

THE SNOTGREEN SEA: WATER AS METAPHOR IN JOYCE'S *ULYSSES*

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Abstract. *This paper explores the metaphorical meanings of water in Joyce's Ulysses within the mythology of water newly established in Modernism via interpretations of ancient myths by the first anthropologists and psychologists. Special regard is accorded to the symbolic journey over water, in which the hero is disintegrated, but then also regenerated by water.*

Water in Ulysses is associated with exile from home, sanity, and stability, towards all that is primitive, irrational, or otherwise disturbing. As Protean prime matter, water is animalistic and feminine, and connected with sexuality, procreation, and motherhood. The Hades of 'Hades' and the Hell of 'Circe' are entered through water and contain all the watery horrors of the material. Death by water, which might bring regeneration with it, is amply alluded to and linked with lustral waters and baptism. Treasure yielded and represented by water includes unity, art, and the waters of life. It is suggested in the novel that a middle way might be found between the extremes of spirit and matter, objectivity and subjectivity, Scylla and Charybdis.

Key words: *water, metaphor, Ulysses*

The era of Modernism commenced with an enhanced interest in the disturbing but fundamental 'others' – the material, the animalistic, the primitive, and the unconscious – opposed to the stable world of civilization and reason. These were seen as forming the dark, fluid, and chaotic basis of the world and humankind, and were commonly associated with water. Interpretations and reinterpretations of ancient myths further helped establish a distinctive mythology of water, reiterating and adding such symbolic meanings as life, womanhood and motherhood, female fertility, prime matter, the fish and the serpent, primordial chaos and darkness, the monstrous, the chthonic, destruction, dissolution, death, and rebirth.

This mythology of water has at its core the story of *Nekyia*, a symbolic night journey over water. The journey begins with the hero's exile from the rational, stable civilized

world, and descent into the irrational, chaotic, watery depths of the unconscious and prime matter. In this underwater Hades or Hell, the hero is confronted with the watery beast that is the basis of carnal life at whose hands he suffers a symbolic death, which leads to a rebirth. The beast is often a guardian of precious life-giving treasure, and the victorious hero is allowed to take the spoils with him back to the surface.

Joyce wrote his *Ulysses* in voluntary exile from his native Ireland, during the insanity of the Great War, while battling the insanity of his daughter in which, as Edel would have it, he saw 'the projections of his own capacity for disintegration.' (Edel 1982: 105) Stability and solidity were as far removed from him as conceivable.

The novel can be seen as a journey over water on several levels. The ubiquity of the sea and the river in *Ulysses* is quite literal. Tracing the wanderings of Odysseus and Telemachus, Bloom's and Stephen's water journeys are symbolic. Both Stephen and Bloom are in a way exiled from their true homes and wander in search of them and each other. Both, to their horror or amusement, discover the material and maternal basis of life, most often experienced and expressed through water, and are finally immersed into the chaotic watery hell of 'Circe,' from which they emerge unscathed, if not radically altered. Water is also significantly present in individual metaphorical expressions and even in well-placed clichés.

1. SEABEDABBLED: JOURNEY, EXILE, DESCENT

Water is often viewed in *Ulysses* as the conduit of civilization and colonization, however ironic and problematic these are. Stephen sees the Englishman Haines as 'the seas' ruler' with 'seacold eyes.' (Joyce 1992: 37) Bloom, musing on the 'enormous dimensions of the water about the globe' realizes 'what it meant, to rule the waves.' (Joyce 1992: 727) Ruling the waves, apart from the literal fact of controlling and sailing the majority of the world's seas, also means controlling the waters of savagery and passions. This act of control appears to be so successful in some nations that the civilization of Rome and England consequently consists, according to professor MacHugh, only of sewers and water closets: 'The Roman, like the Englishman who follows in his footsteps, brought to every new shore [...] only his cloacal obsession.' The wild Irish, 'nature's gentlemen,' were, on the other hand, 'partial to the running stream' (Joyce 1992: 166-167) for their toiletries. Controlling the waters, through imperialism, sailing, or waterworks, is the equivalent of civilization. Both controlling the waters and the waters themselves are often viewed in rather negative terms.

Sailing is robbed of its mystique and presented as merely a thankless, difficult, and dangerous job. Bloom remembers often seeing a 'superannuated old salt,' a washed out sailor, sitting and staring listlessly, and concludes that 'he had tried to find out the secret for himself.' This is an allusion to Longfellow's poem 'The Secret of the Sea,' in which an old helmsman is asked to teach his bewildered auditor a song of the sea: 'Wouldst thou,' – so the helmsman answered, / 'Learn the secret of the sea? / Only those who brave its dangers / Comprehend its mystery!' (Longfellow 1922: 104-105) Bloom cynically conjectures that 'the odds were twenty to nil there was really no secret about it at all,' but 'the sea was there in all its glory and in the natural course of things somebody or other had to sail on it and fly in the face of providence.' (Joyce 1992: 727) The dreadful life of sailors is often illustrated in the novel.

The sailors mentioned in *Ulysses*, primarily Odysseus, but also Sinbad, the Ancient Mariner, Robinson Crusoe, the Flying Dutchman, and Murphy, are all representatives of the same figure of the exiled, wandering sailor, striving to return home. Both Stephen and Bloom are keyless and exiled from their versions of the Omphalos, which is for them in itself an already exiled state. Stephen, in exile from his voluntary exile in Paris, remembers his Icarus-like flight and fall: 'You flew. Whereto? Newhaven-Dieppe, steerage passenger. Paris and back [...] Seabedabbled, fallen, weltering.' (Joyce 1992: 270) Memories of Paris remind Stephen of Kevin Egan's political exile in France: 'They have forgotten Kevin Egan, not he them. Remembering thee, O Sion.' (Joyce 1992: 54-55) The sea Stephen is looking at, and the sea he envisages Egan looking at in France, merge with the rivers of Babylon, symbolically linking the Irish and the Jews, Stephen and Bloom, in their lack of a true home and homeland.

Bloom is, as a Jew, exiled by definition, but he is also exiled from both his Jewishness and his Irishness, having a Jewish father and an Irish mother. The citizen calls Bloom 'Ahasuerus' and Mulligan dubs him both the 'wandering jew' and 'ancient mariner.' (Joyce 1992: 279) Bloom thus embodies both figures Martin sees as representing exile in *Ulysses*: 'the wandering sailor' and 'the Wandering Jew.' (Martin, 1990: 49, 62-63) The same imagery of wandering the seas and suffering their trial is employed for Shakespeare, who was, in Stephen's words, 'Shipwrecked in storms dire, Tried, like another Ulysses, Pericles, prince of Tyre,' suffered in a 'whirlpool' of his own passions, and was finally reduced to being 'the sea's voice.' (Joyce 1992: 250-252) Another link between water and unruly passions is made when Stephen reflects on the Irishmen on the beach that 'Their blood is in me, their lusts my waves.' (Joyce 1992: 56) This also helps establish a connection between water and blood, as well as a link between water and uncouth, primitive life.

The unpleasantness of water as common life to Stephen is more explored in *A Portrait of the Artist as a Young Man*. Stephen, having received a prize, establishes his 'commonwealth,' trying to introduce order, elegance, and culture into the Dedalus family. The commonwealth collapses when he spends all his money, but Stephen's explanation is somewhat different and interesting for its imagery:

He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. Useless. From without as from within the waters had flowed over his barriers: their tides began once more to jostle fiercely above the crumbled mole. (Joyce 1996: 111)

'Order' and 'elegance' are here opposed to the 'sordid tide of life.' The same imagery appears in a description of Stephen's pride: 'To merge his life in the common tide of other lives was harder for him than any fasting or prayer.' (Joyce 1996: 172) Temptation, especially sexual, is also experienced by Stephen in terms of water: 'He seemed to feel a flood slowly advancing towards his naked feet and to be waiting for the first faint timid noiseless wavelet to touch his fevered skin.' (Joyce 1996: 173) Stephen is disturbed by the chaotic carnality of the bathers he sees: 'The mere sight of that medley of wet nakedness chilled him to the bone.' (Joyce 1996: 191) Throughout the book, water is for Stephen associated with all that is unpleasant, disturbing, uncouth, or carnal, and this tendency continues and develops in *Ulysses*.

Water is also disturbing as the irrational, feminine element. It is apparent in the cliché that describes Bloom as 'all at sea.' Stephen, walking with his eyes closed in 'Proteus,' ponders what 'If I fell over a cliff that beetles o'er his base.' (Joyce 1992: 45) This is an

allusion to *Hamlet*, as is 'So in the moon's midwatches I pace the path above the rocks, in sable silvered, hearing Elsinore's tempting flood,' (Joyce 1992: 55) which is the threat of insanity. Both come from Horatio's warning to Hamlet of the apparition:

What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form
Which might deprive your sovereignty of reason,
And draw you into madness? Think of it.
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fadoms to the sea
And hears it roar beneath. (I. iv. 69-78)

Water is in all these quotes closely linked to the threat of madness. Irrationality is in *Ulysses* watery and decidedly of the feminine gender. Sirens are consequently described as 'enemies of man's reason,' (Joyce 1992: 775) and Mina Purefoy, the fertile mother, is dubbed 'goddess of unreason.' (Joyce 1992: 351)

Reflecting on the uncontainable nature of women, Bloom compares them to the sea: 'Woman. As easy stop the sea.' (Joyce 1992: 351) Water is everywhere in *Ulysses* associated with volatility, instability, and mutability. Bloom muses that one 'Can't bring back time. Like holding water in your hand.' (Joyce 1992: 213) Before his bath, pondering that the heat wave will not last, Bloom uses the cliché 'Always passing, the stream of life.' (Joyce 1992: 107) Standing by the river, he again notes that water is 'always flowing in a stream, never the same,' because 'life is a stream.' (Joyce 1992: 193)

2. OUR MIGHTY MOTHER: WOMAN, ANIMAL, BODY

Water is, naturally, seen in *Ulysses* as protean, which befits prime matter. As Bolt would have it,

We all emerge from the endless material flux and eventually merge with it again. The sea, of course, is the symbol of that flux. She is our mother because it is from the flux that our bodies emerge. The maternal and the material are etymologically linked, and evolutionary theory locates the origin of life in the ocean. (Bolt 1992: 125-126)

Stephen, fearing water as common life, also fears water as the common life of all, the inconsistent, mutable prime matter.

Water as protean prime matter is closely linked with the animalistic. The dog at the beach reminds Stephen, in quick succession, of a hare, a buck, a bear, a wolf, a calf, a fox, a pard, and finally a panther, the 'all-beast.' (Bolt 1992: 125-126) The sea similarly changes shapes and resembles several animals: 'They are coming, waves. The white-maned seahorses, champing, brightwindbridled, the steeds of Manaan.' (Joyce 1992: 47) Approaching the dog, the waves are described as 'the wavenoise, herds of seamorse. They serpented towards his feet.' (Joyce 1992: 57-58) The images of the sea and the dog are directly connected through Proteus, the sea-god of the *Odyssey* who tricks by 'taking the

shape of every creature that moves on earth, and of water and of portentous fire.' In an attempt to escape Menelaus, he becomes 'a bearded lion, a snake, a panther, a monstrous boar; then running water, then a towering and leafy tree.' (Homer 1984: 44-45) Water and animalistic nature are likened via their literally Protean mutability.

Water, matter, and the animalistic are firmly linked at the very beginning with the mother as giver of life but subject to death. Stephen's snotty handkerchief, the result of a bodily function, inspires Mulligan to coin a new epithet for the sea, 'The snotgreen sea,' almost simultaneously also hailing the sea as Swinburne's 'great sweet mother.' (Joyce 1992: 3) This produces an instant association in Stephen's mind between the sea as the universal mother and his own mother's deathbed vomit: 'The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting.' (Joyce 1992: 4) The 'great sweet mother' as the source of life and the 'bitter waters' vomited by his 'beastly dead' mother merge in Stephen's mind in the image of water. It is at this moment that Mulligan calls Stephen 'poor dogsbody,' (Joyce 1992: 5) which means a servant, but also reminds Stephen of the material, mortal nature of all creatures. This becomes apparent when, spotting the dead dog, he reflects 'Here lies poor dogsbody's body.' (Joyce 1992: 58)

The animalistic, material, mutable, mortal nature of nature greatly upsets Stephen, which is evident in his phobias. While Joyce and Stephen shared the fear of thunder and dogs, it appears not to have been the case with hydrophobia. Stephen claims 'I am not a strong swimmer. Water cold soft,' (Joyce 1992: 57) while 'young Joyce' was in fact 'an expert swimmer.' (O'Connor 2004: 46-47) It is possible to find in this an indication that Stephen's hydrophobia is symbolically very significant, especially as it is overtly connected with his fear of dogs – Stephen reproaches himself that Mulligan 'saved men from drowning and you shake at a cur's yelping.' (Joyce 1992: 57) Mulligan has no fear of water or matter, being a student of medicine, but for Stephen, the aspiring poet, that his mother should be 'beastly dead,' and that man should be merely a beast, an animal, no more than a dog (which for Brooks symbolizes that medicine is the new religion, and not poetry), are quite unpleasant notions. (Brooks 1971: 72) Conveniently, already linked with matter, femininity, and water, 'dog' is also the reversed 'God' of the Black Mass.

Stephen envisages his sloth as a serpent-like sea-beast, 'in my mind's darkness a sloth of the underworld, reluctant, shy of brightness, shifting her dragon scaly folds,' (Joyce 1992: 30) immediately afterwards opposed to the soul, 'the form of forms.' (Joyce 1992: 31) As he is contrasting serpents and spirit, matter and form, his students read in Milton's 'Lycidas' of 'Him that walked the waves,' which in this context acquires the additional meaning of Christ taming and conquering watery matter with spirit. The serpent, perceived as amorphous and associated with water, is the ultimate animalistic representation of prime matter, especially as the Uroboros, or cosmic serpent, and Ellmann even contends that the intention behind *Ulysses* both beginning and ending with an 's' is 'so that the serpent has his tail in his mouth at last.' (Ellmann 1972: 162)

The serpent is in *Ulysses* also a representative of evil and sexuality. It is stated that a priest does not perform extreme unction on a 'woman's unclean loins, of man's flesh made not in God's likeness, the serpent's prey.' (Joyce 1992: 16) This is not only a reference to Eve's incident in the Garden, as is apparent from the musings of young Stephen in the *Portrait*:

The serpent, the most subtle beast of the field. [...] Who made it to be like that, a bestial part of the body able to understand bestially and desire bestially? [...] His soul sickened at the thought of a torpid snaky life feeding itself out of the tender marrow of his life and fattening upon the slime of lust. (Joyce 1996: 159)

A woman's loins are, then, the prey of the male sexual organ as well.

Sins, especially sexual, are perceived as liquid, as can be seen in the description of Stephen's confession: 'His sins trickled from his lips, one by one, trickled in shameful drops from his soul, festering and oozing like a sore, a squalid stream of vice. The last sins oozed forth, sluggish, filthy.' (Joyce 1996: 164) Water is everywhere in *Ulysses* viewed as conducive to sexuality and lust. Molly remembers that 'those Officers uniforms on shore leave made me seasick,' (Joyce 1992: 897) and fantasizes about going 'around by the quays there some dark evening where nobodyd know me and pick up a sailor off the sea.' (Joyce 1992: 925) Though Bloom's rowing on one occasion almost drowns them both, Molly admits that 'the smell of the sea excited me of course.' (Joyce 1992: 908) Bloom ponders masturbating in the bath, where he reads Martha's letter, justifying the idea with 'Water to water.' (Joyce 1992: 105) Sexual lust is, however, more associated with women than men.

Woman is consistently and repeatedly linked with both water and those concepts that water is otherwise linked with. The woman on the beach in 'Proteus' is explicitly associated with water in Stephen's mind: 'Tides, myriadislanded, within her, blood not mine, *oinopa ponton*, a winedark sea.' (Joyce 1992: 60) Scott explains that the 'tides represent the female body; they are also internal, menstrual, periodic; she is flow.' (Scott 1987: 117)

Stephen further reflects: 'Behold the handmaiden of the moon.' (Joyce 1992: 60) Woman, water, and the moon are then associated explicitly and quite exhaustively in 'Ithaca.' While the Blessed Virgin Mary, surrendered to the spirit, says of Herself that She is the 'handmaiden of the Lord,' Brooks explains that woman 'now has to be regarded as the handmaiden of the moon, subject to the biological process and bound to the cycle of menstruation and gestation measured off in lunar months.' (Brooks 1971: 77-78) Woman is to be considered as merely body: 'She is a hoary pandemonium of ills, enlarged glands, mumps, quinsy, bunions, hayfever, bedsores, ringworm, floating kidney, Derbyshire neck, warts, bilious attacks, gallstones, cold feet, varicose veins.' (Joyce 1992: 555) Adams complains that Joyce's 'preference was always for considering woman a sexual animal rather than a rational or sensitive human being.' (Adams 1962: 56) Molly's posterior is, fittingly, described as 'expressive of mute immutable mature animality.' (Joyce 1992: 867)

Woman, like water, is fully material and radically opposed to the spirit. Gilbert explains that Joyce offered no corresponding Art for Molly in his table 'for she is a manifestation of Nature herself, the antithesis of art.' (Gilbert 1963: 39) Stephen of *Stephen Hero*, disgusted by 'the general attitude of women towards religion,' which is 'no spirit of chastity,' but mere 'menial fear,' in chapter 25 of the book 'toyed also with a theory of dualism which would symbolise the twin eternities of spirit and nature in the twin eternities of male and female.' (Mason 1972: 31) Joyce told Frank Budgeon that Molly was intended to represent 'perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent *Weib*.' (Ellmann 1959: 288) Adams asserts that the reason Joyce created this Molly was that he was 'severely disappointed because his non-intellectual wife did not pay sufficient tribute to his intellectual accomplishments. In his failure to transcend this rather specific situation, he has sharply limited his image of the female sex.' (Adams 1962: 41)

This inherent and exclusive carnality of woman is not necessarily viewed negatively. Bloom reminisces of the day he proposed to Molly: 'Softly she gave me in my mouth the seedcake warm and chewed.' (Joyce 1992: 224) Ellmann sees in this scene a variation on the theme of Eden, when Eve fed the fruit to Adam, but this time sans the serpent, as Molly, without any grave consequences, 'says yes to her husband, to the flesh, and to all this neo-pagan world.' (Ellmann 1957: 56) Molly is consequently dubbed Gea-Tellus, the Earth, earthly and fleshly, indifferent and opposed to the spirit. In the same vein, Mulligan hails 'the foam-born Aphrodite. The Greek mouth that has never been twisted in prayer.' (Joyce 1992: 257) Water and woman are starkly opposed to the spirit. The exception, in Catholic doctrine and in Gerty's mind, is the woman who is 'a beacon ever to the storm-tossed heart of man, Mary, star of the sea.' (Joyce 1992: 449)

Water is especially associated with woman as mother. Female fertility is seen in watery terms in Bloom's 'A liquid of womb of woman.' (Joyce 1992: 369) In the bath, Bloom feels as 'in a womb of warmth.' (Joyce 1992: 107) Water as prime matter is often associated or even equated with a mother's blood as the substance of humans. Stephen ponders how Cyril's mother loved 'his weak watery blood drained from her own' (Joyce 1992: 33) Mulligan's and Swinburne's 'great sweet mother' is also Mulligan's and Homer's *oinopa ponton*, the 'wine-dark sea,' and multiple connections of water, blood, and wine exist in the novel. Wine and water become the Blood of Christ in the Eucharist, but Mulligan mocks it with only water in the opening scene, soon afterwards making a jocular reference to Christ turning the water into wine in Cana. The 'genuine Christine' he mentions, apart from being a reference to the Black Mass, is Molly, for as Christ shed blood and water on the cross, so she sheds water and blood on the chamberpot, when 'its pouring out of me like the sea.' (Joyce 1992: 914) In Ellmann's understanding,

the body of God and the body of woman share blood in common. In allowing Molly to menstruate at the end Joyce consecrates the blood in the chamberpot rather than the blood in the chalice, mentioned by Mulligan at the beginning of the book. For this blood is substance, not more or less than substance. The great human potentiality is substantiation, not transubstantiation or subsubstantiation. It is this quality which the artist has too, in that he produces living human characters, not ethereal or less than human ones. It is human blood, not divine. Menstruation is Promethean. (Ellmann 1972: 171)

Blamires offers a more religiously orthodox interpretation, according to which, as Molly urinates and menstruates, 'blood as well as water flows from her, reminding us of our double inheritance, as natural men born into the order of nature and as Christians saved by the redeeming Blood.' (Blamires 1967: 246)

3. WATERS: BITTER DEATH: HELL, DESERT, DEATH

The body of woman and mother becomes associated with death, desolation and the desert, as does water itself, when contemplations on the Dead Sea merge in Bloom's mind with the old woman he sees:

Vulcanic lake, the dead sea: no fish, weedless, sunk deep in the earth. No wind would lift those waves, grey metal, poisonous foggy waters. Brimstone they called it raining down: the cities of the plain: Sodom, Gomorrah, Edom. All

dead names. A dead sea in a dead land, grey and old. Old now. It bore the oldest, the first race. A bent hag crossed from Cassidy's clutching a noggin bottle by the neck. The oldest people. Wandered far away over all the earth, captivity to captivity, multiplying, dying, being born everywhere. It lay there now. Now it could bear no more. Dead: an old woman's: the grey sunken cunt of the world. (Joyce 1992: 73)

Female fertility and sexuality are often associated with death, womb with tomb. Stephen connects in his mind 'Bridebed, childbed, bed of death,' (Joyce 1992: 60) and Bloom reverently enters 'the bed of conception and of birth, of consummation of marriage and of breach of marriage, of sleep and of death.' (Joyce 1992: 862) Stephen aptly produces the word 'Oomb, allwombing tomb,' (Joyce 1992: 60) and Mina Purefoy's three days of labor associate her womb with Christ's tomb. Scott interprets that 'Circe's cave, as represented in the brothel, is womb that threatens death. The spectre of Stephen's mother is well prepared for.' The fact that Stephen's mother is dead links in his mind womanhood with death. (Scott 1987: 94) Molly rightly notices of men that 'they're all mad to get in there where they come out of,' (Joyce 1992: 902) and Bloom notices of women: 'Extraordinary the interest they take in a corpse. Glad to see us go we give them such trouble coming.' (Joyce 1992: 108) Birth, death, and women are all associated with water: 'Washing child, washing corpse' (Joyce 1992: 486) are both traditionally women's work. Murphy the sailor states that his wife believes him dead, 'Rocked in the cradle of the deep,' (Joyce 1992: 720) which connects birth, death, and water.

The arrival into Hades is effected through water and carnality. Bloom's bath awakens in him an amused awareness of the bodily, and the next chapter finds him with the dead of Dublin. The four rivers of Hades, *Styx*, *Acheron*, *Cocytus*, and *Pyriphlegethon*, represented by the four Dublin rivers, the Dodder, the Royal and Grand Canals, and the Liffey, are all crossed to reach the cemetery, where Bloom is compelled to exclaim, much like Dante did in Hell: 'How many!' (Joyce 1992: 144) Bloom, according to Joyce's notes, faces there 'the descent into Nothingness,' (Bolt 1992: 107) and his secularist Hades is merely the decomposition and non-existence of death. Stephen's doorway to his Hell is the 'Oxen of the Sun,' with its horrors of female fertility and alcoholic intoxication, and it is the Hell of 'Circe.' It is in the 'Circe' episode that the shades are finally met, as Rudy and Dignam emerge, and May appears partly decomposed, with green bile trickling from her mouth, marking for Stephen the climax of bestiality, animality, and carnality. Mulligan repeats that Stephen's mother is 'beastly dead,' accusing him of killing 'her dogsbody bitchbody.' (Joyce 1992: 681) The Black Mass is performed, naked Eve on the altar 'personified by Mrs. Purefoy, that prolific mother.' (Gilbert 1963: 60) The Hell of 'Circe' contains all the horrors of matter, mother, woman, the animalistic and the carnal. It is for Bloom and Stephen also a descent into madness and a dissolution of personality.

Drowning is often mentioned in *Ulysses*. Stephen exhaustively ponders death by water and envisages his dying mother as drowning: 'I could not save her. Waters: bitter death: lost.' (Joyce 1992: 57) He also feels he cannot save Dilly from her 'Salt green death.' (Joyce 1992: 313) Death by water brings peace. Stephen muses on 'Seadeath, mildest of all deaths known to man,' (Joyce 1992: 63) and Bloom recalls that 'Drowning they say is the pleasantest.' (Joyce 1992: 145) The drowned man mentioned in the novel drowns off Maiden's Rock, which, although actually named after some girls who drowned there, signifies for Adams 'disaster at the hands of sirens.' (Adams 1962: 89) Si-

rens are a most perilous combination of women and water, but not the only one in the novel, as Reuben J.'s son who tried to drown also did so because of a girl, and temptresses of all sorts come to men from across the sea, as Deasey observes.

The drowned man of *Ulysses* is associated with the drowned father of *The Tempest* ('Full fathom five thy father lies') and with the protagonist of 'Lycidas' ('Sunk though he be beneath the watery floor'), and could thus signal that the possibility of a sea-change, a rebirth through water, or, most fittingly, a resurrection, exists in *Ulysses*.

4. BITTER WATERS: SEA-CHANGE, RESURRECTION, TREASURE

Birth seems to be inextricable from death in *Ulysses*. Does that imply that death warrants a rebirth? Bloom notes how 'Children always want to throw things in the sea. Trust? Bread cast on the waters.' (Joyce 1992: 497) This is an allusion to Ecclesiastes 11:1, where it is said: 'Cast thy bread upon the waters: for thou shalt find it after many days.' The drowned man, dead for nine days, is likewise expected to resurface that very day, according to popular superstition. Water returns its dead, and anything else sacrificed to it. There are many other references to resurrection in *Ulysses*. Early in the day, a Dignam is buried, and, in the evening, a Purefoy is born. At Dignam's funeral, amused by the vicinity of the Botanic Gardens to the cemetery, Bloom reflects: 'Plant him and have done with him.' (Joyce 1992: 143) What is planted, however, is not done with, but tends to grow, and Bloom concludes that 'It's the blood sinking in the earth gives new life.' (Joyce 1992: 137) In 'Circe,' the fact that he was at a funeral saves him and turns the situation to his advantage. His ritual death warrants his resurrection and the glory of the New Bloomusalem.

Death by water can bring about a transformation. Stephen reflects of the drowned man: 'A seachange this, brown eyes saltblue,' (Joyce 1992: 63) and drowning as 'bitter death' can be interpreted as lustral, as this is a reference to the bitter waters in Numbers 5:11-31. It is commanded here that if a man suspects his wife of adultery, he is to take her to the priest, who will 'take holy water in an earthen vessel; and of the dust that is in the floor of the tabernacle the priest shall take, and put it into the water,' thus making 'the bitter water that causeth the curse,' which the woman must drink. If she is guilty, the bitter water will cause her 'thigh to rot' and her 'belly to swell.' If she is innocent, 'then she shall be free, and shall conceive seed.' The Biblical bitter waters as a punishment for sexual impurity, purgative, and test of purity coalesce with the bitter waters of drowning and of May's death, indicating the possibility of a lustral death by water that cleanses from carnality and impure sexuality. Water can thus be associated with purity as freedom from passions: 'No more desire,' sighs the Nymph in a nun's habit, 'Only the ethereal. Where dreamy creamy gull waves o'er the waters dull.' (Joyce 1992: 661) While Bloom enjoys the warm carnality of his bath, for Stephen washing is lustral water, unpleasant and ineffective: 'They wash and tub and scrub. Agenbite of inwit. Conscience. Yet here's a spot.' (Joyce 1992: 18) His hydrophobia, being described as 'hating partial contact by immersion or total by submersion,' (Joyce 1992: 785) is in part a rejection of his baptism, which is the washing away of sins. The thrice baptized agnostic Bloom has no such qualms: his bath is fondly remembered as the 'rite of John,' or baptism, in the enumeration of the day's events.

Water can be seen as representative of love and unity, as opposed to individuation. In the Hell of 'Circe,' the bitter waters of May's deathbed bile also yield, by association,

'love's bitter mystery,' which are words of the song that Stephen sang to her as she lay dying. Unity is most aptly represented in the novel by Communion, which is mostly associated with liquids, although it exists under both species. Mulligan mocks the Eucharist with the aid of a bowl of water, and Bloom's mind, musing on his nakedness in the bath, utters 'This is my body,' the words of institution, at which, according to Roman Catholic theology, transubstantiation takes place. Bloom and Stephen share 'Epps's massproduct' cocoa, which is most often taken to symbolize their participation in a rite of communion together. (Brooks 1971: 84) 'Making water' is often used for urinating, and 'water' for urine in *Ulysses*. The fact that Bloom and Stephen urinate together represents for Abele 'the true level at which they may be said to feel 'communion,' though not even here is the communion perfect.' (Abele 1954: 361)

'Making water' is also in the novel repeatedly associated with artistic creativity. In 'Proteus,' Blamire interprets, Stephen

relieves himself and the water flows around him. In making water, which runs into the sea, Stephen is involved in the natural flow of life and fertility. The act adds rich overtones to his preceding act of poetic creativity by which a pattern of words pinned down meaning derived from the Protean flux and change of nature. (Blamires 1967: 18)

Art establishes tentative order from chaos, and it is not insignificant that Stephen's only poetic act takes place in 'Proteus.' In the *Odyssey*, Eidothea tells Menelaus how to obtain answers from the prophetic god Proteus, her father: 'If only you could ambush and capture him!' (Homer 1984: 44) One must impose order on watery chaos in order to attain meaning.

Water, apart from unity and art, yields other treasures as well, and Bloom muses on the strand that you 'Never know what you find. Bottles with story of a treasure in it thrown from a wreck.' (Joyce 1992: 497) To Blamires, the end of *Ulysses* marks the appearance of the waters of life, as to him, to enter the mind of Molly Bloom 'is to plunge into a flowing river. If we have hitherto been exploring the waste land, here are the refreshing, life-giving waters that alone can renew it.' (Blamires 1967: 246)

The much needed waters of life do come with the rain that ends the long summer drought. The throwaway announcing that 'Elijah is coming' also announces the advent of life-giving water. The Biblical Elijah, allowed to be the one that controls the waters, says to Baal-worshipping, Jezebel-pecked Ahab that 'there shall not be dew nor rain these years, but according to my word.' God commands him to hide by the brook Cherith and drink of it, while the ravens feed him. When Elijah repairs the altar of God and slays the priests of Baal, the rain finally comes from the sea. (I Kings 17, 18) Bloom, instead of being fed by the ravens on the Cherith, feeds the gulls on the Liffey, and the rain falls on Dublin in the evening, after a drought, without any preceding carnage on his part. He is still dubbed 'ben Bloom Elijah.'

5. IF I HAD LAND UNDER MY FEET: SOLIDITY, SPIRIT, BALANCE

Opposed to the volatile waters of matter in *Ulysses* is the stability of spirit. Stephen the hydrophobe, 'distrusting aquacities of thought and language,' does so because of the 'incompatibility of aquacity with the erratic originality of genius.' (Joyce 1992: 785-786) Spirit is incarnated in 'Him that walked the waves,' and fatherhood as the divine 'con-

scious begetting' of spirit, impossible to humans, is starkly contrasted to the animalistic but real *amor matris*. (Joyce 1992: 266)

This duality between spirit and matter, stability and fluidity, is best seen in the motifs of Scylla and Charybdis. Gilbert explains that 'the sheer, steadfast rock of Scylla and the restless whirlpool of Charybdis, a sea of troubles' represent the 'stability of Dogma, of Aristotle, and of Shakespeare's Stratford' contrasted with 'the whirlpool of Mysticism, Platonism, the London of Elizabethan times.' (Gilbert 1963: 197) According to Ellmann, 'Joyce perceived that protuberant Scylla with six heads might be regarded as male' and 'omnisorbian Charybdis as female,' and the 'way to escape the dangers of Scylla and Charybdis is to mate them.' Ellmann further explains that mating them means finding the middle road between materialism and idealism, but the wording is a bit over-poetic and impossible to substantiate by the actual text.

The two extremes of Scylla and Charybdis are also symbolized by the two banks of the Liffey in 'Wandering Rocks.' Ellmann discloses that in this episode, as Joyce indicates in the Gorman schema, 'not only is the Liffey the Bosphorus, but the European bank of the Bosphorus is represented by the viceroy and the Asiatic bank by Father Conmee,' and, having in mind Joyce's symbology for the two continents, as 'the mind turned outward and inward,' materialism and idealism, the wandering of this episode is an attempt to find the solution to the problem posed by these opposites. The successful passage through the labyrinth, Ellmann continues, is signalized, as Joyce intimated to Gilbert, by the 'Elijah' throwaway which 'floats like the *Argo* between the two Symplegadean banks, as between the North and South walls of the Liffey, and so out to sea.' Ellmann concludes that the 'clue to the labyrinth is to follow the river rather than to come aground on either bank.' (Ellmann 1972: 86-100) Water is here viewed as the middle way between the opposites.

Ellmann's interpretation is at times a bit romantic, but some precarious balance of opposites does seem to be suggested in Joyce's novel. Odysseus is advised by Circe to 'keep closer to Scylla's cliff,' as it is 'far better to lose six men and keep your ship than to lose your men one and all.' (Homer 1984: 145) The dry rock is the wiser, less perilous, and more ascetic choice. While Odysseus is doomed to ultimately suffer the perils of both Scylla and Charybdis, Bloom is allowed to pass unscathed between Stephen and Mulligan, indicating that in the world of *Ulysses* the middle way might exist after all.

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SLINAVOZELENO MORE: VODA KAO METAFORA U DŽOJSOVOM ULIKSU

Danica Igrutinović

Rad analizira metaforička značenja koja ima voda u Džojsovom Uliksu u okviru nove mitologije vode koju je uveo modernizam putem tumačenja drevnih mitova od strane prvih antropologa i psihologa. Posebno se osvrće na simboličko putovanje preko vode, u kome voda rastače, ali zatim i regeneriše junaka.

Voda se u Uliksu povezuje sa izgnanstvom iz stabilnosti doma i zdravog razuma ka svemu što je primitivno, iracionalno, ili na drugi način uznemirujuće. Kao protejska pramaterija, voda je animalna i feminina, povezana sa seksualnošću, rađanjem, i materinstvom. U Had 'Hada' i Pakao 'Kirke' ulazi se kroz vodu, a oni sadrže sve vodene strahote materije. Na smrt davljenjem, koja može sa sobom doneti regeneraciju, često se aludira u romanu, i ona se povezuje sa lustralnim vodama i krštenjem. Blaga koja voda daje i predstavlja uključuju međuljudsko jedinstvo, umetnost, i životodavnu vodu. U romanu se naznačava da je moguće pronaći srednji put između ekstrema duha i materije, objektivnosti i subjektivnosti, Skile i Haribde.

Ključne reči: *voda, metafora, Uliks*