Fantasy Worlds of Gerty and Bloom in Joyce’s “Nausicaa”:
“What Is the Meaning of That Other World?”

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Introduction

“Nausicaa” has been argued in terms of feminist criticism, narrative methods, psychoanalytical studies, postcolonial perspectives, and so on. In the back issues of the *James Joyce Quarterly* of around 1990, we find that even some essays on “Nausicaa” were discussed from the standpoint of post-structuralism, which was at that time very popular among European literary critics. Some well-known critics are Jacques Derrida, Jacques Lacan, and Julia Kristeva. Some Joyceans have tried to analyze the interrelationships of Gerty’s and Bloom’s desires, or the connection between the citizen in “Cyclops” and Gerty in “Nausicaa,” applying the post-structuralist approach to their interpretations of *Ulysses*. Examples include Jules David Law, “‘Pity They Can’t See Themselves’: Assessing the ‘Subject’ of Pornography in ‘Nausicaa,’” *James Joyce Quarterly*, 27 (Winter 1990), 219–39, and Tony E. Jackson, “Cyclops, ‘Nausicaa,’ and Joyce’s Imaginary Irish Couple,” *James Joyce Quarterly*, 29 (Fall 1991), 63–84. In the thirteenth episode of Joyce’s *Ulysses*, we note that Gerty’s and Bloom’s fantasies are extraordinary and extravagant, mostly dominated by amorous imaginations. Their fantasy worlds are contrasted with each other in the narrative perspective as well as in the content.

In the first half of the episode, Gerty’s monologue is full of melodramatic fantasies, which caricature the pulp fiction of the 19th century and the early 20th century. In the second half of the episode, Bloom’s monologue is particularly concerned with a woman’s way of thinking: how women feel, what they think about, and so on.

In this essay, we would like to consider what Gerty’s and Bloom’s fantasy worlds imply respectively, what the significance of the “Nausicaa” episode is on the whole, and what Joyce’s intention was in writing “Nausicaa” in the feminine and masculine perspectives.

I. Who is Gerty?

From the narrative point of view, the text of “Nausicaa” changes its tone of narration with the abrupt question: “But who was Gerty?” (13. 78) Gerty MacDowell appears for the first time in this episode of *Ulysses*, and basically she is the heroine in the episode.

One of the most influential female characters ever created by Joyce is indeed Molly Bloom, but another character, Gerty MacDowell, is unmistakably the most controversial female character next to Molly. In the biographical context, Gerty is modeled after Martha (or Marthe) Fleischmann, according to Joyce’s biographer, Richard Ellmann (Ellmann 448–52). Martha Fleischmann is also partly the model for Martha Clifford in *Ulysses*. Joyce was
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captivated by the coy, young, Swiss woman, when the Joyce family sojourned in Zurich during the years of 1918 and 1919. The memory of their transient rendezvous lingered on in Joyce's imagination until Martha Fleischmann became the prototype of Martha Clifford, Bloom's pen pal, and of Gerty MacDowell, Bloom's voyeuristic object in *Ulysses*.

The name Gerty, as Ellmann suggests, comes from a young woman doctor, Gertrude Kaempffer, to whom Joyce wrote two letters in 1917. (Ellmann 418-19) Also, it derives from Gerty Flint, the heroine of the sentimental novel *The Lamplighter* (1854) by Maria Cummins (1827-66) (Gifford 384). Gerty MacDowell is thought to have herself read “that book *The Lamplighter* by Miss Cummins” (13. 632-33).

It is estimated that “Nausicaa” was composed during the autumn of 1919 in Zurich and in early 1920 in Trieste (Litz 144). In the literary context, therefore, Joyce's encounters with exotic European women in real life lead up to the coincidental, fictional meeting of Gerty and Bloom on the beach in twilight, when the sun is setting about eight o'clock on 16 June, 1904, in Dublin.

In the textual description, Gerty is, “in very truth, as fair a specimen of winsome Irish girlhood as one could wish to see” (13. 80-81). She may be called not only an Irish beauty but also a Greek beauty, because “[t]he waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine Cupid’s bow, Greekly perfect” (13. 87-89).

Gerty experienced “sweet seventeen” (13. 172), but “she would be twentytwo in November” (13. 221-22), so “Gerty would never see seventeen again” (13. 172-73). Time goes on for ever. It is impossible to stop time, so running time is irretrievable. So soon she would grow older to come to marriageable age:

Yes, she had known from the very first that her daydream of a marriage has been arranged. . . . No prince charming is her beau ideal to lay a rare and wondrous love at her feet but rather a manly man with a strong quiet face who had not found his ideal, . . . and who would understand, take her in his sheltering arms, strain her to him in all the strength of his deep passionate nature and comfort her with a long long kiss. It would be like heaven. For such a one she yearns this balmy summer eve. With all the heart of her she longs to be his only, his affianced bride for riches for poor, in sickness in health, till death us two part, from this to this day forward. (13. 194-95, 209-17)

The expression “for riches for poor, in sickness in health, till death us two apart, from this to this day forward” is the vow from the Catholic Marriage Service. But, as Don Gifford suggests, Gerty misquotes the vow, which correctly reads: “from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, until death do us part” (Gifford 387).
Her innocent misquotation is unique in mirroring her ingenuous nature. In his narrative methodology, this is Joyce's intentional device of the false reproduction of the catholic vow. Gerty's dream fantasy might be identified with the heavenly world, which represents the lovely romantic world in which the marriage vow of a young couple is pledged in the wedding ceremony. For Gerty, marriages are predestined in the heavenly world.

In the mythical interpretation, Gerty is considered to be princess Nausicaa, the daughter of Alcinous and Arete. In book VI of *The Odyssey* by Homer, Nausicaa and her maids come out of the town of the Phaeacians to the riverbanks to wash the clothes. After doing the washing, they enjoy bathing in the river, eating food, and playing with a ball in the sunshine. Presently, they are about to set out for home. At the moment, the bright-eyed Athene, the guiding goddess of Odysseus, has ideas of waking up Odysseus, who is just now sleeping in his shelter nearby like a log from too much weariness, and of taking him to the Palace of Alcinous, where afterwards Odysseus is going to tell about his nearly twenty-year period of adventures in wandering. Nausicaa tosses a ball to one of the maids, but it misses her and falls into the flowing river. They all shriek. And Odysseus wakes up with his body almost naked, and happens to meet Nausicaa on the shore. He comes near to her and addresses her:

“Princess, I am at your knees. Are you some goddess or a mortal woman? If you are one of the gods who live in the wide heaven, it is of Artemis, the Daughter of almighty Zeus, that your beauty, grace and stature most remind me. . . . Never have I set eyes on any man or woman like you. I am overcome with awe as I look at you.” (*The Odyssey*, trans. E.V. Rieu 89)

In *The Odyssey*, Nausicaa is rendered a representative of the innocent noble girl: “Nausicaa shone among her maids, a virgin, still unwed” (*The Odyssey*, trans. Robert Fagles 172). Gerty MacDowell, in Joyce's “Nausicaa,” on the other hand, appears to be innocent in a sense, to be sure, but her reveries don't seem to be innocent at all. She pretends not to know about the world of men. The narrator of “Nausicaa” tends to represent her as what he would like her to be, or how he wishes her to behave. When the fireworks at the bazaar begin to be set off, she shows off her particular, exhibitionistic traits rather consciously:

She leaned back far to look up where the fireworks were and she caught her knee in her hands so as not to fall back looking up and there was no-one to see only him [Bloom] and her when she revealed all her graceful beautifully shaped legs like that, supply soft and delicately rounded, and she seemed to hear the panting of his heart, his hoarse breathing, because she knew too about the passion of men like that, hothlooded, because Bertha Supple told her once in dead secret and made her swear she'd never about the gentleman lodger that was staying with them out of the Congested Districts Board that had pictures cut out of papers of those skirtdancers and highkickers and she said he used to do something not very nice that you could imagine sometimes in the bed. (13, 695-706)

Gerty is already aware of Bloom, who is leaning against the rock at a distance away from her. She is a seductive temptress by nature. She is “the latest avatar of the temptress in Joyce's fiction” (Senn 284). As for the characteristics of Gerty, she is often regarded as a virgin temptress.
On the other hand, she is sometimes regarded as a prostitute or a whore. In their overall "Introduction" to *Women in Joyce*, Elaine Unkeless and Suzette Henke point out "the virgin/whore dichotomy dominant in Western culture," summarizing Richard Ellmann's assertion: "Ellmann argues that Joyce never transcended the Catholic urge to stereotype women as untouched virgins or defiled prostitutes" (Henke "Introductory" xii-xiii).

However, Joyce's archetypal or symbolic representations of female characters seem to feminist critics "unconvincing" (Henke "Introduction" xiii). Female characters in Joyce's fiction are dominated by male-oriented culture, indeed. So, one feminist critic asserts that "Joyce's view of women, and of the world in general, is tinged with a specifically male bias" (Henke "Introduction" xiii).

Whether Joyce's characterization of women appears convincing or not, rather vividly, as well as clichédly, are depicted the oppressive situations of women in general in Ireland around the turn of the twentieth century, particularly tyrannical, drunken fatherhood:

Had her [Gerty's] father only avoided the clutches of the demon drink, by taking pledge or those powders the drink habit cured in Pearson's Weekly, she might now be rolling in her carriage, second to none. Over and over had she told herself that as she mused by the dying embers in a brown study without the lamp because she hated two lights or oftentimes gazing out of the window dreamily by the hour at the rain falling on the rusty bucket, thinking. But that vile decoction which has ruined so many hearths and homes had cast its shadow over her childhood days. Nay, she had even witnessed in the home circle deeds of violence caused by intemperance and had seen her own father, a prey to the fumes of intoxication, forget himself completely for if there was one thing of all things that Gerty knew it was that the man who lifts his hand to a woman save in the way of kindliness, deserves to be branded as the lowest of the low. (13. 290-302)

In Joyce criticism, as we have seen, his women characters have been discussed from various critical standpoints. For example, Richard K. Cross suggests that "we may think of her [Gerty] as Emma’s Irish grand-niece," comparing Joyce and Flaubert in the characterizations of their heroines (Cross 99). Accordingly, Joyce's Gerty can be interpreted not only realistically but also archetypically or symbolically. In addition, she may be regarded as Joyce's imaginary, ideal virgin feminine figure. Indeed, there are a number of critical explanations about her, but we could say that "Gerty had her dreams that no-one knew of" (13. 634), which were reproduced in the text by Joyce's sensually flamboyant imagination.

II. Bloom as a Daydreamer

At the beginning of the second half of "Nausicca," Bloom is found imagining Gerty's defectiveness:

Poor girl! That's why she's left on the shelf and the others did a sprint. Thought something was wrong by the cut of her jib. Jilted beauty. A defect is ten times worse in a woman. But makes them polite. Glad I didn't know it when she was on show. Hot little devil all the same. (13. 772-76)
While in the first half of “Nausicaa,” Gerty’s voice parodies cheap romantic novels, in the second half, Bloom’s voice reflects his unique interior monologue. His imagination ranges from the macro to the micro, from the sacred to the profane, and from the spiritual to the material. After escaping from the citizen’s harsh rebuke at the Barney Kiernan’s pub, Bloom visits Mrs. Dignam in Sandymount to console her on her husband’s death. And then, he comes to the beach as if consoling himself after his daylong journey around the city. In this place, for the first time, he meditates upon the adventurous incidents of the day: “Long day I’ve had. Martha, the bath, funeral, house of Keyes, museum with those goddesses, Dedalus’ song. Then that bawler in Barney Kiernan’s” (13. 1214-16).

“Martha” is Martha Clifford, Bloom’s secret pen pal, who sends him a typewritten letter. Bloom exchanges letters with Martha to solace his loneliness, using the pseudonym of Henry Flower. Bloom remembers how she reproaches him in the letter:

I am awfully angry with you. I do wish I could punish you for that. I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word?” (5. 243-46)

Interestingly, the misspelled “world” of “that other world” should be “word,” with the letter “l” added mistakenly and unconsciously. In Bloom’s stream of consciousness, however, “world” instead of “word” prevails through the day, and very frequently occurs to him with some alterations: “I called you naughty darling because I do not like that other world. Please tell me what is the meaning... Tell me who made the world” (8. 327-29).

“Tell me who made the world” seems to be a very curious and abrupt question. In a theological sense, it may be a hard question to answer. In Bloom’s mind, the terms of “word” and “world” are so confused with each other that the terms are frequently used interchangeably.

And moreover, we don’t know exactly which word or expression in his previous letter made her so angry as to say she would like to “punish” him strongly. In “Nausicaa,” we find Bloom erasing the letters which he has inscribed in the sand of the strand before finishing the sentence: “I... AM. A” (13. 1258-64).

While inscribing the letters with a stick to send Gerty a message, Bloom mingles with Martha and Gerty in his daydream:

Mr Bloom with his stick gently v vexed the thick sand at his foot. Write a message for her. Might remain. What?
I.
Some flatfoot tramp on it in the morning. Useless. Washed away. Tide comes here. Saw a pool near her foot. Bend, see my face there, dark mirror, breathe on it, stirs. All these rocks with lines and scars and letters. O, those transparent! Besides they don’t know. What is the meaning of that other world. I called you naughty boy because I do not like.
AM. A.
No room. Let it go.
Mr Bloom effaced the letters with his slow boot. Hopeless thing sand. Nothing grows in it. All fades. (13. 1256-67)
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To make the sentence "I AM A..." complete, many critics have tried to fill in the blank: "I am a man," "I am a lover," "I am a human being," and "I am a fool" (Henke 147). William York Tindall implies that "Bloom's 'A' stands for Alpha (or God)" (Tindall 195). Fritz Senn presents some possibilities: "I am a cuckold," "I am a naughty boy," "I am alone," whatever. However, he offers another possibility: "There is a faint adumbration of Jehovean I AM THAT I AM" (Senn 294–95).

Interestingly enough, Richard Gerber insists on his anagrammatic interpretation that "I am a male," because Bloom inverts his observation that Gerty is "lame" (Gerber 520).

Among all these possible choices, we could choose the word "naughty," because of the associations of women or girls in his illusory world always remind Bloom of sexual fantasies:

> O sweety all your little girlwhite up I saw dirty bracegirdle made me do love sticky we two naughty Grace darling she him half past the bed met him pike hoses frillies for Raoul de perfume your wife black hair heave under enbon señorita young eyes Mulvey plump bubs me breadvan Winkle red slippers she rusty sleep wander years of dreams return tail end Agendasht swoony lovely showed me her next year in drawers return next in her next her next. (13. 1279-85)

To take further exemplification, Bloom transforms himself into the devilish, lustful male in his hallucinatory world: "(he [Bloom] whispers in the ear of a blushing waitress and laughs kindly) Ah, naughty, naughty!" (15. 1609–10)

In "Nausicaa," Gerty and Bloom are completely engrossed in inventing their ideal, but immoral world:

> He [Bloom] was eying her [Gerty] as a snake eyes its prey. Her woman's instinct told her that she had raised the devil in him and at the thought a burning scarlet swept from throat to brow till the lovely colour of her face became a glorious rose. (13. 517-20)

At this very moment, Bloom is very likely to be possessed by an evil spirit, which eventually drives him into the desired language of the world. An indescribably sexual world of desire begins to penetrate into his "almost maddening" (13. 511) masturbatory fantasy, which is consummated in the end: "Mr Bloom with careful hand recomposed his wet shirt. O Lord, that little limping devil. Begins to feel cold and clammy. Aftereffect not pleasant. Still you have to get rid of it someway" (13. 851–53).

In contrast with his devilish fantasy, Bloom sometimes meditates upon birth, aging, illness, and death, which compose of the four pains, as if he were a philosopher of life. When he recalls the sweet days of young Molly and him, Bloom cannot help but bemoan growing older and older: "Never again. My youth. Only once it comes. Or hers" (13. 1102–03). In Giacomo Joyce, Joyce himself reflects upon the transient young days: "Youth has an end: the end is here. It will never be" (Joyce, Giacomo Joyce 16). Sufferings, thus, originate from these four pains which are preached as the principal doctrine of Buddhism: "Don't know what death is at that age" (13. 1188–89). In this quotation, we easily remember the impressive sentence from Wordsworth's poem "We are seven": "A simple child/...What should it know of death?" (Wordsworth 65)

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One of the peculiar thoughts that occupies Bloom all day long is the longing for the eastern exoticism: “The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them. Wonder is it like that” (5. 29–31). Even among the narrator’s list of “many Irish heroes and heroines of antiquity” (12. 176) is “Gautama Buddha” (12. 197). Bloom imagines “Buddha their god lying on his side in the museum” (5. 328).

Bloom’s realization that “[a]ll fades” (13. 1267) seems to originate from the Buddhist preaching that there is nothing that does not change nor perishes in the visible world, so seek for what does not perish but remains for ever in the world of souls. In this sense, the world may represent the heavenly world, where the souls of dead people dwell.

In an ordinary sense, “the world” signifies the material world, or this world, while “that other world” implies the invisible world, or that world. Generally speaking, “that other world” is equal to the future world or the better land in the biblical sense.

Consequently, it is possible that Bloom’s “world” is identified with the ideal world and the better world in accordance with the contents of his imagined world. In this way, Bloom’s thoughts never cease to stop, always changing from the sexual reveries to religious meditations. On the other hand, Gerty’s melodramatic monologue is almost entirely embellished with dreamy fantasies, in which she appears like an ingénue. If we schematize the Gerty–Bloom association, Gerty is an exhibitionistic girl, and Bloom a voyeuristic man: “Mutoscope pictures in Capel street: for men only. Peeping Tom” (13. 794). Henke concisely sums up: “Bloom dreams of erotic titillation; Gerty yearns for spiritual passion. Both share a pathetic isolation from consummated physical love” (Henke 137). Consequently, they conjure up respectively their fantasy worlds which are, whether they may be physical or spiritual, concealed under the unutterably sensual emotions peculiar to the female and the male.

III. Joyce as a Polyphonic Composer

Joyce wrote “Nausicaa” in the “namby-pamby jammy marmalady drawersy” style “with effects of incense, mariolatry, masturbation, stewed cockles, painter’s palette, chit chat, circumlocution” (Letters I 135). According to his schema, the organs of this episode are eye and nose; the colors gray and blue (blue is the color of the Blessed Virgin); the symbol, a virgin; the technique, tumescence and detumescence. These elements are ingeniously incorporated into the text of “Nausicaa.”

The interpolated discourse in “Nausicaa” represents the temperance retreat conducted at the Star and the Sea Church near Sandymount Strand:

And then there came out upon the air the sound of voices and the pealing anthem of the organ. It was the men’s temperance retreat conducted by the missioner, the reverend John Hughes S. J., rosary, sermon and benediction of the Most Blessed Sacrament. They were there gathered together without distinction of social class (and a most edifying spectacle it was to see) in that simple fane beside the waves, after the storms of this weary world, kneeling before the feet of the immaculate, reciting the litany of Our Lady of Loreto, beseeching her to intercede for them. the old familiar words, holy Mary, holy virgin of virgins. How sad to poor Gerty’s ears! (13. 281–90)
In the “correspondence” of the schema of Ulysses, the Star and the Sea Church is parallel to the Phaeacia, where Nausicaa takes Odysseus to introduce him to her father, Alcinous. Leopold Bloom, the modern Odysseus in Dublin, on the contrary, stays on the strand, intently gazing at Gerty to satisfy himself.

Margot Norris offers us the new framework of myth applied to “Nausicaa.” In her new mythical framework, the Trial of Paris is ingenuously introduced into the structure of “Nausicaa.” In the classical myth of the Trial of Paris, the apple of discord causes the Trojan War, in which the Greeks fight against the Trojans for ten years to take back Helen who was kidnapped by Paris.

In Ulysses, Bloom plays the role of Paris, while Molly acts the part of Helen, because “Molly can knock spots off them” (13. 968). As for the apple of discord, it is “a certain castle of sand which Master Jacky had built” (13. 42-43), and, about whether it should be “architecturally improved by a frontdoor” (13. 44) or not, there takes place “a slight altercation between Master Tommy and Master Jacky” (13. 40-41). However, “[t]he ‘apple of discord,’ ostensibly as the disputed sand castle, is more pointedly the baby’s rubber ball” (Norris 43). In “Nausicaa,” accordingly, “[i]n their competition to win the attention of the exotic stranger [Bloom] on the beach, Cissy... takes the part of Hera, Gerty, the part of Aphrodite, and Edy Boardman... plays the part of Athena, the goddess” (Norris 43). In this way, another framework of myth overlaps the original framework of The Odyssey. In the method of narrative, Joyce makes the most of the myths to make the contextual framework multifaceted or polyphonic.

Joyce uses, as we mentioned earlier, The Lamplighter, a sentimental novel by Maria Cummins, as a parody of the style of the episode. “Nausicaa” begins with such a sentimental parody of description of the summer evening in Dublin:

The summer evening had begun to fold the world in its mysterious embrace. Far away in the west the sun was setting and the last glow of all too fleeting day lingered lovingly on sea and strand, on the proud promontory of dear old Howth guarding as ever the waters of the bay, on the weedgrown rocks along Sandymount shore and, last but not least, on the quiet church whence there streamed forth at times upon the stillness the voice of prayer to her who is in her pure radiance a beacon ever to the stormtossed heart of man, Mary, star of the sea. (13. 1-8)
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This is the objective description made by the third-person narrator. It is the orthodox narration common to the first three episodes in *Ulysses*. This kind of discourse called the initial style in "Telemachus," "Nestor," and "Proteus" becomes more and more complicated in the later episodes; for example, the newspaper captions are inserted into the text of "Aeolus," and the fugal structure is displayed at the beginning of "Siren."

One of the predominate peculiarities in the textual design of *Ulysses* is the exploitation of what we call the "free indirect discourse." It is the narrator's arbitrary device of narrating the story. The French critics first call it "style indirect libre." Following the naming of the French, writers in English call it "free indirect style or discourse." The Germans name the term "erlebte Rede," which means "experienced speech" (Martin 138).

According to Wallace Martin, the Russian critic Bakhtin regards this style of writing a "dual-voiced discourse." To mention other names, there are "represented discourse," "represented speech and thought," "substitutionary narration," and "narrated monologue" (Martin 138).

After Uncle Charles in *A Portrait of the Artist as a Young Man*, Hugh Kenner names Joyce's typical style of writing the "Uncle Charles Principle." It means that "the narrative idiom need not be the narrator’s" (Kenner 18). Kenner quotes the following passage, which was already mentioned in the first chapter of this paper, to exemplify the narrative technique:

> The waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine Cupid's bow, Greekly perfect. (13. 87-89)

Kenner explains about the use of "though" in this sentence. The word "though," instead of "and" or "but," implies "Gerty's half-formed notion," because "this sentence cannot be finished." So, "Joycean syntax may mirror the priorities of a character we needn't think of as framing the sentence" (Kenner 18).

Kenner suggests that this method is "apparently something new in fiction, the normally neutral narrative vocabulary pervaded by a little cloud of idioms which a character might use if he were managing the narrative" (Kenner 17).

In the criticism of Joyce, after Kenner's widespread terminology, Benstock proposes "The Benstock Principle": "Fictional texts that exploit free indirect speech (the narrational mode most common to *Ulysses*) establish the contextual supremacy of subject matter, which influences the direction, tone, pace, point of view, and method of narration" (Benstock 18).

To take an example from "Nausicaa," the following passage conspicuously marks the shift of perspective from the style of the sentimental romance to Bloom's viewpoint:

> Slowly, without looking back she went down the uneven strand to Cissy, to Edy, to Jacky and Tommy Caffrey, to little baby Boardman. It was darker now and there were stones and bits of wood on the strand and slippery seaweed. She walked with a certain quiet dignity characteristic of her but with care and very slowly because—because Gerty MacDowell was...
>
> Tight boots? No. She's lame! O!
>
> Mr Bloom watched her as she limped away. Poor girl! (13. 766-72)
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With the second passage of this quotation, Bloom's inner monologue begins, and then, the style of writing quickly turns to the third-person narration. And again, with "Poor girl!" the discourse expresses Bloom's exclamation in his mind.

To take another example, Gerty's monologue in direct discourse is arbitrarily interpolated into Bloom's monologue by the narrator. The italic sentence literally belongs to Gerty:


When Bloom comes to the rock on the strand, where Gerty was sitting to watch the pyrotechnic show and, at the same time, to display her thighs and underwear a few minutes ago, he tries to smell her perfume remaining around. He imagines her thinking to herself just before she leaves there like that: "I leave you this to think of me when I'm far away on the pillow." After that, Bloom's reflections on Gerty are followed by Molly's favorite perfume. In this fashion, Bloom's and Gerty's streams of consciousness are created by a composite narrator, who relates the story, from time to time shifting from the male to the female perspective. Therefore, the narrative point of view, whether it may be feminine or masculine, unceasingly penetrate each other in free indirect discourse: "it made her his" (13. 692).

Gerty's consciousness in the first half of "Nausicaa," to some extent, reflects Bloom's thoughts in the second half, and vice versa. Before limping away from the rock on the strand, Gerty thinks about how she can leave her unspoken message of love there:

Gerty had an idea, one of love's little ruses. She slipped a hand into her kerchief pocket and took out the wadding and waved in reply of course without letting him and then slipped it back. Wonder if he [Bloom]'s too far to. She rose. Was it goodbye? She had to go but they would meet again, there, and she would dream of that till then, tomorrow, of her dream of yester eve. (13. 757-61)

If we imitate the naming of Kenner and Benstock, we might call the feminine free indirect discourse in "Nausicaa" the "Gerty Principle," which is possibly defined as the romantically parodied discourse of alternating perspectives predominantly controlled by the amorous fantasies of frustrated young girl. In her excellent essay, Margot Norris proposes a newly-named narrator: "a phantom narrator constructed by Gerty's imagination to produce the language of her desire" (Norris 39). In this sense, "Nausicaa" is the adumbration to "Penelope" in terms of the female narration. In other words, the narrative mode of young woman becomes more complicated narrative style of mature woman in "Penelope."

Conclusion

Joyce called the art of "Nausicaa" the "painting." The texture of "Nausicaa" resembles a picture painted on canvas. Frank Budgen's illustration is inserted in his The Making of "Ulysses." Patrick McGee insists at the end of his essay that "Gerty's indirect discourse or
Bloom’s interior monologue is a painting, framed by the edges of a surface—an image of writing, of style, of signature, that circulates from eye to eye” (McGee 317).

Gerty imagines herself painting the scenic twilight on canvas: “How moving the scene there in the gathering twilight, the last glimpse of Erin, the touching chime of those evening bells. . . . And she could see far away the lights of the lighthouses so picturesque she would have loved to do with a box of paints because it was easier than to make a man. . . .” (13. 624-29).

We have the impression that the whole text of “Nausicaa” might have been composed as if all the events taking place in Sandymount Strand were broadcast on camera. It is well known that Joyce was very much interested in cinema in Trieste, and in 1909 he carried out his plan to manage the cinema theater named the Volta in Dublin. It failed because of a shortage of money, but his idea to compose the female and male fantasy by means of free indirect discourse was quite successful in “Nausicaa.”

As to what was going on between Bloom and Gerty, Joyce once said to Arthur Power, “Nothing happened between them. . . . It all took place in Bloom’s imagination” (Power 32). If we believe in Joyce’s remarks, the description of Gerty’s romantic world is possibly contrived by Bloom’s arbitrary imagination. If it is so, the existence of Gerty becomes ambiguous and uncertain. So, Patrick McGee conjectures that “Gerty is the masturbatory fantasy of Leopold Bloom” (McGee 306).

As Gerty’s narcissistic self-portrait is merely made by means of her own fancy, so Bloom’s erotogenic reveries are built on sand only to disappear very soon. In the end, both Gerty’s and Bloom’s fantasies look like building a castle in the air in this transient world.

If Gerty were a completely fictionalized female character fancied by Bloom, her fantasy world represented in her interior monologue would reflect the narrator’s inclinations and traits of frustrated desires. The narrator’s style of rendering is controlled by completely male
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perspective, which is particularly relevant to Bloom’s viewpoint. Bloom’s interior monologue equally tends to be inflected by the narrator’s viewpoint. Thus, Joyce’s representation of women is, more or less, restricted to the male-biased viewpoint.

In the text of “Nausicaa,” the Gerty’s, the Bloom’s, and the narrator’s perspective, whether in direct discourse or in free indirect discourse, are so intermingled that they cannot be distinguished from one another. The mixed style of writing is invented by Joyce to express the concealed feelings or restrained emotions of heroine and hero which are difficult to speak in everyday voice. So, he adopts the style of romantic magazine stories popular among the young women in order to parody the freely imagined worlds of the people living in the patriarchal society of Dublin.

Works Cited


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