

Date: Fri, 26 Jan 1996 20:02:32 -0800 (PST)
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Subject: APA panel abstracts (fwd)

Iliadic Echoes in Ovid's Phaethon (Met. 1.747-2.400)
(Andrew Zissos)

The Phaethon tale (1.747-2.400) is the longest single episode in the *Metamorphoses*, and, according to many scholars (e.g. Otis (1966); Galinsky (1975)), among the most epically- conceived. This is remarkable inasmuch as Ovid's main source was Euripides' (now fragmentary) tragedy *Phaethon*. To be sure, in the *Metamorphoses*, the Phaethon tale becomes an adventure narrative with truly cosmic repercussions, a story that "changes the world as we know it" - or knew it through Ovid's preceding narrative. But there is more to the tale than this: the generically self-conscious poet (see Hinds 1987), provides intertextual markers whereby he signifies the tragic displacement and the recasting of his tale along specifically epic lines.

To achieve the transformation, Ovid employs a twofold intertextual strategy. On the one hand he repeatedly gestures "negatively" towards Euripides' play, drawing the reader's attention to the omission of Euripidean elements. One example is the pointed omission of Clymene's speech upon the death of her son (at Clymene postquam dixit, quaecumque fuerant / in tantis dicenda malis, 2.333-9). By this and other such "negative" intertextual markers, Ovid signals the displacement of his tragic model.

On the positive side, Ovid, tongue firmly in cheek, recasts the Phaethon tale along Homeric, and specifically Iliadic lines. Almost every narrative innovation made in the *Metamorphoses* version recapitulates a significant Iliadic scene. The tale starts, significantly, with a quarrel in which Epaphus insults Phaethon (1.750-6). This is almost certainly Ovid's own innovation within the mythic tradition (Lee (1953)); it has a clear epic precursor in the quarrel between Achilles and Agamemnon which motivates the narrative action of the *Iliad*. The poet has furthermore been careful to draw out thematic links between the two confrontations, including the subsequent appeal for vindication of affronted honor that both Phaethon and Achilles make to their respective mothers.

In the later meeting between son and father, Ovid describes Sol take off his radiant crown, so as not to overwhelm a fearful Phaethon (2.40-2). This is carefully modelled on the famous Iliadic scene (6.466-75) in which Hector scares his infant son Astyanax with his gleaming helmet. Numerous echoes of the Homeric passage confirm the intertext.

The angry reaction of Sol after Phaethon's death (2.381-397) continues the Iliadic intertext. Most prominent is the withdrawal motif: just as Achilles withdraws both himself and his military services from his comrades in anger at king Agamemnon, so Sol withdraws his rather more significant cosmic services in anger at the rex deorum. Both figures stress the immense difficulty of their work and challenge the offending king to take over their responsibilities. In both cases, the offending king sends an embassy to make amends.

The Phaethon tale finally ends rather curiously with Sol relenting and gathering his horses, though he harbors an unfair grudge against them

(2.398-400). This continues the Homeric intertext, now equating Sol to Achilles after the death of Patroclus in Iliad 16. Sol's anger at his horses picks up the Iliadic scene in which, Achilles berates his horses for not bringing his dear friend back alive (19.399-403). Both Sol and Achilles have lost a loved one, a devastating loss. Both have now relented and ended their withdrawal of services. Moreover, both know that, in the final analysis they bear responsibility for the death of their loved ones. Achilles' misdirected but all too human anger at his horses thus provides the model for the strange Ovidian conclusion.

These and other careful intertextual engagements of the Iliad, then, provide the means by which Ovid signals the recasting of his Phaethon narrative along specifically Homeric lines.

Ingo Gildenhard

Title: Ovid's Narcissus: An Echo of the Oedipus "Complex"

This paper elaborates the thesis that Ovid constructed the Narcissus and Echo episode in Book 3 of his *Metamorphoses* intertextually with Sophocles' *Oedipus Tyrannus* and tries to pin down the precise nature and terms of Ovid's intertextual argumentum. Such an intertextual take on the Narcissus episode will not only resolve the unease scholars have felt about its placing right in the middle of Ovid's Theban narrative (3.1 - 4.603). It should also render important insights into the sophistication of Ovid's intertextual practice and the level of "theoretical" awareness with which he engaged in intertextual composition.

1) Establishing the intertextuality: An intertextual relation, esp. one as seemingly arbitrary as between Sophocles' *Oedipus* and Ovid's *Narcissus* needs to be marked if it is to be appreciated by the audience. Ovid does so through an odd absence and a peculiar presence in his text. The tragic imagination mainly employed three clusters of myths in its representation of Thebes: Cadmus' arrival in Boeotia and his founding of the city; the house of Laios, in particular the story of his son Oedipus; the births of Dionysos and his confrontation with Pentheus (Zeitlin 1990). Ovid's Theban narrative does open duly with a restaging of Thebes' prehistory, and the sparagmos of Pentheus will provide the appropriate closure to Book 3, set up and anticipated by the Semele episode. Ovid, however, excludes the house of Laios from his Theban narrative. But at the narrative juncture where we would expect some treatment of Oedipus, Ovid recounts the tale of *Narcissus*. *Narcissus* thus appropriates Oedipus' place within the audience's horizon of expectation. On the positive side, the timely narrative entrance of Tiresias, the omniscient seer who haunts theater-scripts in general and Sophocles' *O.T.* in particular, right before the *Narcissus* episode and his prophecy that *Narcissus* will live *si se non noverit* (3.348) sets up *Narcissus* as an Oedipal figure.

2) Exploring the intertextuality: What characterizes the intertextual relation between Ovid and Sophocles are not specific verbal resonances but structural and thematic correspondences, combined with a wholesale dialogic inversion of the pretext. Three are worth developing in detail.

a) The plot of both tales features an Aristotelian coincidence of anagnorisis and peripeteia. b) The mastertropes in both Sophocles and Ovid are paradox (the unity of contradictions, instantiated in the two characters) and dramatic irony (an imbalance in knowledge between actor

and audience, character and narrator). c) The thematics of the tales concern two heroes who are unable to establish viable social relations.

On the other hand, Ovid inverts Sophocles throughout (dialogicity!): The urbane king becomes a youth within a bucolic landscape, the conflict within the family introspective torment, the problematic sexuality that engages with a forbidden other a sexual perversion rooted in fascination with the self etc.

3) Reflecting upon the intertextuality: Ovid captures this intertextual dialectic of identity and difference, contrast and assimilation metaphorically in the figure of Echo and the pond in which Narcissus mirrors himself. The dialogue between Echo and Narcissus (where Echo answers Narcissus in his own words, which in the process acquire entirely new meanings) pinpoints a crucial feature of intertextual transposition, the partial consistency of the signifier and the semantic slippage of the signified. And a mirror, by inverting reality and showing something that is there and not there, raises the same ontological and epistemological problems of presence and absence as does Ovid's intertextual construction of Narcissus as a substitute for Oedipus. In other words, Ovid's tale of Narcissus and Echo contains arguably the first phenomenology of intertextuality in the history of Western literature.

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'Tragic Thebes: Greek and Roman Tragedy in Ovid's "Thebaid" (*Met.* 3-4.603)'

Scholars have long recognized a pervasive debt to Athenian tragic drama, and a related interest in republican Roman adaptations of individual Greek tragedies, in the gruesome spectacles, rhetorical fireworks, and emotional intensity characteristic of so many of the episodes in Ovid's *Metamorphoses* (Lafaye 1971.141-53, D'Anna 1959.220-6). H. MacL. Currie (1981.2716-18) has suggested, for example, that Ovid's Pentheus episode (*Met.* 3.511-733) not only owes its overall shape to Pacuvius' *Pentheus* but also incorporates numerous local references to Euripides' *Bacchae*, the model for Pacuvius' play. Philip Hardie (1990.226) has recently emphasized the crucial importance of tragic models in the whole of Ovid's 'Thebaid,' *Met.* 3-4.603.

Thebes is the birthplace of Dionysus, the divine patron of drama (cf. Ov. *Am.* 3.15.17-18), and the site *par excellence* of Athenian tragedy (Zeitlin 1986). It is therefore entirely appropriate that Ovid should saturate his Theban narrative with tales drawn from the tragic repertoire. Within the two-book compass of his 'Thebaid,' Ovid narrates at length some six episodes well represented in the tragic canon (Cadmus, Semele, Pentheus, the Minyads, Athamas and Ino), and repeatedly mentions Lycurgus and Acrisius, both of whom provided subjects to the Greek dramatists and their Roman heirs. Even the final episode of Book Four, the rescue of Andromeda by Persues--which stands, strictly speaking, as a coda to the book (4.663-803) and outside of the 'Thebaid' proper--contributes to the tragic *color* of this section of the *Metamorphoses*, for it too was a popular subject of tragedy: Euripides' production of 412 was the most popular, but plays of this title are also ascribed to Sophocles, Phrynichus and Lycophron among the Greek tragedians, while Roman plays with this title are attributed to Livius, Ennius, and Accius.

In this paper I shall explore Ovid's sophisticated use of allusions to Roman tragedy and its Athenian models in his Theban narrative with particular attention to Book Four, and argue that such allusion sustains the tragic program in this section of the *Metamorphoses*.

Works Cited

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