



YENİ TÜRK EDEBİYATI ARAŞTIRMALARI

Modern Turkish Literature Researches

Research Article / Araştırma Makalesi

Ocak-Haziran 2019/11:21 (92-105)

Makalenin Geliş Tarihi: 25.04.2019

Makalenin Kabul Tarihi: 17.05.2019

ŞEM'Ü PERVANE VE SANATÇININ BİR GENÇ ADAM OLARAK PORTRESİ ADLI ESERLERDE MİTİK BİR ÖRÜNTÜ OLARAK ICARUS¹

Şeyma KARACA KÜÇÜK²

ORCID: 0000-0002-0134-7001

ÖZ

Kolektif şuura sözcülük eden mitik göndermeli olaylar işaret ettikleri birtakım kavramlardan ötürü çeşitli imgeler barındırırlar. Ovid'in *İkarus* efsanesi de uçuş-düşüş, aydınlık- karanlık gibi imgelere ışık tutan mitolojik bir anlatıdır. Bu kavramlar ontolojik bir kökene sahip olduğundan farklı kültürlerin edebiyatlarında hatta farklı tarihsel düzlemlerde dahi aynı anlamda karşımıza çıkar. Bu bakımdan, Stephen Dedalus'un manevi yükselişinin düşüşle son bulduğu James Joyce'un *Sanatçının Bir Genç Adam Olarak Portresi* adlı romanında da aynı mitik unsurlara rastlamak mümkündür. Benzer şekilde Doğu edebiyatının bir ürünü olan ve Feridüddin Attar tarafından da kaleme alınan *Şem'ü Pervane* adlı anlatı kullanılan mum ve pervane motifi aracılığıyla aydınlık ve karanlık imgelerini ön plana çıkarır. Bu bakımdan *Icarus*, *Sanatçının Bir Genç Adam Olarak Portresi* ve *Şem ü Pervane* farklı kültürel kodları olmasına rağmen ortak imgeler barındırırlar.

Bu çalışmanın amacı her üç anlatıda yer alan imgelerin anlamlarını tespit ederek karşılaştırmak ve böylece farklı kültürlerin değerlerine ışık tutmaktır.

Anahtar Kelimeler: *İkarus*, *Şem'ü Pervane*, *Sanatçının bir Genç Adam olarak Portresi*, kültür.

¹ Bu çalışma 2-5 Mayıs 2019 tarihleri arasında Ardahan Üniversitesi'nde düzenlenen Uluslararası Mitoloji Sempozyumu'nda sunulmuş, geliştirilerek makale formatına getirilmiştir.

² Araş. Gör., Ardahan Üniversitesi, İnsan ve Toplum Bilimleri Fakültesi, İngiliz Dili ve Edebiyatı.



ICARUS AS A MYTHOLOGICAL PATTERN IN THE CANDLE AND THE MOTH AND A PORTRAIT OF THE ARTIST AS A YOUNG MAN

ABSTRACT

The mythical narratives which represent collective consciousness harbour various images. The myth of *Icarus* is one of them, shedding light on the images of flight and fall, light and darkness. In the story, the hero desires to escape the darkness of the labyrinth he is confined in and to reach the sun with his wings. As these images have an ontological root, they appear in different cultures' literature even in different times. The similar mythical elements are also embedded in James Joyce's *A Portrait of the Artist as a Young Man* in which Dedalus's spiritual enlightenment or elevation is followed by deflation. Likewise, in *The Candle and the Moth* (*Şem'ü Pervane*), which is one of the products of Eastern literature and is written by Feridüddin Attar as well, the candle and the butterfly motif provides an insight into the image of light and darkness. In this respect, the myth of *Icarus*, James Joyce's *A Portrait of the Artist as a Young Man* and *The Candle and the Moth* have shared images. On the other hand, these images function in different ways, as each text reflects different cultural codes.

This study aims to compare and contrast different meanings of the images in the myth of *Icarus*, *The Candle and the Moth* and *A Portrait of the Artist as a Young Man*, offering an insight into different cultural values.

Keywords: *Icarus*, *the Candle and the Moth*, *A Portrait of the Artist as a Young Man*, culture.

Introduction

Throughout history it seems that human beings are driven to explore 'unknown.' The myths evoke the presence of the unknown with a reference to the symbols they contain. Hence, some leading figures such as Jung, Campbell, and Eliade suggest considering the myth in the context of all human society. In their works, they insist on the shared symbols in all myths that indicate a belief system. Especially, they are considered to be of religious importance by Eliade who says "symbols awaken individual experience and transmute it into a spiritual act, into metaphysical comprehension of the world" (1987: 211) Seen in this light, a close comparison between The story of *Icarus*, *The Candle and the Moth* and *A Portrait of The Artist as a Young Man* let us construct a coherent storyline in which the motif of flight recurs along with the images such as light and darkness which reveal different cultural codes of Eastern and Western belief system. Before discussing the recurrent motif, some general information on the texts mentioned above should be provided as an insight into the experiences of the characters.

The Myth of Icarus

The myth of *Icarus* is told in *Metamorphoses* which is a collection of mythological narratives written by Roman poet Ovid. As a mythical figure from Greek mythology, Icarus is known for his tragic end. In the story, Icarus is the son of Daedalus who is well known as a supreme craftsman. He is instructed by the King Minos of Crete to build a labyrinth to hide Minotaur, the offspring of his wife's union with the white bull. Daedalus designs a complex labyrinth. It is a magnificent structure that anyone who enters the place is not allowed to leave. However, the king punishes both Daedalus and his son Icarus to protect the secret of the maze. Daedalus makes up his mind to create two sets of artificial wings out of wax to escape it. He warns his son not to fly too high as the sun's heat will melt the wax or too low as the sea will weigh down his wings. However, Icarus disobeys his father and flies too high. Eventually, he falls down to the sea. In *Classical Mythology*, Jenny March points out the symbolic value of the myth of Daedalus and Icarus and says; "The myth has always been a potent source of inspiration for artists and has had many different interpretations, but with Icarus' flight remaining a powerful symbol of man's soaring aspirations" (2011: 416). At this point, one of the most important human experiences is underscored through the myth because as March argues myths are "fluid and adaptable" (2011: 10). For this reason, the imagery used in the story of *Icarus* provides "fresh insight" (2011: 10) into mankind's need in general no matter to which culture or society they belong.

Şem' ü Pervane (The Candle and the Moth)

The Candle and the moth are common symbols which are used frequently in both Turkish and Persian literature's narrative called *The Candle and the Moth (Şem'ü Pervane)*. According to İskender Pala, *Şem'ü Pervane* is known as "the subject of Persian and Turkish Literature (...) allegorical elements which are intertwined with Sufism almost cover the theme of these narratives" (2004: 427-428). In his essay Armutlu (2009) traces back the source and the motif of the candle and the moth in a variety of allegorical narratives such as Mansur Hallac's *Tavasın*, Ahmed-i Gazzâlî's *Sevânih*, Rûzbihân Baklî's *Şerh-i Şathiyyât*. According to Armutlu, "the word Şem is Arabic in origin and means any tool giving light such as candle, oil lamp or wax" (2009: 877). Pervane (moth) is known as an insect which appears at nights, circle around the light but dies by burning. "In Eastern Literature, pervane is the lover of light (şem). Pervane's unconscious plunge into the fire stems from its love" (Onay 2007: 334).

Derya Karaca (2018) focuses on the divergent use of these symbols in various works and clarifies the main theme of them as the love of the moth and candle mutually in her essay. In this respect, the butterfly is considered to represent the lover which circles around the light without ceasing.

Demirel expands her analysis in her study titled *In A Philosophical Approach on the Inner Adventure of "Candle and Moth"*, focusing on the function of the symbol used in this narrative and says;

"Candle and moth are among the most common used allegorical symbols. The moth, focusing the light of the candle, achieved to be dissolved in it; it has got in a body with the flame, it disengaged from the duality and attained unity with the inspiration it took from the flame." (2006: 135)

To this description, we may add a few more points. As noted, *The Candle and the Moth* narratives circle around the relationship between lover and beloved in a variety of works. Feridüddin Attar is also an important writer who includes *The Candle and the Moth* narrative in his famous work *The Conference of the Birds (Mantiku'tTayr)*, which exemplifies a general treatise on Sufism. In *the Moth and the Candle*, one night, moths gather and decide to learn the truth about the candlelight. One of them goes nearer to it but turns back. The mentor of the moths claims that he couldn't gain any knowledge on the light. Another moth ventures to approach the light but fail, too. The mentor also declares its failure and says; "Dear fellow, you know nothing of the light" (Attar 2016: 342). When another moth flies out, it flaps his wings, but its wings burn. He finds himself in a trance and turns into the Light. In this respect, the moth is the seeker of truth on the spiritual path. The boundaries between the seeker of Truth and the Light, which represents the Ultimate Love, are broken. In Sufi words, it is called 'fena' (ephemerality). To put in another way, extinction in God is experienced by the moth.

A Portrait the Artist as a Young Man

A Portrait of the Artist as a Young Man is considered as one of the most significant literary works in which the intellectual development of Irish Catholic Stephen Dedalus can be traced. As a mouthpiece for Joyce himself, the role of the artist in Ireland is questioned in the novel. Dublin's repressive institutions, especially the church forces Stephen to leave his homeland. In the novel, the main character's conflict with the Catholic religion is underscored. While Stephen grows from childhood to adulthood, he moves away from the doctrines of the Catholic religion to the artistic inspiration that provides him autonomy in

order to be an artist. In the end, Stephen understands the necessity of venturing from Ireland and gets ready for his unknown future.

What makes Stephen's journey notable is its Ovidian inspiration. Most scholars agree on Joyce's engagement with "mythical method" which is a term used by T.S. Eliot for Ulysses in *Ulysses*, *Order*, and *Myth*. In his review of the novel, Eliot stresses that there is a parallel between *Odyssey* and *Ulysses*. The same method is also applicable to *A Portrait* with regard to the epiphany from Ovid's *Metamorphoses*. "Joyce prefaced his novel with "Et ignotas animus dimittit in artes" (Met. 8.188). In English translation, this reads: "and he [Daedalus] sent forth his mind to unknown arts" (Rojcewicz 2017: 67). It appears evident that it has a mythical allusion constructing a parallel between the story of Icarus and Stephen. In this sense, Stephen is generally associated with Daedalus, the father of Icarus. On the other hand, Stephen also stands for Icarus who is reflected in Ovid's story as the "artless boy" (Ovid 1958: 195). Seen in this light, Stephen's development before becoming an artist can be likened to Icarus because he takes step toward being an artist, desiring to fly away from Dublin.

The mythical allusion is also apparent considering the structure of two texts. The labyrinths in *Icarus* and *A Portrait of the Artist*, in which Icarus and Stephen are trapped respectively, are similar to one another and do not allow one fly out. At this point, the process of becoming an artist in a world of exile seems rather challenging for both characters. That's why, while they run away from the darkness of their labyrinths, they face the tragic end of falling.

Image of Darkness as opposing value in the Story of *Icarus*, *the Candle and the Moth* and *A Portrait of the Artist*

After a brief explanation of the texts, we can take a closer look at the recurrent motif of flight used in each text which reveals the character's desire to escape the darkness and to reach the light.

As a universal motif of adventure, the journey is the essential feature of all mythic traditions according to Joseph Campbell. The hero goes through some phases in his/her journey. The same is true for most of the literary texts. Campbell says;

"Art, literature, myth and cult, philosophy, and ascetic disciplines are instruments to help the individual past his limiting horizons into spheres of ever-expanding realization. As he crosses threshold after threshold, conquering dragon after dragon, the stature of the divinity that he summons to his highest wish increases until it subsumes the cosmos.

Finally, the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of the form.” (Campbell 2004: 176)

Traveling into the unknown is the tempting element that reflects a protagonist’s need to reach a center. The challenge is either accepted by the protagonist or refused. In this respect, Icarus, moths, and Stephen share the same motivation. They all try to escape the darkness that makes them feel imprisoned in the outer world. The remarkable parallel in each text are evident from the use of the image of darkness which manifests itself as a force to escape. In the story of Icarus, Icarus escapes the darkness of a labyrinth which stands for the oppression of a ruler who restricts the freedom of both Icarus and his father Daedalus. Then, the darkness can be associated with the pressure created by an authoritative figure. In the story, the labyrinth is presented as a “prison” (Ovid 1958: 211) that does not allow the father and the son to leave. Likewise, In the Candle and the Moth, darkness serves to the same aim. The moths feel the burden of darkness and they suffer from the feeling of stress in a dark atmosphere. On the other hand, the darkness does not come to the foreground as in the story of Icarus because nobody orders them to be imprisoned. They just feel the need for overcoming the ordinariness in their lives. In this context, the story of Icarus and *A Portrait of the Artist* share strong similarities with regard to their desire to escape the darkness. In *A Portrait of the Artist*, the dominant figure is the Catholic Church which stands for “rigid, moral codes” (Curko 106: 2010). Stephen Daedalus grows up in the Catholic community and finds himself in conflict with the church’s doctrines. Throughout the novel, Stephen’s dilemma between earthly wishes and church’s oppressive doctrines is evident. Especially when he is forced to leave the desires of his body, the sense of plunge into darkness occupies him.

“He felt the death chill touch the extremities and creep onward towards the heart, the film of death veiling the eyes, the bright centers of the brain extinguished one by one like lamps, No help! No help! He—he himself—his body to which he had yielded was dying. Into the grave with it.” (Joyce 2004: 98)

The threat to his freedom as in the case of Icarus stems from the authority again but more violently than it. When Stephen realizes the remoteness of his own soul from what he hitherto imagined as the sanctuary, he feels that his freedom is threatened. He thinks;

“His destiny was to be elusive of social or religious orders. The wisdom of the priest’s appeal did not touch him to the quick. He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world” (Joyce 2004: 92). All these give ways to the fall of Stephen and reflected in the novel in this way;

“He would fall. He had not yet fallen but he would fall silently, in an instant. Not to fall was too hard, too hard; and he felt the silent lapse of his soul, as it would be at some instant to come, falling, falling, but not yet fallen, still unfallen, but about to fall.” (Joyce 2004: 141)

Stephen’s soul which is generally associated with darkness gets darker when he commits the sin of sexual relationship. Again, the darkness abides in his soul and “dark coldness fills the chaos” (Joyce 2004: 91).

Moreover, the darkness which is frequently associated with the sin captures Stephen. The image of the hell created by Father Arnall does not allow someone to witness light even in the hell because “the fire of hell gives forth no light” (Joyce 2004: 105). According to the Bible, “the fire of hell, while retaining the intensity of its heat, burns eternally in darkness. It is a never-ending storm of darkness, dark flames and dark smoke of burning brimstone” (Joyce 2004: 105). Father Arnall concludes his sermon and says; “What name, then, shall we give to the darkness of hell which is to last not for three days alone but for all eternity?” (Joyce 2004: 105) Gradually, Stephen finds himself more in chaos, and more in committing sin, the worst sin of all, stemming from the “pride” which according to Theologians reveals itself by the expression “NON SERVIAM: I WILL NOT SERVE” (Joyce 2004: 103). Stephen’s dark sin aligns with the sin of Icarus who disobeys his father and ignores his warning about the danger of burning. Then, what is so tempting in light that Icarus, Stephen, and the moths face death without any hesitation? The light gives the answer to the question.

Image of Light as Idealized Value: Rising to the Sun in the story of *Icarus*, *The Candle and Butterfly* and *A Portrait of the Artist*

Surely, in most of myths sun is regarded as a life-giving deity. In *Myths and Myth-Makers* John Fiske describes the function of the sun in most of the myths as a “treasure house, into which no one could look and live” (1914: 33). In terms of understanding the comparable roles of the sun in *Icarus*, *The Candle*, and *The Moth*, *A Portrait of the Artist*, we find that each character is enchanted by this treasure house which does not let anyone approach because of its burning nature. On the other hand, Icarus, Stephen, and the moths decide to look and approach the light as it is “a zone unknown” (Campbell 2004: 53) and make a starting point for their journey.

Icarus is there, seemingly tempted by “all the wide sky” (Ovid 1958: 212). He “steers to the heaven”(1958: 212) but cannot prevent himself from falling because his wing is “torned” and “burnt” (1958: 212) Seen in this light, one of the prominent roles of the sun, known as releasing energy in the form of heat can be observed. In this sense, Bachelard’s argument

on fire is noteworthy. He argues in *Blame of a Candle* that fire is so vital that as “a metaphor and image it provides a great opportunity to mediate” (2008: 23). He grants precedence to the image of fire in view of its “imaginative force” (2008: 23). Hence, it is not impossible to argue that fire inspires the freedom to Icarus. He longs to fly toward heaven to escape from the darkness of the labyrinth. In this context, the meaning of freedom for Icarus should be clarified. As Pieter Bruegel argues in *Fall of Icarus* Icarus attempts to exceed his human limitation. (Kronegger 1988: 78) Then, the tragedy of Icarus gives way to probe into human condition which is generally treated within the sphere of Western literature because “The fall of those who imagine themselves in control of reality, or in possession of unarguable truth, is a theme” mostly appears in Greek tragedy” (Randles 1988: 249). The conflict between approval and refusal, acceptance and rebellion are what clearly defines the western culture and literature. As might be expected, the same is true for *A Portrait of the Artist*. Stephen frequently feels the unrest of committing the sin of pride which stems from his refusal of being a servant to God. His conflict is obvious in the passage below;

“(…) Pride, certain awe, withheld him from offering to God even one prayer at night, though he knew it was in God’s power to take away his life while he slept and hurl his soul hell ward ere he could beg for mercy. His pride in his own sin, his loveless awe of God, told him that his offense was too grievous to be atoned for in whole or in part by a false homage to the All-seeing and All-knowing.” (Joyce 2004: 91)

From the passage, we may confidently conclude that Stephen epitomizes the shattering of the individual’s belief in a divine power which comes to the ground with orders of not committing sin. Then, the light stands for being in a pure, sinless state. However, Stephen is deprived of this state as he experiences the “the worst damnation” which means being deprived of “divine light” (Joyce 2004:73) as Saint Thomas argues in the novel. Stephen’s despair grows much, however, when he begins to enjoy the freedom of his soul which knows no limit, the division between the two lights and two fires gets clear. One day, when he is at school, he visits the dean. As the school serves to the Catholic doctrines and moral improvement of the students, the dialogue between Stephen and the administrator is shaped by religious doctrines. The dean engages himself with lightening the fire and says to Stephen; “One moment now, Mr. Dedalus, and you will see. There is an art in lighting a fire. We have liberal arts and we have useful arts. This is one of the useful arts (Joyce 2004: 163). After reminding Stephen the role of an artist, he says; “You are an artist, are you not, Mr. Dedalus? said the dean, glancing up and blinking his pale eyes. The object of the artist is the creation of the beautiful. What the beautiful is another question” (Joyce 2004: 164).

The Dean expands the dialogue and asks Stephen the relationship between the fire and the beautiful. Stephen's answer "hits the nail on the head" (Joyce 2004: 164). He explains the relationship in accordance with the Catholic doctrines and discusses the role of fire burning in front of them and says;

"-In so far as it is apprehended by the sight, which I suppose means here aesthetic intellection, it will be beautiful... In so far as it satisfies the animal craving for warmth fire is good. In hell, however, it is evil." (Joyce 2004: 164)

Stephen's tragedy mingles with Icarus from then on. Icarus who is reflected as "artless boy" in the story turns into Stephen who calls himself artless too but takes a step to light the fire of art, most importantly the liberal art. Margot Gayle Backus (2016) argues the importance of the interaction between fire and art in the novel and makes a connection between the intellectual development of Stephen and his attitude towards art and fire. According to the writer, the art which is considered something sacramental changes towards the end of the novel, and It is evident in Stephen's "evolution from aspiring Catholic priest to the artist." In this respect, the pervasive idea "sin wakens one to art" (Shea 2014: 52) is explored mainly in the novel. Stephen gradually grasps the idea of artistic creation while he is dragged into sin. The loneliness, alienation and the exile which are the well-known associations with the modern artist is epitomized by Stephen. The most obvious reason for such feelings is that "he finds his body and soul maimed by the excess" (Joyce 2004: 91). Then, the light image which reflects Stephen's artistic creation calls attention to the mind's freedom, which is a need felt mostly by the artist. However, Stephen argues; "when the soul of a man is born in Ireland, there are nets flung at it to hold it back from the flight... the net of "nationality, language, and religion" (Joyce 2004: 181). As it should be quite clear, Stephen is reflected as a flying figure who tries to escape the nets of his country that does not allow his mind to abide freely. For this reason, It is impossible for him not to light the fire of art that gives way to share the fate of Icarus. Both of them attempt to fly high to the sun, the fire which is forbidden to touch by society. At this point, one of the most important functions of the fire comes to the foreground. Bachelard says;

"If the child brings his hand close to the fire his father raps him over the knuckles with a ruler. Fire, then, can strike without having to burn. Whether this fire is flame or hears a lamp or stove, the parents' vigilance is the same. Thus, fire is initially the object of a general prohibition; hence this conclusion: the social interdiction is our first general knowledge of fire." (Bachelard 1964: 11)

On the basis of Bachelard's argument, Stephen and Icarus can be seen as the characters who are forbidden by the rules of society but dare to act of their own free will.

Now that, we have given an illustration of the desired object; fire and light in *Icarus* and *A Portrait of the Artist*. This is also preceded in the Candle and the Moth. In this narrative, the moths direct their course to light just because they feel stressed in the darkness and are in search of the Light. In this respect, the moths represent passionate attraction to the Divine power. Most scholars agree on this idea remarking the narrative's relation to Sufism. It is a literary work explaining Sufi doctrine. In the eye of Sufis, "the candle means divine light "nur- i ilahi" (Kantar 2009: 19). To be the same token, "the image of burning as used in the trope of the moth and candle appears frequently in mystical poetry to describe the state of fana (annihilation of the self)." (Sharma 2010: 260) In this sense, in *The Candle and the Moth* "love serves as a central environment for the depiction of human conflicts and actions" (Hillmann 2009: 315). It is also true for all of the *Mesnevi's* of old Turkish Literature. The lovers offer their lives for divine love and they desire to be in harmony with the beloved. The lover is presented as "ready to eliminate his reason, which erects a barricade against the union with the beloved" (Gohrab 2009: 201). The image of love and fire are so connected to one another that any burden is tried to be eliminated. The discourse on love and fire is so prominent in these narratives that we can clearly see the juxtaposition of light and darkness which raises a culture-specific issue about God.

Images such as dark, light, and flight keep recurring in literary works in general. It gives way to combine the opinion of ancient times and now through the myths. However, it is clear that these images offer themselves a different explanation on the basis of culture. In view of *Icarus* and *A Portrait of the Artist*, we are inclined to see the image of light and darkness with regard to general forbidden, rebellious act and freeing of the mind. On the other hand, In the *Candle and the Moth*, these images are explained by a mere reference to union with God. Hence, cultural diversity lets us interpret both the motif of flight, flying figures and these images in various ways. In the examples of Western culture's literary works mentioned so far, the individual is at the center and illustrated as rebellious. They dare to challenge the authority represented by light and fire at times. When the power of the individual gain, he or she gains the authority of light, as in the case of Icarus. Likewise, Stephen tries to gain his own autonomy escaping the nets of his country. However, challenging the authority is also presented as a tragedy which gives way to the rise of the individual. In the story of Icarus, Icarus dies with burning wings but becomes the emblem of human excess. In *A Portrait of the Artist*, Stephen falls in the eyes of his relatives but rises intellectually. On the contrary, the moths which are transformed into light and fire is

not conveyed to the reader as tragic figures. Rather than, they are presented as seekers of holy longing which is only possible by falling and death.

All these motifs provide a reconsideration of the difference between Eastern and Western culture and literature. What is missed in most of the old narratives of Eastern literature is the element of falling which is the key element of tragedy. It is considered as a shortcoming of Eastern literature which merely focused on the external environment for a long time, ignoring the internal world of the characters. According to Tanpınar, who is one of the most important thinkers of Turkish literature, this limits a “deeper psychological analysis of the character” (Tanpınar 2011: 60). Another prominent scholar Campbell underscores the difference between Western and Eastern culture and argues that in Western mythology what is regarded as an ideal is individual and free will rather than God. He says;

“[in oriental mythology] the ideal, on the contrary, is the quenching, not development, of ego. That is the formula turned this way and that, up and down the line, throughout the literature: a systematic, steady, continually drumming devaluation of the "I " principle, the reality function—which has remained, consequently, undeveloped, and so, wide open to the seizures of completely uncritical mythic identifications.” (1962: 22-23)

Putting the divine power, rather than the individual at the center is surely the tendency of Eastern culture. It is quite well-known in literary circles to mark this difference. Yet, once we move beyond this cultural difference, it is not impossible to reach the key component of light and dark images which appear along with the flying figures; Icarus, Stephen, and the moths. It should be stated clearly that they all transform into something else. All of them become a component of Nature with no regard to their culture. Bachelard expands on this point with a reference to Jung’s analysis of the relationship between moth and candle and also draws attention to one of Goethe’s poems in his *Divan*. He aims to show the power of fire as an initiator of dreams after discussing the points denoted by Jung who explains the tragedy of the moth in his work “The Songs of the Moth.” Furthermore, he compares one of Goethe’s poem titled “Selige Sehnsucht” and finds a similarity between the symbolism of Eastern and Greek tradition and insists on the relationship between the journey of moth used in Sufi literature and soul which is represented by a butterfly in Western literature (2008: 66). The pervasive idea in these texts is “Die, renew your being” (2008: 66). According to Bachelard, Goethe discovered the affinity between Eastern and Western symbolism with regard to the fire and moth image. This very affinity between Eastern and Western literary culture leads us to a conclusion; Wings let our souls rise with the aim of being transformed into something else. Icarus, The Candle, and the Moth and A

Portrait bring together human's need to be transformed into something else, showing the basic rule of nature...

Conclusion

In this study, a cross-cultural examination is provided through *Icarus, A Portrait of the Artist* and *The Candle and the Moth*. The image of light and darkness with a recurrent motif of flight is central to the discussion of the texts. Icarus flies high and likewise; Stephen tries to fly away from the nets of his country aiming at reaching the light; the source of art to become an Artist. The moths are enchanted by the light of divine power to be in union with God. It appears evident that the images of light and darkness have culture-specific features that take the form of repression of the authority and the desire to escape it in both *Icarus* and *A Portrait of the Artist*. On the other hand, moths desire to burn passionately in *The Candle and the Moth*. In considering the motivation of each character, the goal of the characters reflects the difference between the cultural attitude of East and West. The individual's major need to possess free will is notable in *Icarus* and *A Portrait of the Artist* while the reason is required to be eliminated in *The Candle and the Moth*. However, more important than this is the power of myths that brings us into close contact with another culture, showing the universal implications of the image of light as a transformative power. What makes them similar to each other is that they are tempted by the desire of being transformed into something else. The key inspiration of each text is transformation through a flight and challenging darkness by reaching the light. Hence, human's need to be transformed into something else is fictionalized in these works no matter to which culture they belong.

We are part of the world in constant transition and we all have a personal journey of change. Accordingly, myths are valuable, marking this very truth. The soul which is represented in all texts by the flying figures reflects human's basic need to set off what is Unknown which is culturally shaped but is shapeless in essence.

Works Cited

- Armutlu, Sadık (2009). "Kelebeğin Ateşe Yolculuğu: Klasik Fars ve Türk Edebiyatında Şem'ü Pervane Mesnevileri." *Türkiyat Araştırmaları Enstitüsü Dergisi*, 39: 877-907.
- Armutlu, Sadık (2014). "Klasik Türk Edebiyatında Şem'ü Pervaneler ve Lami'i Çelebi'nin Şem'ü Pervane Mesnevisi", *Doğu Esintileri*, 2: 137-176.
- Attar, Feridüddin (2016). *Mantıku't-Tayr*. İstanbul: Türk Edebiyatı Vakfı.

- Bachelard, Gaston (2008) *Mumun Alevi*. İstanbul: İthaki.
- Bachelard, Gaton (1964). *The Psychoanalysis of Fire*. Alan C. M. Ross (Çev.), London: Routledge.
- Backus, Margot Gayle (2016). *Scandal Work: James Joyce New Journalism and the Home Rule Newspaper Wars*. Indiana: Notre Dame University.
- Campbell, Joseph (1962). *Oriental Mythology: TheMasks of God. Vol II*. London: Seeker&Warburg.
- Campbell, Joseph (2004). *The Hero with a Thousand Faces*. Oxford: Princeton University.
- Demirel, H. Gamze (2007). “Şem ve Pervane'nin İçsel Yolculuğuna Dair Felsefi bir Yaklaşım”. *Hacettepe Üniversitesi Türkiyat Araştırmaları*, 5: 135-143.
- Eliade, Mircae (1987). *The Sacred and the Profane: The Nature of Religion*. New York: a Harcourt Brace & World, Inc.
- Fiske, John (1914). *Myths and Myth-makers. Old Tales and Superstitions Interpreted by Comparative Mythology*. Boston: Houghton.
- Gohrab, Seyed A. A. (2010). “My Heart is the Ball, Your Lock the Polo-Stick: The Development of Polo Metaphors in Classical Persian Poetry” *The Necklace of the Pleidas: 24 Essays on Persian Literature, Culture and Religion*. Franklin Lewis and Sunil Sharma. (ed.), Holland: Leiden University.
- Hillmann, Michael Craig. (2010). The Title of Hed_yat'sBuf-e Kur [(The) BlindOwl]]. *The Necklace of the Pleidas: 24 Essays on Persian Literature, Culture and Religion*. Franklin Lewis and Sunil Sharma. (ed.),Hollanda: Leiden University Press.
- Joyce, James. (2004). *A Portrait of the Artist as a Young Man and Dubliners*. New York: Barnes&Nobles Classics.
- Kantar, Mehmet (2009). *Fehmi ve Şeyh Abdullah-i Şebisteri-i Niyazi'nin Şem'ü Pervane Mesnevileri*. İstanbul: İnsan.
- Karaca, Derya (2018). “The Usage of The Candle and the Moth in Classical Turkish Poetry”. *Uluslararası Sosyal Araştırmalar Dergisi* 61:114-136.
- Kronegger, Marlies (1988). “The Tempestuous Conflict of the Elements in Baroque Poetry and Painting”. *Poetics of the Elements in Human Condition: The Airy Elements in Poetic Imagination*. Anna Terasa Tymieniecka(ed.), Springier Scienc eand Business Media, B.V.
- March, Jenny. (2001) *Classical Mythology*. London: Cassell&Co.
- Pala, İskender. (2004) *Ansiklopedik Divan Şiiri Sözlüğü*. İstanbul: Kapı.
- Ovid (1958). *Ovid the Metamorphoses*. Horace Gregory (ed.), New York: The.

- Randles, Beverly Schlack (1988). "Flannery O'Connor: the Flames of Heaven and Hell". *Poetics of the Elements in Human Condition: The Airy Elements in Poetic Imagination*. Anna Terasa Tymieniecka (ed.) Springier Science and Business Media, B.V.
- Rojcewicz, Stephen (2017). "James Joyce's Dedalus: Transformations of Ovid, Vergil and Plato". *A Journal of Translation and World Literature*. 32: 67-79.
- Sharma, Sunil (2010). "Novelty, Tradition and Mughal Politics in Nau'i's *Süz u Gudaz*." *The Necklace of the Pleidas: 24 Essays on Persian Literature, Culture and Religion*. Franklin Lewis and Sunil Sharma (ed.), Hollanda: Leiden University Press.
- Shea, Daniel M. (2014). *James Joyce and the Mythology of Modernism*. Koray Melikoğlu (ed.), Germany: İbidem.
- Tanpınar, Ahmet Hamdi (2011). *Edebiyat Üzerine Makaleler*. İstanbul: Dergâh.
- Onay, Ahmet Talat (2007). *Açıklamalı Divan Şiiri Sözlüğü*. (haz.) Cemal Kurnaz. Ankara: Berikan.