achievements.

A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. (p. 196)

The art of making wings is cursed in Ovid's *Metamorphoses* - the epilogue of the Daedalus achievement is tragic. In the interpretation offered by the Latin poet, the guilty one is neither Icarus, nor his father, but the art itself. The labyrinth has been left, but Daedalus is not free - enchained by chains stronger, though more abstract, than the labyrinth walls or even than a sense of paternal guilt: enchained by the knowledge that having proved to be supreme and victorious over the limits of nature, his art has proved itself to be utterly senseless.

The supreme artistry by which the ancient mythological poetry has been explored causes several consequences: the modernism of James Joyce may superficially be parodical, ironical and antagonistic to the classical heritage, both pagan and Christian, but underneath, it is deeply rooted in the main intellectual aporias of ancient thought,²⁵ owing a part of its poly-

semic richness to that fertile dialogue.²⁶ Also, due to these extremely refined intertextual links, the Ovidian text itself is redefined: the analyzed segment of *A Portrait* becomes another reinterpretation of the Daedalic myth. As myth, in its transverbal complexity, overcomes any textual entity and even any poetic pattern, the Joycean novel transforms it in a new and original way. The inter-textual dialogue is a cross-penetration due to which a new problem has emerged: Daedalus is an auto-referential figure in the Ovidian poem²⁷ and the utter uselessness and senselessness of his *ars* is an auto-referential lamentation - is the same argumentation transferable to the Joycean novel? If so, the creative achievements of *Ulysses* and *Finnegan's Wake*, that are to come, comparable in their admirable and transgressive artistry to the Daedalic *ars*, also bear a certain Icarian *umbra*. The ancient notion of poetic *télos*, the aim or purpose of any phenomenon, including an *artefactum*, may be dismissed in modernist aesthetics: but, does it dismiss as well the notion of teleology? The act of writing remains intrinsically teleological as long as it tries to reach a reader - is the Joycean text, the modern text, or any text, as ironically successful in that effort, as is Daedalus in his wing making art? Does the invisible Icarus threaten from the text as well as from its reception and evaluation? Reading and trying to reach the aesthetic depths of Joycean novels, are we in as uncertain a domain as is the child-bearer of the artificial wings?

dialogue, *Cratylus* or *On the rightness of the names*, with the inherent philosophic argumentation. See: Attridge 1988: 127-157.

²⁶ As far as Ovid is concerned, the Pygmalion myth can also be recognized as extremely important for Joyce. See Roos 2001: 101-117.

²⁷ As well as in a number of other classical texts: *Aeneid*, VI, 14-33; the philosophical epic *De rerum natura* is especially interesting - Lucretius attributes epitheton *Daedala* to the Land, *Tellus*, which generates all beings from herself, in a rather child-bearing way, resembling more a supernatural womb, than an artificer.

²⁵ One example could be a question of Joycean *cratylism*, in context of G. Genette's study (Genette 1976), but also in context of the original Plato's

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ЕПИФАНИЈА. ПОРТРЕТ УМЕТНИКА У МЛАДОСТИ У СВЕЛОСТИ ХОМЕРОВИХ И ОВИДИЈЕВИХ ПОЕМА

Резиме

Успостављајући низ интертекстуалних веза између описа псеудоепифанијског доживљаја Стивена Дедалуса у Џојсовом роману *Портрет уметника у младости* и, с једне стране, аутохтоних епифанија у Хомеровим еповима, с друге стране, симболичких епифанија у делима *Умеће љубави* и *Метаморфозе* римског песника Публија Овидија Назона, овај рад тежи ка рашчитавању метапоетског значења Џојсовог текста. „Епифанија“ у *Портрету* умногоне следи хо-

мерски модел, али изоставља кључни моменат: уместо приказања олимписких богова међу смртницима одиграва се разоткирвање и својеврсно самообјављивање сасвим другачијег божанства – на светлост излази уметник у главном јунаку, интрапсихички *Дедал (Daedalus)*, митски прастваралац који је лежао похрањен у Стивену *Дедалусу (Dedalus)*. Такав преображај аутентично божанског у метафоричко божанство уметности предочен је у Овидијевом наративу о Дедалу и Икару. Римски песник исти мит приповеда у два своја дела, преобликујући га оба пута у симболичку контемплацију о уметности, о сложености уметничког труда и непостојаности његовог остварења. Повезивање са хомерским прототекстом омогућава целовитији и дубљи увид у метафоричку *божанственост* уметника у свету Џојсовог дела, омогућавајући да се однос иманенције и релеванције препозна као релевантан за поетику великог модернисте. Благодаревши овидијевском прототексту, боље се увиђа метапоетска димензија „епифаније“, а име протагонисте, Дедалус, открива се у своме пуном вишезначју. Унутарњи *Дедал*, као и унутарњи *Икар*, кроз Овидијев симболички наратив постају препознатљиви као иконишка самопромишљања Џојса као ствараоца не превасходно *Портрета уметника у младости*, већ *Улиса* и *Финегановог бдења*. У терминима римских поетика, Џојс делује истодобно као *poeta vates*, надахнути песник у дедивинизованом свету, и као *poeta faber*, одлучни новатор у погледу списатељског умећа. Такав поетички амбигвитет води ка саморазградњи и, најзад, самопоништељу ауторског сопства – међутим, управо негативитет скривен у дубини поетичког бића Џојсових дела рађа њихову чудесну самосвојност.

irida@yubc.net