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Hi! Everyone! Welcome to warm, full, blooded life.

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I'm Lisa Alvarez, and I'm the fiction co-director.

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At the community of writers.

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So it's among my privileges and my joys to be able to welcome you all here today.

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And to introduce Peter Orner, who will be our guide over the next 7 days.

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As many of you know, these short courses are a part of our newish program at the community called the Writers annex.

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This was something that was galvanized by our board Member Ken, and stewarded by our poetry Director Brenda Hillman.

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Like many online programs, it was born out of the pandemic years.

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But now has become something we couldn't imagine.

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The year round. Sense of community, the increased accessibility for members of our community who may not be able to make it to the Sierras, where we host our flagship workshops.

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The sustenance that comes from a weekly connection with other readers.

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As a completely diy, completely independent nonprofit. Our community is what keeps us going. And by being here today you are supporting that work.

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Thank you so very much.

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For that.

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Before I introduce Peter. I want to note a few things.

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You will have noticed that we are using zoom, not Vimeo. For this course. Peter felt it was important to use a platform that provided a better feeling of togetherness than Vimeo.

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If you have joined us before, for the most part everything will be the same.

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However, we ask that you stay muted unless prompted otherwise, and that you use the raised hand feature. If you want to speak.

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We also have the chat which Peter will discuss later on, and A. Q. And a.

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Feel free to make use of both.

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If you ask a question in the chat, please do preface it with question in all caps.

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So we can distinguish it from the rest of the chatter.

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To use the raised hand feature, you can go to react.

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At the bottom of your window and select. Raise hand.

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There will be designated times for this, which Peter will also discuss. So, instead of raising your hand, you might want to make use of the chat first, st and then use the raised hand gesture when it is clearly time.

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When Peter is inviting folks to join into the conversation.

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Overall. Please do be respectful and kind to one another, as you all have been for all of our previous courses.

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This course does feature closed captions. Those can be turned on or off using the show captions button at the bottom of your window.

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For this course.

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Peter will be assisted by Laura Lambton Scott, an editor and writer.

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With Peter. She co-edits the Dispatches series published by McSweeney's books. Her full bio is on our Hq. Page. She will be running some aspects of Zoom. Monitoring your questions in the chat.

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And supporting in the virtual houses.

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About those virtual houses.

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If you want to keep the conversation going after tonight's session, stay where you are after the session ends, and we will direct you into breakout rooms which we call houses, where you can discuss the book and tonight's topics, along with some questions from Peter to direct and shape your discussion.

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There will also be a virtual house held on Saturday for those of you who cannot linger on Sundays.

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About our host.

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Peter Orner is the author of 7 Books.

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3 story collections, 2 novels, and 2 essay collections, memoirs.

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Called A Master of the Short Story by the New York Times. His most recent book. Still no word from you was a finalist for the pen. Diamond spiel Vogel, award in the art of the essay.

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His work has appeared in the New Yorker, the Atlantic, the Paris Review Harpers, the New York Times, and elsewhere.

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A new novel, The Gossip Columnist Daughter, will be published next year by Little Brown.

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And with that.

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Please, welcome, Peter.

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Thanks so much, Lisa. Can everybody hear me? And is this the volume? Okay.

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All good.

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It's a lot of you.

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I'm I'm absolutely so everybody can hear me right now. I'm just looking at myself. welcome. And I wanna thank Lisa who have worked with for a long time, and Brett and Hunter and everybody a community writers who really, I mean the the you know it's it's no joke. The community writers is a community.

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And those of you who have been a part of it for a long time know that. And those of you who are new are gonna get to know it. Even though we're on zoom and we're far away from each other. It it. The community writers really does

foster a sense of community. Not just when we're in the, you know, up in the Sierras, but also when we're right here. So I'm thrilled. You all are here. You're a cool, crazy to be doing this, but so am I to be doing it too. So.

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So here we go. We're gonna launch.

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Write in fairly quickly into this book.

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And don't worry. If you haven't started it yet, you'll start it soon enough.

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I'm going to.

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Get into the text in a few moments. But let me just give you a sense of how this is. Gonna go tonight. And you know this. The reason one of the reasons I wanted to have it on Zoom is because this is a chaotic book.

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And I invite the chaos of zoom.

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And even the chaos of the chat which I'll talk about in a moment.

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And I wanna thank Laura for assisting me throughout these 7 weeks. And Laura and I have also worked together for a long time, and I really appreciate her being here and willing to do this. And there looks like there's technical issues support.

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Trouble, troubleshooting support all of that kind of stuff.

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Hunter and Bret and others will be able to handle, I am sure. So I am just gonna focus on what I, the only thing I really can do which is the book itself, and

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So again welcome.

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I want to say one thing a quote Ian Forester. Ian Forester said this. He said.

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We tend to praise long books because we get through them.

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Right.

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So.

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I want to take this book almost immediately off its pedestal.

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I think that that is one of the problems.

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With reading Ulysses is that it?

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Is sort of considered. And I think I mentioned this in my little video. You know, it's like what you know the number one book, of of whatever I am.

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Tired of hearing that. And also it's just ridiculous.

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This is a wonderful book, and I wouldn't be here if it wasn't.

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But the idea that it's some kind of mountain to climb, or that it's something you must do.

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Is is is absurd. I'm gonna make a strong argument that it is a wonderful experience, and that it's gonna make you live more intensely when you're out on the street.

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Which is what I think is great about it.

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But the idea that it's somehow, or you know, some kind of competition is is ridiculous, and I think Forrester Point is is well made this idea that when you finish and everyone shows off about it, right? So you can do that after this class, because the goal here is.

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To finish it.

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And I am going to do my utmost to help you do that.

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I'm gonna talk a little bit about to those who are encountering this book for the 1st time, which I assume a

number of you are. I'm also gonna speak to those who are returning to it.

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Cause. I want you to return to new eyes. So we're all sort of on the same page here.

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But let me go through. Let me just make a few comments about

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Joyce's biography. I'm not gonna spend a whole lot of time on that.

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I'm also not gonna conflate, as many people do.

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Steven in the book with Joyce too much. I think that is overblown. And I I don't tend to read books through people's biographies.

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But Steven does track much of the.

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At least the outwardness of Joyce's life.

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So. But let me also quote, just to knock him down.

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Flan O'brien, the great Irish.

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Novelist who.

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Joyce was very supportive of.

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Actually. And if you see a flan O'brien book at swim to 2

boys, 2 birds, that's another book at swim. 2 boys.

Wonderful book.

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Jamie O'Neal.

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Hey, Flan O'brien got a lot of support from Joyce because
Joyce said that he was funny, said that Brian had the true
comic spirit.

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But Flan O'brien also said, I'm so sick of hearing about Joyce. I'm sick of it. I'm sick of it. It's all Joyce. Now again, there's a reason for that. This is a wonderful book. He was a wonderful writer.

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But let's not make too much.

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Of of the man, and let's get into. Why, in my opinion.

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Joyce endures, and why this book in particular endures, and that is because of the characters that he creates on the page here.

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Fitting in wake. People talk a lot about it is wonderful in its own ways.

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But I don't think of those characters in the same way I think of the characters here.

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Leopold, Bloom, Molly, bloom.

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Stephen Dedalus.

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And.

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Hundreds of minor characters in this book.

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A. Buck and others.

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Are real to me.

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And every time I experience the book.

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They become even more real.

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I think that's the true, enduring.

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Spirit of this book.

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And it's why I return to it.

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And it's why I agreed to to do this.

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Class for community writers.

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Or lead this class for commuter writers cause we're on this together. Is because I thought it would be fun to to read a long book together.

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So

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Let me just say also, by way of background. The 1st time I taught this class was during the pandemic.

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And you know, when we were all in our.

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Squares as we are now, and it reminds me back of that time.

But we are not in our squares.

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Because we have to be like we were then.

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And I could say that one of the reasons that I taught it at that time to my students.

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Is, that.

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We really needed a book.

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That was about togetherness.

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And.

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Sort of. I mean, there's no more crowded book of humanity that I know of. And again, I'm gonna I'm gonna try and avoid hyperbole.

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About this book. But it, that is true. There's a sense of like bodies being together in this book.

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One of the things that that I'm gonna talk about the court case briefly, before we start, that the judge.

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Says in the ruling when he says it's not pornographic. Any rules that it can be sold in the Us.

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He says, that it is nauseating.

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And there is. There's this, you know, focus on vomit and snot. And you know it's all early on right. So Joyce loved bodily fluids, and he and during the pandemic we were all terrified of that right. And so it's such a wonderful thing to be able to read this book, and sort of indulge in in snot.

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Another, bodily fluids.

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So

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I'm gonna talk about the organization of the class in a moment. Let me just get some things out of the way about Joyce's. The man will come up throughout the class.

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And they'll even come up tonight.

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But, as I say, my focus is really gonna be on the text.

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And I'm gonna talk more about how I feel about outside material of which there is a infinite dollar. My office.

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Can't see it, but it's.

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All over is, is Joyce and encyclopedias. I've got it all, but the most. The only thing you really need.

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This book I will argue strongly.

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Is the book itself.

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Joyce was born in 1,002 in Dublin.

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Died in Zurich in 1,009.

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The book, as you know, famously. Probably, even if you haven't even opened it takes place on one single day in 1,904 June.

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It was the day that he 1st went out walking.

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With his wife.

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And we'll talk about her in a little bit. But it was an honor.

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A way of honoring.

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His wife.

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And.

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Is a beautiful thing.

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Romantic notion.

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Eldest of 10.

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13 pregnancies. His mother had, 10 survived by Jesuits.

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And spend some time in Paris, as Steven does before the book opens.

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And you'll all know, or at least again, you don't need to know this.

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Even to read this book. You don't need to know it.

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But Steven appears in an earlier book called The Portrait of a Young Man.

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So.

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People who knew that book when they opened Ulysses like, Oh, okay, wow! Stevens getting. He's growing up. He's we're moving on in Stevens. Life.

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And then what 53 pages in you realize this book isn't.

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Steven's book or solely Stevens book. But it's someone else's book. This person we have not met yet.

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We'll talk about him next week.

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Joyce, just as a note, and this will come up throughout.

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You know he was an Irish patriot, for sure.

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But he wasn't.

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An Irish patriot in the sense he wasn't taking up arms. He was actually allergic to arms, and he wasn't somebody who actually necessarily thought that people in Ireland should be speaking Gayle.

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You should be speaking. You know other languages other than English.

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Joyce loved English.

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As a moment in the dead. Joyce's great story from the Dubliners, where Gabriel Conroy.

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The protagonist of that story. It's sort of given a hard time by one of his old High school friends about the fact that he's not interested in Gaelic.

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So this is something that you know. Joyce fell in love with English, and this book is a.

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Homage to English. But let's not forget he's an Irishman, and that is complicated. Years of complication.

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Right.

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800 years of Ireland being under the boot.

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Of England.

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That didn't make Joyce happy.

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But English seems to have made him happy.

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Didn't seem absolutely made a map.

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Okay, so moving forward.

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The chat. Let's talk about the chat. So I am. I have it turned off because it distracts me a little bit. But Laura is monitoring it, and I absolutely want this to be as interactive as possible. And I say as chaotic as the book is chaotic.

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The streets of Dublin.

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So. But what I'll tend to open the class like this and what we'll probably mix it up because the book does uses utilize so many different styles that it makes sense to me.

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To mix up the way we teach the way we work through the class in different ways. But at least tonight, here's how it's gonna work. I'm gonna talk for a little while longer, maybe 20 or 25 min or so.

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Just with preliminary stuff.

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Then I want to get into the chapters themselves, and I really encourage everybody's comments or questions about the 2 chapters for tonight. And again. Some of you signed up today or yesterday, or whatever. Don't worry, you will catch up. You were not behind.

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We're only we've only read 30 roughly 30 plus pages. At this point.

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Okay, so you will zoom. You will join us the hard part, and I'll talk about this as we get further on. The hard part is

being able to stick with it through certain of the more difficult chapters.

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And I'm going to help you with that.

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But right now, at the beginning.

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It's fairly smooth sailing, even though you might.

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Those of you encountering for the 1st time might be like.

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Wait a second. I don't get this.

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Don't worry about that.

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Don't worry about that.

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Right now.

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Just get grounded in where we are.

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And the grounding.

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Of where we are.

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You only need James Joyce for that. You don't need me. You don't need encyclopedia that I got right here. You don't need a wonderful critic of Joyce. And on and on and on. Nabokov, right here.

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He loved this book, too.

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The bulk of, and I agree with him very much.

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Was not interested in the Homeric parable.

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So you guys have probably heard, I'm sure, again, if you've encountered the book before, you know this for sure, and those of you who are opening up for the 1st time will probably know that the reason it's called Ulysses is that it is.

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Roughly based upon some of the episodes in the Odyssey.

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This did not interest the book of it doesn't interest me, either. I will say.

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And I find.

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When people discuss this book and critics talk about this book, there's an overreliance on.

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The Homeric.

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Parable. The Homeric comparisons.

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And I find that that to me kind of.

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Takes me out of the book, and I want to be in this book. That's not to say I do not love.

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Where is it? It's here somewhere.

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The Odyssey.

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And it is not to say.

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That.

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Joyce was not using the Odyssey.

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As a.

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What I would call a scaffolding.

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For this book.

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He uses it to shape.

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The some of the chapters, for sure he uses it to give us some idea.

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Well, who's who's Ulysses in this book? Well, it's Leopold Bloom.

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And Leopold Bloom is not a a great general. Wars.

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He is a Ads canvasser for a newspaper in Dublin who never really leaves.

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He's on city.

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And that's a beautiful kind of idea that Joyce came up with. He's like, you know what I'm gonna make my Ulysses.

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Heroic in a totally different way.

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Then.

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The other Ulysses.

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And it's a gorgeous sort of you know. I'm not by not dwelling on. It doesn't mean I don't enjoy the idea.

00:48:03.000 --> 00:48:05.000

That Joyce gave me.

00:48:05.000 --> 00:48:15.000

Gave gave the world in the sense that he he made Leopold. We're gonna meet next week, but we have to talk about him. If we wanna sort of set the stage a little bit.

00:48:15.000 --> 00:48:20.000

Into the hero of this novel. It's a gorgeous idea.

00:48:20.000 --> 00:48:21.000

That this.

00:48:21.000 --> 00:48:22.000

Guy who's.

00:48:22.000 --> 00:48:24.000

Pretty ordinary.

00:48:24.000 --> 00:48:26.000

Would be.

00:48:26.000 --> 00:48:28.000

Compared to the great Ulysses.

00:48:28.000 --> 00:48:30.000

Right.

00:48:30.000 --> 00:48:33.000

But I want to emphasize again.

00:48:33.000 --> 00:48:34.000

That.

00:48:34.000 --> 00:48:39.000

The Homeric parable, as it is often used when when we, when people, and especially academics, unfortunately.

00:48:39.000 --> 00:48:42.000

Talk about this novel.

00:48:42.000 --> 00:48:45.000

They often use.

00:48:45.000 --> 00:48:47.000

The chapter, titles.

00:48:47.000 --> 00:48:51.000

That Joyce himself gave to some of his friends a long time ago.

00:48:51.000 --> 00:48:56.000

And those chapter titles are often used to talk about the book.

00:48:56.000 --> 00:48:58.000

I do not do that. Why don't I do that?

00:48:58.000 --> 00:49:00.000

Because Joyce didn't do it.

00:49:00.000 --> 00:49:02.000

Yeah. A lot of opportunity.

00:49:02.000 --> 00:49:08.000

To put in Proteus and Calypso, and.

00:49:08.000 --> 00:49:09.000

Wandering Rocks.

00:49:09.000 --> 00:49:11.000

And all of those.

00:49:11.000 --> 00:49:21.000

Titles which you sometimes hear thrown around. When people talk about this book, he had ample opportunity to put them in the book itself, and he did not.

00:49:21.000 --> 00:49:25.000

I take from that that he wanted us to focus on.

00:49:25.000 --> 00:49:28.000

In 1,009.

00:49:28.000 --> 00:49:29.000

And not.

00:49:29.000 --> 00:49:31.000

Ulysses.

00:49:31.000 --> 00:49:32.000

From.

00:49:32.000 --> 00:49:34.000

Homer's book.

00:49:34.000 --> 00:49:38.000

Alright that said.

00:49:38.000 --> 00:49:39.000

As I've said.

00:49:39.000 --> 00:49:41.000

It is a.

00:49:41.000 --> 00:49:44.000

Beautiful idea, and I will sometimes refer to.

00:49:44.000 --> 00:49:48.000

Aspects of of Homer, just.

00:49:48.000 --> 00:49:51.000

Because it they are relevant for sure.

00:49:51.000 --> 00:50:03.000

But I'm not gonna focus on it. I'm not gonna emphasize. It's a beautiful chapter coming up in a few weeks called which people call Wandering Rocks, and quotes right. And it's it's Joyce going all over Dublin.

00:50:03.000 --> 00:50:14.000

And he's he's he's able to sort of be in different places at once, and that's called Wandering Rocks. I often use that because it's kind of a great title for that, because it's a wandering chapter.

00:50:14.000 --> 00:50:18.000

But in general I describe the chapters as they appear to me.

00:50:18.000 --> 00:50:19.000

And that is.

00:50:19.000 --> 00:50:22.000

The 1st chapter you have.

00:50:22.000 --> 00:50:23.000

Stephen Dedalus.

00:50:23.000 --> 00:50:24.000

And Buck Mulligan.

00:50:24.000 --> 00:50:31.000

And this Guy Haines. This British guy is interested in Irish folklore together, living in a tower.

00:50:31.000 --> 00:50:37.000

3 young guys when you open the book. We're not even sure necessarily how old they are.

00:50:37.000 --> 00:50:42.000

Grad student age. Let's say 2022.

00:50:42.000 --> 00:50:44.000

Mulligan's a medical student.

00:50:44.000 --> 00:50:54.000

Dedalus's former medical student. But now he's just kind of wandering around. He actually teaches schools, as you

know, from the second chapter. So are we clear on the Homeric.

00:50:54.000 --> 00:50:56.000

Terrible.

00:50:56.000 --> 00:51:02.000

Except though I want to make one. I want a quote from the Odyssey itself before we start.

00:51:02.000 --> 00:51:04.000

And this is a gorgeous line from early on.

00:51:04.000 --> 00:51:08.000

And this is the Robertagels translation. I highly recommend the Emily Wilson.

00:51:08.000 --> 00:51:14.000

Version 2, which some of you might know more recent translation of the Odyssey, which is absolutely beautiful.

00:51:14.000 --> 00:51:17.000

As well.

00:51:17.000 --> 00:51:20.000

But my heart breaks for Odysseus.

00:51:20.000 --> 00:51:24.000

That seasoned veteran, cursed by fate.

00:51:24.000 --> 00:51:25.000

So long.

00:51:25.000 --> 00:51:29.000

Far from his loved ones. Still he suffers.

00:51:29.000 --> 00:51:31.000

etc, etc.

00:51:31.000 --> 00:51:33.000

You can keep that in your head.

00:51:33.000 --> 00:51:34.000

My heart breaks.

00:51:34.000 --> 00:51:37.000

Heart breaks.

00:51:37.000 --> 00:51:41.000

For Odysseus.

00:51:41.000 --> 00:51:43.000

Qas is heartbroke. I think.

00:51:43.000 --> 00:51:45.000

Or.

00:51:45.000 --> 00:51:46.000

For Leopold.

00:51:46.000 --> 00:51:48.000

And I'll tell you one quick.

00:51:48.000 --> 00:51:51.000

Anecdote.

00:51:51.000 --> 00:51:53.000

From the biographies, again, of which there are many.

00:51:53.000 --> 00:51:56.000

One night.

00:51:56.000 --> 00:52:02.000

Joyce was out drinking, as he often was, as a young guy.

And it was late.

00:52:02.000 --> 00:52:04.000

And.

00:52:04.000 --> 00:52:05.000

He was pretty wasted.

00:52:05.000 --> 00:52:08.000

And he.

00:52:08.000 --> 00:52:10.000

Came upon.

00:52:10.000 --> 00:52:12.000

A woman who, he thought was alone.

00:52:12.000 --> 00:52:14.000

The biographers use the word acosta.

00:52:14.000 --> 00:52:25.000

It's hard to know exactly what they quite mean by that. But it costed this woman I my sense is, you know, tries to pick her up, and he says something, and he's drunk, and he's stumbling around.

00:52:25.000 --> 00:52:31.000

But apparently she's with a young soldier who just happens to be in the shadows. He didn't see the young soldier.

00:52:31.000 --> 00:52:35.000

So young, shoulders young, the young soldier.

00:52:35.000 --> 00:52:37.000

Pummels. It kicks his ass.

00:52:37.000 --> 00:52:40.000

And his friend that he's with does not help him.

00:52:40.000 --> 00:52:46.000

And and Joyce's suffers a a pretty serious injuries, is about 2 o'clock in the morning, on the streets of Dublin.

00:52:46.000 --> 00:52:52.000

This is apocryphal, but I also believe it. It comes up in a lot of the biographies.

00:52:52.000 --> 00:52:53.000

I think it's true.

00:52:53.000 --> 00:52:56.000

I'm gonna say it's true.

00:52:56.000 --> 00:53:00.000

A man emerges, an older man, dark man.

00:53:00.000 --> 00:53:04.000

Described as.

00:53:04.000 --> 00:53:05.000

And ma'am.

00:53:05.000 --> 00:53:06.000

It's Mr. Hunter.

00:53:06.000 --> 00:53:12.000

Alfred Hunter. He subscribed to the Jew, and a cuckold.

00:53:12.000 --> 00:53:13.000

How do they know that? Because everyone knows each other?

00:53:13.000 --> 00:53:15.000

In these parts.

00:53:15.000 --> 00:53:21.000

And Alfred Hunter was a friend of Joyce's father.

00:53:21.000 --> 00:53:24.000

This guy offered Hunter picks Joyce up off the street.

00:53:24.000 --> 00:53:25.000

And.

00:53:25.000 --> 00:53:31.000

Counts vary somebody. Sometimes they say he took him to hospital, but for the most part.

00:53:31.000 --> 00:53:35.000

The it seems to be that that

00:53:35.000 --> 00:53:37.000

Joy sends up at home.

00:53:37.000 --> 00:53:39.000

Thanks to Mr. Hunter.

00:53:39.000 --> 00:53:44.000

He kept that anecdote in his mind for many, many years.

00:53:44.000 --> 00:53:46.000

And the entire book. This entire book.

00:53:46.000 --> 00:53:50.000

Is sort of could be argued.

00:53:50.000 --> 00:53:52.000

As a homage to that guy.

00:53:52.000 --> 00:53:54.000

Who helped him out that night.

00:53:54.000 --> 00:53:56.000

And

00:53:56.000 --> 00:54:02.000

And I'm gonna go with it because I think it's a a wonderful way of sort of of getting into a book of this.

00:54:02.000 --> 00:54:06.000

Magnitude that it's just a simple way of sort of saying,
Thank you.

00:54:06.000 --> 00:54:09.000

Thank you.

00:54:09.000 --> 00:54:10.000

To some.

00:54:10.000 --> 00:54:13.000

Man named Alfred Hunter.

00:54:13.000 --> 00:54:15.000

Who everybody apparently knew was Jewish, and everybody knew.

00:54:15.000 --> 00:54:18.000

Was a cuckold.

00:54:18.000 --> 00:54:23.000

And that was the germ that he used to create.

00:54:23.000 --> 00:54:24.000

This book.

00:54:24.000 --> 00:54:29.000

And I'm gonna quote from page 410, which, of course, we are nowhere near.

00:54:29.000 --> 00:54:33.000

This isn't 1 of the hardest chapters of the book, and it is.

00:54:33.000 --> 00:54:36.000

Chapter late at night, when

00:54:36.000 --> 00:54:39.000

The 2 character, Steven and.

00:54:39.000 --> 00:54:42.000

Leopold Bloom are actually in the same place for the 1st time.

00:54:42.000 --> 00:54:45.000

And that's a hospital.

00:54:45.000 --> 00:54:52.000

A group of of Steven Dedalus's friends are sitting around drinking in a hospital, while.

00:54:52.000 --> 00:54:56.000

In another room of the hospital or upstairs. I believe.

00:54:56.000 --> 00:54:58.000

When we get there we'll see exactly the.

00:54:58.000 --> 00:54:59.000

The

00:54:59.000 --> 00:55:02.000

Choreography of it.

00:55:02.000 --> 00:55:03.000

Mean a perfume. She's having a baby.

00:55:03.000 --> 00:55:06.000

And these guys.

00:55:06.000 --> 00:55:08.000

Are talking and carousing.

00:55:08.000 --> 00:55:11.000

The reason. It's 1 of the harder chapters, and those of you know the book know it.

00:55:11.000 --> 00:55:15.000

Is because he's using different styles of English to tell that story.

00:55:15.000 --> 00:55:18.000

But there is 1 point.

00:55:18.000 --> 00:55:19.000

In in this chapter.

00:55:19.000 --> 00:55:21.000

That I think, epitomizes sort of.

00:55:21.000 --> 00:55:23.000

Who.

00:55:23.000 --> 00:55:27.000

Joyce was trying to create in this homage to Alfred Hunter.

00:55:27.000 --> 00:55:28.000

Who.

00:55:28.000 --> 00:55:29.000

In our book.

00:55:29.000 --> 00:55:33.000

Leopoldo.

00:55:33.000 --> 00:55:42.000

In vain voice of canvas, in vain voice of Mr. Canvas or
bloom was heard endeavoring to urge.

00:55:42.000 --> 00:55:44.000

To modify.

00:55:44.000 --> 00:55:46.000

To restrain.

00:55:46.000 --> 00:55:53.000

In vain voice of Mr. Canvas or bloom was heard endeavoring to urge, to modify, to restrain.

00:55:53.000 --> 00:55:55.000

That's bloom.

00:55:55.000 --> 00:55:57.000

These guys are are carous.

00:55:57.000 --> 00:56:01.000

While this woman isn't having a.

00:56:01.000 --> 00:56:04.000

Prolonged labor.

00:56:04.000 --> 00:56:05.000

And.

00:56:05.000 --> 00:56:08.000

It's Bloom who says you know what you guys are misbehaving.

00:56:08.000 --> 00:56:09.000

I totally disrespectful.

00:56:09.000 --> 00:56:14.000

Chill out a little, restrain, mollify! That's bloom, that's bloom.

00:56:14.000 --> 00:56:16.000

And we'll get to him.

00:56:16.000 --> 00:56:22.000

Next week, like, I say, but I wanted to just give you a sense of of who this guy.

00:56:22.000 --> 00:56:25.000

Is that he was giving his tipping his hat to.

00:56:25.000 --> 00:56:28.000

Here's our goal for this class.

00:56:28.000 --> 00:56:30.000

In my view.

00:56:30.000 --> 00:56:33.000

It's not a book.

00:56:33.000 --> 00:56:36.000

That you read once.

00:56:36.000 --> 00:56:42.000

But it. I'm sorry. It's not a book you read once, but in order to read it once you've got to read it once.

00:56:42.000 --> 00:56:45.000

That make sense.

00:56:45.000 --> 00:56:46.000

Follow me!

00:56:46.000 --> 00:56:49.000

I worked a lot hard. I worked very hard on that line.

00:56:49.000 --> 00:56:59.000

But that's that's that's my philosophy of this. So we're gonna get through this. If you have read it before in college, or maybe read it over the summer.

00:56:59.000 --> 00:57:02.000

I want you to read it with new eyes.

00:57:02.000 --> 00:57:07.000

I want you do your best to read it with new eyes, because that's how I tend to approach it. Every time I read it.

00:57:07.000 --> 00:57:10.000

Is, and and it's it's just becomes brand new to me again.

00:57:10.000 --> 00:57:13.000

Now.

00:57:13.000 --> 00:57:14.000

I cannot possibly.

00:57:14.000 --> 00:57:17.000

In this course.

00:57:17.000 --> 00:57:20.000

Or in my reading life of this book, even if I had 10 weeks.

00:57:20.000 --> 00:57:22.000

As I sometimes do when I teach it.

00:57:22.000 --> 00:57:27.000

I cannot possibly go down every rabbit hole, and I wouldn't want to.

00:57:27.000 --> 00:57:29.000

Because that ruins.

00:57:29.000 --> 00:57:33.000

It rests, messes with the momentum of the book as we move forward.

00:57:33.000 --> 00:57:34.000

So.

00:57:34.000 --> 00:57:35.000

If you don't understand something.

00:57:35.000 --> 00:57:38.000

Here's my advice.

00:57:38.000 --> 00:57:39.000

And that is.

00:57:39.000 --> 00:57:40.000

Try and stay grounded. Where am I?

00:57:40.000 --> 00:57:47.000

Oh, I'm still in the tower. I haven't even gotten, you know. I haven't even got a chapter. I'm still in the tower.

00:57:47.000 --> 00:57:48.000

I got these 2 friends.

00:57:48.000 --> 00:57:51.000

And they're talking.

00:57:51.000 --> 00:57:54.000

Steven's got to get some things off his chest, apparently.

00:57:54.000 --> 00:58:00.000

To Buck Mulligan. Buck Mulligan is too busy performing to the universe.

00:58:00.000 --> 00:58:02.000

To really care what Stephen's saying.

00:58:02.000 --> 00:58:06.000

But we'll get to dial that in a moment.

00:58:06.000 --> 00:58:11.000

Well, wherever you are in the book.

00:58:11.000 --> 00:58:15.000

Think about just any, and you get lost, and you like. Where is he gone?

00:58:15.000 --> 00:58:23.000

Where has Bloom gone in his head, or some other character, especially lives primarily in his head.

00:58:23.000 --> 00:58:26.000

Just just just like, Figure out, Whoa! Where am I?

00:58:26.000 --> 00:58:29.000

Am I walking on? Am I walking on the beach?

00:58:29.000 --> 00:58:36.000

With with Steven alright. So wait. Let me backtrack a little bit, and see if I can sort of figure out what's going on.

00:58:36.000 --> 00:58:43.000

Backtrack a little bit, then go forward, because what happens is, and this is something that that Joyce is wonderful at. He will ground you eventually.

00:58:43.000 --> 00:58:46.000

In a few lines.

00:58:46.000 --> 00:58:54.000

William Faulkner does this, too. You get lost in Falkirk's gotta be a little patient, and then it'll help. You understand what you didn't understand.

00:58:54.000 --> 00:59:00.000

And there's tons of this stuff that you will never understand, and you can or or you can, if you want to.

00:59:00.000 --> 00:59:12.000

And you can certainly look up every single sentence of this book online. There's a joystick online. I've got, as I say, this annotated Ulysses, I could tell you. I mean, it's more than I could ever want.

00:59:12.000 --> 00:59:13.000

And then some.

00:59:13.000 --> 00:59:16.000

In terms of understanding every single.

00:59:16.000 --> 00:59:24.000

But I think the true joy of this book, in my view, is really to read it without worrying too much about what you don't understand.

00:59:24.000 --> 00:59:29.000

And try to bring your own sense of this book. I think one of the biggest trouble.

00:59:29.000 --> 00:59:30.000

To me.

00:59:30.000 --> 00:59:31.000

Is, that.

00:59:31.000 --> 00:59:35.000

In terms of people reading this book is that they read through other people's eyes.

00:59:35.000 --> 00:59:41.000

Even people who are smart like you, Kenner. Wonderful! Professor Johns hops for years.

00:59:41.000 --> 00:59:43.000

One of the great joy scholars. I think.

00:59:43.000 --> 00:59:48.000

And there's much more recent ones than you can or.

00:59:48.000 --> 00:59:52.000

But people tend to to have other people interpret for them.

00:59:52.000 --> 00:59:59.000

And I think the great joy of this is getting to know Steven and Molly. We haven't talked much about her yet. We will.

00:59:59.000 --> 01:00:02.000

And Molly Bloom on your own terms.

01:00:02.000 --> 01:00:03.000

And I think that's the true beauty of the book.

01:00:03.000 --> 01:00:06.000

I think any novel has to do that.

01:00:06.000 --> 01:00:07.000

And if it doesn't.

01:00:07.000 --> 01:00:12.000

Maybe it's not worth reading. If you, if you need to read this book through other people, including myself.

01:00:12.000 --> 01:00:14.000

Then it's not worth it.

01:00:14.000 --> 01:00:20.000

So I want everyone to have this experience for themselves. And that's why the second half of the class is, gonna be us sharing stuff.

01:00:20.000 --> 01:00:28.000

Alright. And so what I tend. What I will tend to do is I will look at and I'm not. I'm not looking. Laura is.

01:00:28.000 --> 01:00:31.000

Comments, questions, thoughts about anything, sort of preliminary. All good.

01:00:31.000 --> 01:00:39.000

And then, as we get into Chapter one and 2, put those comments, questions and we will talk through them. Laura and IA little bit.

01:00:39.000 --> 01:00:40.000

And then I'm gonna open it up.

01:00:40.000 --> 01:00:46.000

To anybody wants to make a comment about chapters one and 2, or in this case the preliminary stuff I've been talking about.

01:00:46.000 --> 01:00:48.000

Alright!

01:00:48.000 --> 01:00:51.000

That clear to everybody.

01:00:51.000 --> 01:00:53.000

Okay. Alright.

01:00:53.000 --> 01:00:55.000

But continuing on here.

01:00:55.000 --> 01:01:01.000

With my just my preliminary points.

01:01:01.000 --> 01:01:05.000

Some of you might have.

01:01:05.000 --> 01:01:07.000

With you tonight.

01:01:07.000 --> 01:01:14.000

Have in your possession, or you may have read it when it. When you read the book the 1st time. If you read the book the 1st time.

01:01:14.000 --> 01:01:15.000

This version might look like this.

01:01:15.000 --> 01:01:17.000

It's called the Gabler Edition.

01:01:17.000 --> 01:01:23.000

Now I have no problem with this addition, but I didn't choose it.

01:01:23.000 --> 01:01:24.000

I do have a problem with it, I guess.

01:01:24.000 --> 01:01:25.000

Is, that.

01:01:25.000 --> 01:01:29.000

It's purports to be a definitive edition.

01:01:29.000 --> 01:01:34.000

But it was created by scholars who.

01:01:34.000 --> 01:01:35.000

Who made choices for Joyce.

01:01:35.000 --> 01:01:39.000

That he may not have made himself.

01:01:39.000 --> 01:01:43.000

And they made a tons of corrections. Now, why did they do that?

01:01:43.000 --> 01:01:48.000

Because this version has a ton of mistakes.

01:01:48.000 --> 01:01:51.000

A ton of mistakes. Why does it have a ton of mistakes?

01:01:51.000 --> 01:01:55.000

Because Joyce was sloppy.

01:01:55.000 --> 01:01:56.000

He had bad eyesight.

01:01:56.000 --> 01:02:03.000

And he was reliant on typists and editors and publishers who didn't always know.

01:02:03.000 --> 01:02:08.000

Exactly what he was trying to get at. So they injected mistakes into the book.

01:02:08.000 --> 01:02:12.000

So gabler German professor, tries to.

01:02:12.000 --> 01:02:15.000

Address, that.

01:02:15.000 --> 01:02:17.000

Problem.

01:02:17.000 --> 01:02:21.000

To me. I think it went too far. It's not that. It's not uninteresting, it is. It's.

01:02:21.000 --> 01:02:24.000

You know, in it's you read it. You don't really see.

01:02:24.000 --> 01:02:26.000

Differences, except in certain.

01:02:26.000 --> 01:02:33.000

Moments. Let me give an example of what I think. Actually, Mr. Gap, Professor Gabler did write.

01:02:33.000 --> 01:02:36.000

And yet I still think I prefer the version that I have.

01:02:36.000 --> 01:02:39.000

I'm gonna skip ahead.

01:02:39.000 --> 01:02:43.000

Briefly to page 42, if you've got the book, otherwise don't worry.

01:02:43.000 --> 01:02:47.000

Because it's so famous that even if you've never gone near this book, you probably know it.

01:02:47.000 --> 01:02:52.000

It appears in the other book, too.

01:02:52.000 --> 01:02:57.000

Portion of the artist. My memory tells me.

01:02:57.000 --> 01:02:59.000

Stephen receives a telegram when he's in Paris.

01:02:59.000 --> 01:03:01.000

Telegram says.

01:03:01.000 --> 01:03:05.000

What does anybody know offhand? Just throw it out there.

01:03:05.000 --> 01:03:07.000

Somebody just pop on and tell me what the telegram says.

01:03:07.000 --> 01:03:10.000

Does anybody know.

01:03:10.000 --> 01:03:11.000

Father dying. Come home, father. Great, thank you. Who is that?

01:03:11.000 --> 01:03:15.000

Mother dying, come home, father.

01:03:15.000 --> 01:03:16.000

Who did that?

01:03:16.000 --> 01:03:17.000

Thank you.

01:03:17.000 --> 01:03:18.000

Earthy.

01:03:18.000 --> 01:03:19.000

Whoever you are.

01:03:19.000 --> 01:03:25.000

I can't see who you are, but thank you.

01:03:25.000 --> 01:03:28.000

Professor Gaddler.

01:03:28.000 --> 01:03:38.000

In a what he calls a fair copy, I believe, and handwritten copy from Joyce with the correction. Well, actually, I don't think it was a correction. I think it was the original.

01:03:38.000 --> 01:03:39.000

And it was.

01:03:39.000 --> 01:03:40.000

Nether.

01:03:40.000 --> 01:03:41.000

Dying.

01:03:41.000 --> 01:03:43.000

Come home, Bob.

01:03:43.000 --> 01:03:45.000

Another with an n.

01:03:45.000 --> 01:03:46.000

Another.

01:03:46.000 --> 01:03:56.000

That, Joyce. And sort of you know. I mean, it's a mistake. You know the the typist, that when the father went to the telegraph office. Who knows how it became another? But it was another.

01:03:56.000 --> 01:04:01.000

Joyce, apparently, according to Professor Gavin, I do believe him here.

01:04:01.000 --> 01:04:02.000

Meant it to be another.

01:04:02.000 --> 01:04:22.000

And the typists. At 1 point early on, when they were publishing the book the 1st time, the Shakespeare little bookstore in Paris. You may know it. At the time. It was even smaller than it is now, and they published Joyce's book. Publication. History is interesting. I won't go into it at the moment. But

01:04:22.000 --> 01:04:25.000

The the type is corrected at the mother.

01:04:25.000 --> 01:04:26.000

Another doesn't make much sense.

01:04:26.000 --> 01:04:30.000

Right. But of course, if you know Joyce, it makes perfect sense to say.

01:04:30.000 --> 01:04:33.000

Because he knows that typists.

01:04:33.000 --> 01:04:37.000

In the telegraph office, make mistakes.

01:04:37.000 --> 01:04:40.000

So part of me is like, Oh, damn! That's a mistake right.

01:04:40.000 --> 01:04:43.000

But here's my philosophy on this 1st of all, mother dying.

01:04:43.000 --> 01:04:44.000

Come home, father.

01:04:44.000 --> 01:04:50.000

In itself is so poignant and so beautiful. Do I need the joke.

01:04:50.000 --> 01:04:53.000

Maybe Joyce intended me to have the joke.

01:04:53.000 --> 01:05:05.000

But I would say, in that case, maybe. And there's so many other jokes like that. Uncle's everywhere, right? So maybe maybe that maybe whoever corrected that made the right call.

01:05:05.000 --> 01:05:16.000

Which comes to my final point here is that books are not just made by the offers themselves. They're made by all the people that go into making books, and sometimes those mistakes can become part of the book itself.

01:05:16.000 --> 01:05:30.000

So I leave you with that, and you could. You could decide, and you could certainly, you know, if you have the time and inclination. You could read alongside our book with this book, and see all the other corrections that that Professor Gabler and his team of.

01:05:30.000 --> 01:05:32.000

Editors made.

01:05:32.000 --> 01:05:37.000

But I would argue that I'm gonna stick with the book as it was published.

01:05:37.000 --> 01:05:39.000

Errors or not.

01:05:39.000 --> 01:05:46.000

And so that's where we go. But there are moments in Gabler where the sentences are easier to understand.

01:05:46.000 --> 01:05:50.000

And that may have been Joyce's intention on rewrites revisions. He was constantly revising.

01:05:50.000 --> 01:05:57.000

And so a lot of the there is. No, there is no definitive text of the book. There just isn't.

01:05:57.000 --> 01:06:03.000

So in lieu of that, I'm going with the what they call with the 1933 edition.

01:06:03.000 --> 01:06:05.000

So.

01:06:05.000 --> 01:06:06.000

Okay.

01:06:06.000 --> 01:06:11.000

I wanna make that point because there's always somebody in my class who has this book and insist it's better.

01:06:11.000 --> 01:06:17.000

And I. We can have this argument sometime. But let's stick with what the book I chose.

01:06:17.000 --> 01:06:23.000

Cool. Alright. I'm not gonna ask anyone ask. I know someone's got it. I know you got it, which is fine.

01:06:23.000 --> 01:06:24.000

More power to you.

01:06:24.000 --> 01:06:31.000

But if you wanna follow along, I think Hunter made this clear. I'm gonna often use page numbers.

01:06:31.000 --> 01:06:33.000

So the

01:06:33.000 --> 01:06:48.000

Having the book itself. It looks like this, and it looks like this right same thing. Will really help you in in this as we do this. It will be frustrating. If not, I do know that. Some of you have the an electronic copy.

01:06:48.000 --> 01:06:49.000

That is.

01:06:49.000 --> 01:06:52.000

I forget exactly what the relationship is, but it's not perfect.

01:06:52.000 --> 01:07:04.000

And so I think that hunters had said that he was gonna help those people out. When I, when we had patient.

01:07:04.000 --> 01:07:07.000

Oh, yeah. Hunter is talking on the chat. Sorry I gotta open the chats. I can see.

01:07:07.000 --> 01:07:10.000

Hunter, what did you say on the chat.

01:07:10.000 --> 01:07:13.000

I'll try to post the 1934 pagination. Thank you.

01:07:13.000 --> 01:07:21.000

So it's it's a little off. But you you are. Gonna know these chapters so well, you're gonna know exactly where we are.

01:07:21.000 --> 01:07:26.000

Right? Okay, okay, what other final notes do? I have.

01:07:26.000 --> 01:07:34.000

To share with you all autobiography. I talked a little bit about Mr. Hunter and that story, but you know Joyce's autobiography is.

01:07:34.000 --> 01:07:43.000

Very much a part of like Joyce, and studies and and studying. You know, Ulysses, you know some people, I think, kind of overdo that, and so.

01:07:43.000 --> 01:07:46.000

To my mind, it's it's gonna come up.

01:07:46.000 --> 01:07:54.000

But it isn't going to be the main event here. I find Joyce's life. But mostly what Joyce did was sit in his room and write.

01:07:54.000 --> 01:07:56.000

I mean he wasn't that in.

01:07:56.000 --> 01:07:58.000

Interesting a guy.

01:07:58.000 --> 01:08:00.000

I will say, though one.

01:08:00.000 --> 01:08:03.000

Poignant part of voice. Joyce's biography that I do think is important.

01:08:03.000 --> 01:08:06.000

Wasn't really coming into play quite when he was working on.

01:08:06.000 --> 01:08:09.000

Ulysses, but I think it was there.

01:08:09.000 --> 01:08:15.000

Starting to germinate was is the, and this is a complicated subject, and one we won't.

01:08:15.000 --> 01:08:23.000

Get into too much here. But he, his Daughteria, had had pretty significant mental illness.

01:08:23.000 --> 01:08:24.000

That.

01:08:24.000 --> 01:08:26.000

Really

01:08:26.000 --> 01:08:31.000

Upset Joyce throughout his life, and he tried so hard to get her help and.

01:08:31.000 --> 01:08:34.000

He wasn't always successful, and there's some heartbreak.

01:08:34.000 --> 01:08:37.000

Stuff in the biographies about his relationship with his daughter.

01:08:37.000 --> 01:08:42.000

And I think that plays into.

01:08:42.000 --> 01:08:44.000

The the fatherness of this book.

01:08:44.000 --> 01:08:46.000

And.

01:08:46.000 --> 01:08:52.000

Now I want to get into some of the bigger themes, and then we're gonna launch into the book. But.

01:08:52.000 --> 01:08:53.000

Love.

01:08:53.000 --> 01:08:55.000

And loss.

01:08:55.000 --> 01:08:57.000

Like. That's what this book is about.

01:08:57.000 --> 01:09:00.000

It's about loving all its forms.

01:09:00.000 --> 01:09:04.000

Love for, for you know romantic love.

01:09:04.000 --> 01:09:07.000

Family, Love.

01:09:07.000 --> 01:09:10.000

Love for people on the street.

01:09:10.000 --> 01:09:12.000

Wonderful moment.

01:09:12.000 --> 01:09:13.000

Early on.

01:09:13.000 --> 01:09:18.000

When Steven is talking to his boss at the school, Mr.

01:09:18.000 --> 01:09:22.000

And he says, you want to know what God is. We'll look at the exact line in a moment.

01:09:22.000 --> 01:09:32.000

But sometimes I just kind of like to riff off what I remember. And I'm gonna ask you all that, too. Sometimes I ask you like? What do you? What do you? What do you remember without opening the book? What is.

01:09:32.000 --> 01:09:38.000

What resonates with me when I think about love in this book is this idea that.

01:09:38.000 --> 01:09:41.000

Steven says, God.

01:09:41.000 --> 01:09:42.000

What's God?

01:09:42.000 --> 01:09:44.000

It's a voice in the street.

01:09:44.000 --> 01:09:47.000

It's a voice in the street.

01:09:47.000 --> 01:09:54.000

And I think this book is all about sort of voices in the streets, and human connection and social connection. So social love.

01:09:54.000 --> 01:09:59.000

In the book that for me the emotional highlights of the book.

01:09:59.000 --> 01:10:01.000

Are very much towards the end of it.

01:10:01.000 --> 01:10:06.000

And the sad thing is is, people don't get there because Joyce.

01:10:06.000 --> 01:10:07.000

Bots is around.

01:10:07.000 --> 01:10:09.000

In the hospital section.

01:10:09.000 --> 01:10:17.000

For years. It took me to get through the hospital section. When I finally got through I was like, Wow, there's a whole other book after this.

01:10:17.000 --> 01:10:21.000

Is when Steven and Leopold actually get together.

01:10:21.000 --> 01:10:24.000

And I wanna I don't wanna ruin it, for people haven't read it yet, but.

01:10:24.000 --> 01:10:25.000

There's.

01:10:25.000 --> 01:10:27.000

There's not a whole lot of plot in this book.

01:10:27.000 --> 01:10:33.000

2 men are wandering around Dublin. They finally get together.

01:10:33.000 --> 01:10:36.000

When they finally get together. It's too love for 2 strangers that have for each other.

01:10:36.000 --> 01:10:41.000

It's actually beautiful. And it's beautiful. How he does it.

01:10:41.000 --> 01:10:46.000

So much of what I'm going to talk about, because I'm coming at an academic, even though I'm sitting in it.

01:10:46.000 --> 01:10:49.000

Academic institution at the moment.

01:10:49.000 --> 01:10:56.000

Is as as a writer, and somebody is like, Wow! I can't. How did how did he do that?

01:10:56.000 --> 01:11:02.000

And so at the very end of this book. I'm telling you this now, because I want you to get there. If you haven't gotten there.

01:11:02.000 --> 01:11:05.000

He does this incredible thing towards the very end.

01:11:05.000 --> 01:11:08.000

Second to last chapter. You may know about the last chapter, because that's really famous.

01:11:08.000 --> 01:11:12.000

And extraordinary in its own way.

01:11:12.000 --> 01:11:15.000

He does this thing.

01:11:15.000 --> 01:11:16.000

Did he.

01:11:16.000 --> 01:11:19.000

Inventories.

01:11:19.000 --> 01:11:21.000

Joyce's entire house.

01:11:21.000 --> 01:11:25.000

When the 2 men get together. It's late at night, still asleep.

01:11:25.000 --> 01:11:26.000

The get-together.

01:11:26.000 --> 01:11:31.000

And he knows exactly what is in every drawer.

01:11:31.000 --> 01:11:35.000

Of Leopold Bloom's house.

01:11:35.000 --> 01:11:38.000

And the 2 men are sharing this night together.

01:11:38.000 --> 01:11:42.000

This drunken night, you know, Stephen, sort of out of it.

Still.

01:11:42.000 --> 01:11:44.000

And and the reason I'm telling you this is because.

01:11:44.000 --> 01:11:46.000

It has to like. You have to.

01:11:46.000 --> 01:11:49.000

Like pay lot to get there.

01:11:49.000 --> 01:11:54.000

But once you get there and you realize, oh, this is all sort of just about.

01:11:54.000 --> 01:11:55.000

Strangers connecting.

01:11:55.000 --> 01:12:02.000

And not just strangers connecting, because Molly tells us at the very end.

01:12:02.000 --> 01:12:05.000

That even people who are in a rough relationship and things aren't going well.

01:12:05.000 --> 01:12:08.000

The foundation. Is love right there, too.

01:12:08.000 --> 01:12:09.000

This is not a sentimental book.

01:12:09.000 --> 01:12:12.000

But their sentimental moments arguably.

01:12:12.000 --> 01:12:16.000

And to me it's really about connection, and not this connection.

01:12:16.000 --> 01:12:19.000

Much of the book, especially right now early on, is but this connection.

01:12:19.000 --> 01:12:23.000

But I want to just give you fair.

01:12:23.000 --> 01:12:26.000

Warning that.

01:12:26.000 --> 01:12:28.000

It's all about connection by the end. If you can make it.

01:12:28.000 --> 01:12:35.000

And again. He does not make it easy on us.

01:12:35.000 --> 01:12:37.000

I take a breath. Everybody good.

01:12:37.000 --> 01:12:42.000

Yeah. Can't tell. I can only see some of you on the screen.

01:12:42.000 --> 01:12:43.000

Alright

01:12:43.000 --> 01:12:48.000

So!

01:12:48.000 --> 01:12:54.000

All right. So let's let's start. Let's just do it, and we'll double back. I have other stuff, but I want to get into the.

01:12:54.000 --> 01:13:01.000

I wanna, get into Chapter one. And then I'm gonna talk to Laura and see about where we are in terms of questions.

01:13:01.000 --> 01:13:06.000

In Chapter one, and then we'll do. I want to get through Chapter 2 tonight. I don't want to be like.

01:13:06.000 --> 01:13:08.000

I I know I don't wanna inundate you all.

01:13:08.000 --> 01:13:13.000

But the way that I've spaced it in 7 weeks is if we don't sort of get through, Stephen.

01:13:13.000 --> 01:13:19.000

Fairly quickly and get to Leopold Bloom next week.

01:13:19.000 --> 01:13:21.000

It's our trajectory is gonna be thrown off.

01:13:21.000 --> 01:13:22.000

So.

01:13:22.000 --> 01:13:27.000

The incredible thing about this book for me, or one of the many incredible things.

01:13:27.000 --> 01:13:32.000

Is the boldness of having a book where you you're you're let's say you're familiar with.

01:13:32.000 --> 01:13:40.000

Fort, the artist. And you're like, Oh, Stephen Dedalus is back. Okay, Stephen Dedalus is back. Stephen Dedalus. I got Stephen Dedalus.

01:13:40.000 --> 01:13:41.000

And then.

01:13:41.000 --> 01:13:42.000

Then all of a sudden.

01:13:42.000 --> 01:13:44.000

There's this.

01:13:44.000 --> 01:13:46.000

On page 54.

01:13:46.000 --> 01:13:48.000

Big m.

01:13:48.000 --> 01:13:52.000

And there's a brand new person we never had any idea was coming.

01:13:52.000 --> 01:13:56.000

Though there are clues, and I will talk about those clues tonight.

01:13:56.000 --> 01:14:00.000

But the radical thing that he did just characterize. It's like, you know what I'm.

01:14:00.000 --> 01:14:05.000

I I can't. I don't think I could do a whole nother book about.

01:14:05.000 --> 01:14:09.000

And I have to be honest torture. The artist is not my favorite book by any means.

01:14:09.000 --> 01:14:10.000

It's bloom that saves this one.

01:14:10.000 --> 01:14:20.000

So it's not that I don't like Steven. It's not that I don't like the beginning, but I want to get to Jeff to part 2. All right. So let's just look at the 1st sentence.

01:14:20.000 --> 01:14:24.000

And could someone just jump in and read it for me?

01:14:24.000 --> 01:14:42.000

Could somebody just jump in and read the 1st lines? You notice, I did say a few moments ago that I want to talk about the court case. I think we'll do that after break, because it's fascinating with the judge says. But I want to get into the book for about let's say 10 min, and then we'll take a break. How's that.

01:14:42.000 --> 01:14:43.000

Alright!

01:14:43.000 --> 01:14:44.000

I'll read.

01:14:44.000 --> 01:14:45.000

Alright!

01:14:45.000 --> 01:14:46.000

Yes, thank you. Thank you.

01:14:46.000 --> 01:14:47.000

Okay.

01:14:47.000 --> 01:14:48.000

Catherine.

01:14:48.000 --> 01:14:49.000

Yes.

01:14:49.000 --> 01:14:50.000

Stately, plump Buck Mulligan.

01:14:50.000 --> 01:14:56.000

Came from the stairhead, a bowl of leather, on which a mirror and a razor lay crossed.

01:14:56.000 --> 01:15:02.000

A yellow dressing gown, ungurtled with sustained gently behind him by the mild morning air.

01:15:02.000 --> 01:15:07.000

He held the ball off and in town in Troy. Odd day.

01:15:07.000 --> 01:15:10.000

Excuse my Latin.

01:15:10.000 --> 01:15:17.000

It's all good, it's all good, thank you, and that from Lad means I will go up to God's altar.

01:15:17.000 --> 01:15:18.000

So.

01:15:18.000 --> 01:15:19.000

But.

01:15:19.000 --> 01:15:22.000

Let's say you didn't know that. Who cares.

01:15:22.000 --> 01:15:23.000

Who cares?

01:15:23.000 --> 01:15:29.000

What do we have in this opening moment.

01:15:29.000 --> 01:15:32.000

Plump.

01:15:32.000 --> 01:15:33.000

Stately comma.

01:15:33.000 --> 01:15:34.000

Slump.

01:15:34.000 --> 01:15:44.000

And you know, think about this for a moment. And and you know, I I let's I'm just gonna ask you, because we're all here together.

01:15:44.000 --> 01:15:46.000

Stately, plump.

01:15:46.000 --> 01:15:47.000

Have you ever.

01:15:47.000 --> 01:15:50.000

Seen stately, plump together, necessarily.

01:15:50.000 --> 01:15:52.000

Stately, plump.

01:15:52.000 --> 01:15:53.000

Right.

01:15:53.000 --> 01:15:54.000

So just the 1st 2 words.

01:15:54.000 --> 01:16:06.000

Stately Kamala. Plump they seem to, you know. They don't totally contradict. You could be stately and plump, I suppose, but there's something about plump that just totally undercuts the stately right.

01:16:06.000 --> 01:16:12.000

Right? So already we're 2 words into the book, and you get a sense.

01:16:12.000 --> 01:16:14.000

Of what Joyce is up to here.

01:16:14.000 --> 01:16:16.000

Which there will be these kind of constant.

01:16:16.000 --> 01:16:19.000

Contradictions, or constant tugs.

01:16:19.000 --> 01:16:21.000

In other directions.

01:16:21.000 --> 01:16:23.000

So one of the things about Buck.

01:16:23.000 --> 01:16:29.000

Is that. And this is what the critics all say. We're supposed to hate Buck.

01:16:29.000 --> 01:16:30.000

And I suppose.

01:16:30.000 --> 01:16:31.000

I guess I don't hate Buck.

01:16:31.000 --> 01:16:34.000

But I'm told.

01:16:34.000 --> 01:16:36.000

To like, not like him.

01:16:36.000 --> 01:16:37.000

And.

01:16:37.000 --> 01:16:40.000

What I think is like. 1st of all, experiences for yourself.

01:16:40.000 --> 01:16:42.000

But on this read.

01:16:42.000 --> 01:16:43.000

I was reading this week.

01:16:43.000 --> 01:16:47.000

I was like, you know, whenever Buck.

01:16:47.000 --> 01:16:50.000

Whenever Buck is in the book. Whenever Buck is on the page.

01:16:50.000 --> 01:16:52.000

There's a great deal of life.

01:16:52.000 --> 01:16:54.000

And since the.

01:16:54.000 --> 01:16:59.000

Kind of title. This course is taken from one of the lines of choice. Is this full bloodedness.

01:16:59.000 --> 01:17:04.000

Like like he's just. He's visual on the page.

01:17:04.000 --> 01:17:05.000

Stately.

01:17:05.000 --> 01:17:08.000

Buck Mulligan.

01:17:08.000 --> 01:17:14.000

Came from the stairhead. So already it's just like visual. It's visual. Who is Buck Mulligan? I got no idea.

01:17:14.000 --> 01:17:17.000

No clue.

01:17:17.000 --> 01:17:18.000

No clue.

01:17:18.000 --> 01:17:27.000

All I know is, he's sort of he's stately, and he's pump, and he's come from the stairhead bowl of leather on which a mirror and razor lay crossed.

01:17:27.000 --> 01:17:29.000

Katherine Red, it's so beautifully.

01:17:29.000 --> 01:17:30.000

Right.

01:17:30.000 --> 01:17:42.000

And so this is the launching into. We have a book that starts with not a minor character, because I wouldn't call Buck a minor character, but he's not a major player in the book, necessarily.

01:17:42.000 --> 01:17:44.000

Is important. Stephen lives with him.

01:17:44.000 --> 01:17:53.000

But think about why I'm gonna pose this question. Maybe we talk about in the second half. Why would you start with focusing on.

01:17:53.000 --> 01:17:59.000

Somebody who isn't essential to the, to, the, to, the, to the trajectory of the book.

01:17:59.000 --> 01:18:02.000

Why would you do that.

01:18:02.000 --> 01:18:05.000

I pose that question?

01:18:05.000 --> 01:18:07.000

Stephen Douglas appears.

01:18:07.000 --> 01:18:08.000

Fairly quickly.

01:18:08.000 --> 01:18:09.000

In the 3rd paragraph.

01:18:09.000 --> 01:18:12.000

4th paragraph, whatever it is.

01:18:12.000 --> 01:18:17.000

Soundly, came forward and mounted the round gun. So wait a second, I'm like mounted the round gun. Rest.

01:18:17.000 --> 01:18:21.000

Dark, winding stairs. Where the hell am I?

01:18:21.000 --> 01:18:26.000

Where am I now? Again? If you know the book, you know where you are, but I want to.

01:18:26.000 --> 01:18:28.000

Pretend.

01:18:28.000 --> 01:18:33.000

And even those of you who know where we are like. How is the writer presenting where we are.

01:18:33.000 --> 01:18:37.000

Like he isn't telling us yet.

01:18:37.000 --> 01:18:42.000

But, as you soon find out, we are in a tower.

01:18:42.000 --> 01:18:50.000

And you know, Joyce, he lived in the Tower, and those of you been in Dublin. Maybe you've gone to Dalty, and you can go to the little, tiny, wonderful museum.

01:18:50.000 --> 01:19:02.000

And talk to the wonderful Docons in that museum, and you can go up this very tower, and you can look out and stand where exactly where Buck Mulligan stood, towers there on the coast.

01:19:02.000 --> 01:19:04.000

Of of of of.

01:19:04.000 --> 01:19:06.000

Doggie.

01:19:06.000 --> 01:19:10.000

And Laura, can I ask you to show it.

01:19:10.000 --> 01:19:13.000

I sent you a note about that, and if you don't have it, that's fine.

01:19:13.000 --> 01:19:14.000

We can do it.

01:19:14.000 --> 01:19:16.000

One second I'll share. I'll share the image in just a second.

01:19:16.000 --> 01:19:24.000

Thank you. Thanks.

01:19:24.000 --> 01:19:32.000

I'm still. I'm still on page one we got to start moving.

01:19:32.000 --> 01:19:35.000

But that's okay.

01:19:35.000 --> 01:19:44.000

Because I want everyone to catch up.

01:19:44.000 --> 01:19:49.000

So there it is!

01:19:49.000 --> 01:19:50.000

That's the tower.

01:19:50.000 --> 01:19:55.000

That that Joyce lived in.

01:19:55.000 --> 01:19:56.000

And.

01:19:56.000 --> 01:20:00.000

I remember it somehow differently. But anyway, maybe it was the angle that I was at.

01:20:00.000 --> 01:20:04.000

I think it's changed since since this since this.

01:20:04.000 --> 01:20:25.000

Photograph. In any case. It was built during the polynic wars to protect the Irish coastline, and for some reason, and there's a long history behind this. But Joyce ends up actual resident of this tower. Okay, we can. We can take that down. So here's where we are right. Thank you, Laura. But.

01:20:25.000 --> 01:20:28.000

What we now have.

01:20:28.000 --> 01:20:29.000

Is.

01:20:29.000 --> 01:20:33.000

The 1st moment of Steven Dedalus appearing.

01:20:33.000 --> 01:20:35.000

Buckmalligan is performing.

01:20:35.000 --> 01:20:39.000

And even if you don't know exactly what is performing.

01:20:39.000 --> 01:20:44.000

You get the sense he's performing right. He's sort of pretending to be a priest.

01:20:44.000 --> 01:20:45.000

Of some sort.

01:20:45.000 --> 01:20:47.000

He's saying Latin.

01:20:47.000 --> 01:20:48.000

Right.

01:20:48.000 --> 01:20:52.000

As they did in mass at that time.

01:20:52.000 --> 01:20:54.000

And then.

01:20:54.000 --> 01:20:59.000

Another head appears, and that head is Stephen Dedalus, displeased and sleepy.

01:20:59.000 --> 01:21:06.000

Leaned his arms on the top of the staircase and looked coldly at the shaking face that blessed him. So he.

01:21:06.000 --> 01:21:10.000

Buck is acting like a priest, blessed him.

01:21:10.000 --> 01:21:13.000

Equin in its length.

01:21:13.000 --> 01:21:17.000

And at the light, untured hair, grained and hued like pale oak.

01:21:17.000 --> 01:21:22.000

Buck Mulligan instant under the mirror and then cover the bulls.

01:21:22.000 --> 01:21:23.000

Smartly.

01:21:23.000 --> 01:21:26.000

Back to barracks, he said sternly. So he's kidding around.

01:21:26.000 --> 01:21:27.000

They're.

01:21:27.000 --> 01:21:29.000

These buckets.

01:21:29.000 --> 01:21:32.000

Stephen does not seem to be having fun.

01:21:32.000 --> 01:21:34.000

Because Stevens got stuff on his mind.

01:21:34.000 --> 01:21:35.000

As you all know.

01:21:35.000 --> 01:21:36.000

Right.

01:21:36.000 --> 01:21:38.000

Steven is not playing around with bucks. Sometimes he does a little bit.

01:21:38.000 --> 01:21:41.000

You know, but for the most part.

01:21:41.000 --> 01:21:42.000

Stevens like.

01:21:42.000 --> 01:22:00.000

My buck. I want to talk to you right, but he, buck is shaving, and he's doing his thing, and he's got his ungir. He's like. He means showing full frontal nudity that isn't really expressed necessarily, although Joyce was not squeamish about that. But that is what that is what Buck is up to.

01:22:00.000 --> 01:22:02.000

Right, and so

01:22:02.000 --> 01:22:07.000

You know Buck makes fun of Steven's name.

01:22:07.000 --> 01:22:10.000

And then fairly quickly. Page.

01:22:10.000 --> 01:22:11.000

4.

01:22:11.000 --> 01:22:13.000

Page 2 of the book.

01:22:13.000 --> 01:22:17.000

Steven starts talking a buck and saying, You know, I got stuff on my mind.

01:22:17.000 --> 01:22:18.000

Right.

01:22:18.000 --> 01:22:21.000

Tell me, Mulligan said quietly. Yes, my love.

01:22:21.000 --> 01:22:24.000

Says Buckmallik, and again, like.

01:22:24.000 --> 01:22:32.000

You know there's all sorts of things you can learn about Buck Mulligan. But let's just stick to what the pages we got, and that is, Buck Mulligan is

01:22:32.000 --> 01:22:39.000

Doing this stuff. He's just like, you know I have. I have a friend, Matt. Gosh, not on this call. He's invited to the class.

01:22:39.000 --> 01:22:43.000

He is a little bit buck-like. All my life he's been kind of like.

01:22:43.000 --> 01:22:50.000

You know, overdoing it towards me, and absolutely making all my weaknesses, all my vanities, everything.

01:22:50.000 --> 01:22:52.000
And he will get me every single time.

01:22:52.000 --> 01:22:54.000
And I think of.

01:22:54.000 --> 01:22:58.000
You know, and I encourage you to kind of think like who in
your life is your buck? Because everyone's got a buck.

01:22:58.000 --> 01:22:59.000
Right.

01:22:59.000 --> 01:23:00.000
And so Buck.

01:23:00.000 --> 01:23:03.000
Says, yes, my love.

01:23:03.000 --> 01:23:07.000
And he says, How long is Haynes gonna stay in this tower?
And I'm like, Well, wait! Who's.

01:23:07.000 --> 01:23:10.000
When he's someone else is in the tower.

01:23:10.000 --> 01:23:17.000

Right, and you soon learn. As you all read this already. You soon learn that hands. Is this Englishman who's living in the Tower.

01:23:17.000 --> 01:23:24.000

And he's apparently having weird dreams about panthers, which is.

01:23:24.000 --> 01:23:34.000

You know sometimes when things are real, they sound more absurd. But there was a roommate of Joy's, and if you go to the tower will tell you all about the Black Panther.

01:23:34.000 --> 01:23:37.000

The Black Panther will show up in the book. Sometimes throughout.

01:23:37.000 --> 01:23:40.000

It seems a little bit of a side odd side note.

01:23:40.000 --> 01:23:53.000

It's at some point he shoots a gun. This hangs because he's being attacked by a black pan. All this stuff is all this stuff happened. So in that sense, it's like, almost like it makes it less interesting to me.

01:23:53.000 --> 01:24:02.000

The panther part because the real, the real heart, the real heart of. And Haynes isn't. Haynes has a lot to do with this chapter, and actually.

01:24:02.000 --> 01:24:06.000

He appears in the book. A few times more, but.

01:24:06.000 --> 01:24:09.000

What are we really after? In this 1st chapter?

01:24:09.000 --> 01:24:13.000

And we're establishing something extremely important.

01:24:13.000 --> 01:24:15.000

To the rest of the book, but also just right now.

01:24:15.000 --> 01:24:18.000

We have a character who's in mourning.

01:24:18.000 --> 01:24:20.000

He's in mourning for his mother.

01:24:20.000 --> 01:24:21.000

Right.

01:24:21.000 --> 01:24:23.000

And so.

01:24:23.000 --> 01:24:24.000

Buck.

01:24:24.000 --> 01:24:28.000

Who has a real.

01:24:28.000 --> 01:24:29.000

Knack.

01:24:29.000 --> 01:24:30.000

For.

01:24:30.000 --> 01:24:32.000

Putting salt in your wounds.

01:24:32.000 --> 01:24:35.000

He says.

01:24:35.000 --> 01:24:36.000

You know.

01:24:36.000 --> 01:24:39.000

This is page 5. This is very key.

01:24:39.000 --> 01:24:42.000

And you don't need any. Professor.

01:24:42.000 --> 01:24:44.000

To tell you what's going on here.

01:24:44.000 --> 01:24:46.000

The aunt thinks you killed your mother.

01:24:46.000 --> 01:24:47.000

Set.

01:24:47.000 --> 01:24:55.000

That's why she won't let me have anything to do with you. But apparently the roommates. So the aunt is not what she says is not just positive.

01:24:55.000 --> 01:24:56.000

Someone killed her.

01:24:56.000 --> 01:24:58.000

Steven said gloomily.

01:24:58.000 --> 01:25:01.000

And here.

01:25:01.000 --> 01:25:05.000

And again, you know, if you haven't read it yet, this is important, and if you have, you know it already.

01:25:05.000 --> 01:25:15.000

You couldn't knelt down. Damn it, Kinch is a means child. He's he's tough way of talking down. He calls him Kinch.

01:25:15.000 --> 01:25:23.000

You couldn't down. Damn it, when you're dying, mother asked you, Buck Mulligan said.

01:25:23.000 --> 01:25:25.000

And Hypervorian as much as you.

01:25:25.000 --> 01:25:33.000

But to think of your mother begging you with her last breath to kneel down and pray for her, and you refused.

01:25:33.000 --> 01:25:35.000

Something sinistering.

01:25:35.000 --> 01:25:38.000

So Buck, for all his.

01:25:38.000 --> 01:25:43.000

For all his.

01:25:43.000 --> 01:25:44.000

Performative.

01:25:44.000 --> 01:25:45.000

For all his sort of.

01:25:45.000 --> 01:25:49.000

You know. Bluster.

01:25:49.000 --> 01:25:50.000

He's getting.

01:25:50.000 --> 01:25:55.000

Something that's really key, and that that the fact is that that apparently.

01:25:55.000 --> 01:25:58.000

We know this from portrait, but.

01:25:58.000 --> 01:25:59.000

It wouldn't nail down.

01:25:59.000 --> 01:26:03.000

Stephen would nail down what his mother asked me to.

01:26:03.000 --> 01:26:04.000

On her death bed.

01:26:04.000 --> 01:26:08.000

Right.

01:26:08.000 --> 01:26:14.000

He broke off and lathered again lightly as farther. And so he's shaving, I mean this whole again. Just watch.

01:26:14.000 --> 01:26:18.000

As we go through the book, what's happening physically on the page.

01:26:18.000 --> 01:26:22.000

Someone's shaving, but they're having this pretty intense conversation.

01:26:22.000 --> 01:26:23.000

Right.

01:26:23.000 --> 01:26:26.000

And this is going to happen throughout is he's going to distract you.

01:26:26.000 --> 01:26:32.000

And and he's gonna his characters are gonna go. And you know what the with the academics are gonna give names to like.

01:26:32.000 --> 01:26:39.000

Stream of consciousness and interior monologue. All these terms we don't necessarily need, in my view.

01:26:39.000 --> 01:26:40.000

But he but characters are gonna.

01:26:40.000 --> 01:26:43.000

Be wandering off, as you may be right now, right.

01:26:43.000 --> 01:26:50.000

But then you remember oh, right, I'm in this choice on zoom right. I'm sitting in my kitchen table.

01:26:50.000 --> 01:26:53.000

So always kind of remember that.

01:26:53.000 --> 01:26:55.000

Idea is to try and ground yourselves.

01:26:55.000 --> 01:26:59.000

It's a beautiful line that you Doorty says about Virginia Woolf.

01:26:59.000 --> 01:27:00.000

Looks, often.

01:27:00.000 --> 01:27:07.000

Talked about in the same sense of Joyce in terms of modernism. Very different writer.

01:27:07.000 --> 01:27:12.000

Was, was not a fan of Joyce's, or at least she said she wasn't. But I don't believe it. I think she was.

01:27:12.000 --> 01:27:17.000

Wealthy, says of.

01:27:17.000 --> 01:27:19.000

Wolf.

01:27:19.000 --> 01:27:22.000

That, no matter how ethereal she gets.

01:27:22.000 --> 01:27:25.000

I'm paraphrasing.

01:27:25.000 --> 01:27:30.000

Her work is always connected to the earth with an iron clamp.

01:27:30.000 --> 01:27:39.000

And I think of that when I think of Joyce, too, is that this work is always, even when he's playing around in the in the hospital scene, and others.

01:27:39.000 --> 01:27:42.000

And going and playing with language, and giving us the history of English language.

01:27:42.000 --> 01:27:46.000

There's always a grounding. Physically. It may sometimes be hard to find.

01:27:46.000 --> 01:27:47.000

But here on page.

01:27:47.000 --> 01:27:50.000

4, 5. We know it.

01:27:50.000 --> 01:27:57.000

2 friends in their 20 s. Are talking, and they're having a pretty serious conversation here.

01:27:57.000 --> 01:27:58.000

Right.

01:27:58.000 --> 01:28:04.000

Even though one of the friends is joking around Stephen's not joking around Steven's. Not that much fun.

01:28:04.000 --> 01:28:08.000

Buck is a lot more fun, I'll say. At this point.

01:28:08.000 --> 01:28:11.000

Alright! So here we go!

01:28:11.000 --> 01:28:14.000

As we move forward.

01:28:14.000 --> 01:28:16.000

Steven is still sort of looking at him.

01:28:16.000 --> 01:28:19.000

Right.

01:28:19.000 --> 01:28:24.000

It's got something else on his mind. He hasn't told us yet what the problem is.

01:28:24.000 --> 01:28:26.000

Right. But Buck starts to realize.

01:28:26.000 --> 01:28:29.000

That.

01:28:29.000 --> 01:28:32.000

There's something else that Stephen wants to get off his chest.

01:28:32.000 --> 01:28:33.000

Right.

01:28:33.000 --> 01:28:38.000

And then at 1 point on 6. And I want to get to page 7, because that's the key.

01:28:38.000 --> 01:28:41.000

And 7, and 8, but.

01:28:41.000 --> 01:28:46.000

Is it just a tiny side note.

01:28:46.000 --> 01:28:49.000

Buck lends and clothes, or tries to lend him. He lends him clothes.

01:28:49.000 --> 01:28:51.000

And shoes stuff like that.

01:28:51.000 --> 01:28:59.000

Joyce had a real problem with this in his life. He was very ashamed as a story in one of the biographies where.

01:28:59.000 --> 01:29:06.000

And it's the only reason we know it is because it happens to be the meeting of T. S. Eliot and Joyce.

01:29:06.000 --> 01:29:13.000

They're meeting in a hotel I believe it was in. I can't remember if it's in Paris or Zurich, but in any case.

01:29:13.000 --> 01:29:17.000

Elliot is, is is meeting his, you know. Joyce. James Joyce is like.

01:29:17.000 --> 01:29:22.000

It's James Joyce, and Joyce is trying to play the host.

01:29:22.000 --> 01:29:25.000

And he's trying to be the big man, even though Joyce is generally broke right.

01:29:25.000 --> 01:29:30.000

But for some reason I think that brings a package or packages.

01:29:30.000 --> 01:29:34.000

And in the package is. It's a package from.

01:29:34.000 --> 01:29:35.000

Joyce's.

01:29:35.000 --> 01:29:36.000

Buddy.

01:29:36.000 --> 01:29:37.000

Ezra pound.

01:29:37.000 --> 01:29:38.000

And.

01:29:38.000 --> 01:29:41.000

In the package is some second hand. Close.

01:29:41.000 --> 01:29:47.000

Cause. He opens it up. He thinks he doesn't know what it is. He opens it up in front of Ts. Elliot.

01:29:47.000 --> 01:29:53.000

And he's like, Oh, it's secondhand close. He's so embarrassed by that that the next 3 days that Elliot was in town.

01:29:53.000 --> 01:30:10.000

Joyce paid for everything. He didn't even have the money, but he did it, cause he was so ashamed of that. And I think of that moment here when I when I read this moment of Steven, actually the trousers or he doesn't wanna wear the trousers? Why doesn't wear the trousers.

01:30:10.000 --> 01:30:14.000

Is one where the trousers, because he is in mourning, and he is dressed in black.

01:30:14.000 --> 01:30:20.000

He's in mourning for his mother, the mother that Buck says he killed.

01:30:20.000 --> 01:30:21.000

Guys with me.

01:30:21.000 --> 01:30:23.000

Right, so.

01:30:23.000 --> 01:30:27.000

As we move forward in this chapter.

01:30:27.000 --> 01:30:34.000

And we're gonna take a break in about 3 min. But I want to get to this point. And there's all sorts of wonderful stuff in here, including this stuff about the mirror.

01:30:34.000 --> 01:30:39.000

The cracked looking glass of a servant.

01:30:39.000 --> 01:30:40.000

Buck.

01:30:40.000 --> 01:30:42.000

Apparently stole a mirror out of his.

01:30:42.000 --> 01:30:48.000

His mother servants room, and he has this mirror, and that's what he's using a shave.

01:30:48.000 --> 01:30:58.000

And so Steven says, this makes this joke, he says, like it's a symbol of Irish art. The cracked looking glass of a servant bottom of page 6. Very famous line from this book.

01:30:58.000 --> 01:31:05.000

But again, I always like to go back and like, how do we get to that famous line? We got to that famous line because Buck stole a mirror from a servant.

01:31:05.000 --> 01:31:09.000

Right.

01:31:09.000 --> 01:31:10.000

So there we have it.

01:31:10.000 --> 01:31:13.000

And then.

01:31:13.000 --> 01:31:24.000

Buck tells them. Oh, you know what I'm gonna tell that line of Haynes, because, you know, Haynes is collecting all this Irish folklore, and so he's gonna love that line about the crack-looking grass, the sermon that's good stuff. You tell him that maybe he'll give us money.

01:31:24.000 --> 01:31:37.000

Because Buck is always after money. He's trying to get this money from hands right. But again, let's keep our eye on the ball here, even though Joyce will go all over, and I will, too.

01:31:37.000 --> 01:31:46.000

Is there still talking about this issue of choice of of Steven's mother, and I will take a break as soon as I get to that point.

01:31:46.000 --> 01:31:49.000

But before I get there again he does something remarkable.

01:31:49.000 --> 01:31:53.000

Interjecting, before we get to that conversation.

01:31:53.000 --> 01:31:54.000

And that is that.

01:31:54.000 --> 01:31:59.000

Buck sees something in Stevens. Buck really wants to be Steven's friend.

01:31:59.000 --> 01:32:01.000

Or at least.

01:32:01.000 --> 01:32:02.000

Thinks he does.

01:32:02.000 --> 01:32:03.000

He's like, you know. I see something in you.

01:32:03.000 --> 01:32:11.000

You know, and I I this is a note that I haven't actually said outright, but I'm sure you all know this.

01:32:11.000 --> 01:32:14.000

Is. This book is incredibly offensive.

01:32:14.000 --> 01:32:16.000

Racist.

01:32:16.000 --> 01:32:17.000

Sexist.

01:32:17.000 --> 01:32:18.000

Anti-semitic, anti, everything.

01:32:18.000 --> 01:32:21.000

It's 1,009 in Dublin.

01:32:21.000 --> 01:32:28.000

Joyce, Dublin, Joyce, and I can pretend that it was somehow respectful of people of other people.

01:32:28.000 --> 01:32:32.000

But everybody takes it.

01:32:32.000 --> 01:32:39.000

And I think I'll argue that for the most part it's out of love.
But I'm not gonna argue that everything that Joyce does
isn't.

01:32:39.000 --> 01:32:41.000

Couldn't wouldn't necessarily be racist.

01:32:41.000 --> 01:32:45.000

Sexist, homophobic, certainly.

01:32:45.000 --> 01:32:49.000

And and anti-semitic and anti again, almost every other.

01:32:49.000 --> 01:32:52.000

Anti you could be.

01:32:52.000 --> 01:32:55.000

So you had this line about the Zulus, or some bloody
swindle, or another.

01:32:55.000 --> 01:33:00.000

But this is this is Buck actually acknowledging.

01:33:00.000 --> 01:33:06.000

What the British do to the Zulus? Right? So he's
acknowledging that the British rip off the Zulus.

01:33:06.000 --> 01:33:15.000

And that he's suggesting that Haynes's father may have been one of those people making money off of, but to to move forward.

01:33:15.000 --> 01:33:16.000

To get to my point.

01:33:16.000 --> 01:33:18.000

Is that when.

01:33:18.000 --> 01:33:28.000

Joyce, when Buck is trying to sort of say, like, Look, you know, I see something in you. I see something in you, and you know what? If anybody does anything, anybody gives you a hard time.

01:33:28.000 --> 01:33:31.000

We'll give them a ragging worse than they gave.

01:33:31.000 --> 01:33:35.000

Kempthorpe. Now I'm like, who's Clive Kempthorpe?

01:33:35.000 --> 01:33:38.000

Right whose clad kempther well.

01:33:38.000 --> 01:33:39.000

We get the paragraph.

01:33:39.000 --> 01:33:41.000

After that we're in.

01:33:41.000 --> 01:33:44.000

Steven's mind.

01:33:44.000 --> 01:33:46.000

He remembers Clive Kempelthorpe.

01:33:46.000 --> 01:33:49.000

And what happened to Clive Kempelthorpe when they beat him up.

01:33:49.000 --> 01:33:50.000

Right.

01:33:50.000 --> 01:33:54.000

And so you have this almost sympathetic.

01:33:54.000 --> 01:34:03.000

Story in the back of Steven's mind with young shouts of money voices, and Clive Kempthorpe's room.

01:34:03.000 --> 01:34:08.000

Pale faces, they hold their ribs with laughter, one another, etc. Etc. You can read it on your own, but and then there's.

01:34:08.000 --> 01:34:14.000

And and then in that memory that Stephen has that Clive Triggers.

01:34:14.000 --> 01:34:18.000

My favorite part of this paragraph is this, a deaf gardener?
Apron.

01:34:18.000 --> 01:34:21.000

Masked with Matthew Arnold's face.

01:34:21.000 --> 01:34:28.000

Pushes his mower on the sober lawn, watching narrowly the dancing modes of.

01:34:28.000 --> 01:34:32.000

Grass homes. Not sure what grass homes are.

01:34:32.000 --> 01:34:35.000

But the point here is that Steven, in remembering.

01:34:35.000 --> 01:34:37.000

Clive Temple.

01:34:37.000 --> 01:34:40.000

Also remembers the deaf.

01:34:40.000 --> 01:34:41.000

Gardner.

01:34:41.000 --> 01:34:44.000

And that's where Joyce is. Gonna go. He's gonna constantly.

01:34:44.000 --> 01:34:52.000

His characters are gonna go places that you might not be able to keep up with. But just think about yourself when you, if you hear of something happen?

01:34:52.000 --> 01:34:55.000

Your old friend Clive Kempal to our point. He got beaten up, or whatever they did to him.

01:34:55.000 --> 01:35:06.000

And then you remember that, and you put yourself back into that place, and you're like, I remember looking out the window when I was in Clive Campbell's room, and I saw that Gardner, who looked like Matthew Arnold.

01:35:06.000 --> 01:35:08.000

Right.

01:35:08.000 --> 01:35:12.000

That's the kind of places we're gonna go.

01:35:12.000 --> 01:35:13.000

It's a great example.

01:35:13.000 --> 01:35:18.000

And then Stephen says about Haynes, where we thought him out.

01:35:18.000 --> 01:35:20.000

We actually, because Steven's a good guy.

01:35:20.000 --> 01:35:22.000

Generally.

01:35:22.000 --> 01:35:27.000

I'll let him stay, and says nothing wrong with him, except at night, when he's shooting off guns and.

01:35:27.000 --> 01:35:29.000

And and dreaming of panthers right.

01:35:29.000 --> 01:35:31.000

So.

01:35:31.000 --> 01:35:35.000

But here is the where I want to stop after the break before the break. Is that.

01:35:35.000 --> 01:35:37.000

We're at Buck Mulligan.

01:35:37.000 --> 01:35:40.000

And at this point.

01:35:40.000 --> 01:35:47.000

There's still something on Steven's mind right.

01:35:47.000 --> 01:35:49.000

Do you wish me to tell you? He asked. Page 8.

01:35:49.000 --> 01:35:52.000

Yes, what is it? Buck Mullan answered. I don't remember anything.

01:35:52.000 --> 01:35:56.000

Buck is serving it a little tense, you know, when a friend tells you like.

01:35:56.000 --> 01:35:59.000

You know that thing you did, and you're like, Oh, shit what I do.

01:35:59.000 --> 01:36:00.000

Oh! What!

01:36:00.000 --> 01:36:10.000

Tell me. Tell me, even though you might not want to know bucks in that situation he does not know. He does not

necessarily want to know. He looked in faces. He spoke. The light went past, his brow.

01:36:10.000 --> 01:36:16.000

Stephen, depressed by his own voice, said, do you remember the 1st day I went to your house after my mother's death?

01:36:16.000 --> 01:36:21.000

Buck Mulligan frown quickly and said, what? Where? I can't remember anything.

01:36:21.000 --> 01:36:26.000

I remember only ideas and sensations. Why, what happened in the name of God?

01:36:26.000 --> 01:36:38.000

And here it is you're making, T. Steven said, and I went across the landing to get more hot water, and some visitor came out of the drawing room, she asked you who was in your room? Yes, Buck Molly, and said, What did I say? I forgot.

01:36:38.000 --> 01:36:46.000

You said? Stephen answered. Oh, it's only Dedalus, whose mother is beastly dead.

01:36:46.000 --> 01:36:48.000

Cruel, right.

01:36:48.000 --> 01:36:49.000

Did I say that? He asked.

01:36:49.000 --> 01:36:52.000

Now think of your when you're caught.

01:36:52.000 --> 01:37:00.000

Did I say? I didn't I? I didn't mean that exactly. Did I say that? He asked. Well, what harm is that? And this is a sentence that I concentrate. For some reason.

01:37:00.000 --> 01:37:02.000

Like 10 min on yesterday.

01:37:02.000 --> 01:37:05.000

He shook his constraint from him nervously.

01:37:05.000 --> 01:37:12.000

He shook his constraint nervously. What does that look like? I was trying to imagine like, what does that look like?

01:37:12.000 --> 01:37:20.000

He just he. He's nervous about, but he kind of shakes it off. He's like, no, no, I'm not. Gonna I'm not. Gonna I'm not gonna feel bad.

01:37:20.000 --> 01:37:27.000

I'm not going to worry, or some AI. I went back and forth. I tried to actually do it, but I couldn't quite do it.

01:37:27.000 --> 01:37:32.000

And then there's this incredible lines. And I.

01:37:32.000 --> 01:37:38.000

And I'm gonna leave you with this. And I want somebody to read this, because already my voice is going. But

01:37:38.000 --> 01:37:40.000

Sometimes some of the most.

01:37:40.000 --> 01:37:44.000

Send us your characters and the evil characters, whatever we want to call Buck.

01:37:44.000 --> 01:37:46.000

And Buck's been called a lot of things.

01:37:46.000 --> 01:37:49.000

Still is in Dublin. His name is Oliver, the.

01:37:49.000 --> 01:37:59.000

There's a pub after him in Dublin. But he, you know he was humiliated by this. He knew exactly who he. When this book came out they all did. Oh, God! It's Oliver.

01:37:59.000 --> 01:38:00.000

That asshole Oliver.

01:38:00.000 --> 01:38:02.000

Right.

01:38:02.000 --> 01:38:05.000

So can someone read this, though, because I think one of the beauties.

01:38:05.000 --> 01:38:09.000

Of early on the book is a character we may not be loving.

01:38:09.000 --> 01:38:12.000

But he's very much alive on the page.

01:38:12.000 --> 01:38:17.000

And he gets some of the very best lines early in the book. And that's Buck right here. So Buck is like this.

01:38:17.000 --> 01:38:20.000

Towering sort of figure, at least in the early part of this book.

01:38:20.000 --> 01:38:23.000

And I think the paragraph here is absolutely extraordinary.

01:38:23.000 --> 01:38:25.000

What he ends up.

01:38:25.000 --> 01:38:29.000

Saying here, and so could someone read this for me, Neil,
you volunteer.

01:38:29.000 --> 01:38:30.000

Yeah.

01:38:30.000 --> 01:38:34.000

Thank you, Neil. Appreciate it.

01:38:34.000 --> 01:38:36.000

And what is death? He asked.

01:38:36.000 --> 01:38:41.000

Your mother's, or yours, or my own.

01:38:41.000 --> 01:38:50.000

You saw only your mother die. I see them pop off every day
in the mantra in Richmond, and cut up into room.

01:38:50.000 --> 01:38:55.000

It's a beastly thing and nothing else. It simply doesn't
matter.

01:38:55.000 --> 01:38:58.000

You wouldn't nail down to pray for your mother on her deathbed when she asked you.

01:38:58.000 --> 01:39:01.000

Why?

01:39:01.000 --> 01:39:02.000

Because you have the cursed.

01:39:02.000 --> 01:39:08.000

Jesuit straining you only it's injected the wrong way.

01:39:08.000 --> 01:39:10.000

To me. It's all mockery and beauty.

01:39:10.000 --> 01:39:14.000

And beastly. Excuse me to me it's all mockery and beastly.

01:39:14.000 --> 01:39:16.000

Her cerebral lobes.

01:39:16.000 --> 01:39:20.000

Are not functioning. She calls the doctor.

01:39:20.000 --> 01:39:23.000

Sir Peter Teaslan picks buttercups off the quilt.

01:39:23.000 --> 01:39:30.000

Humor her till it's over. You've crossed her last wish in death, and yet you sulk with me because I don't.

01:39:30.000 --> 01:39:32.000

Winds like some.

01:39:32.000 --> 01:39:33.000

Hired mute from Walutes.

01:39:33.000 --> 01:39:39.000

Absurd. I suppose I did say it. I didn't mean to offend the memory of your mother.

01:39:39.000 --> 01:39:40.000

Great.

01:39:40.000 --> 01:39:42.000

Thank you so much.

01:39:42.000 --> 01:39:45.000

It's hard to argue with Buck right there.

01:39:45.000 --> 01:39:47.000

And maybe we could talk about it after the break.

01:39:47.000 --> 01:39:52.000

But you know he's like, look, man, you know. 1st of all, I'm a medical student.

01:39:52.000 --> 01:39:53.000

So I see this stuff.

01:39:53.000 --> 01:39:56.000

So I did say.

01:39:56.000 --> 01:39:57.000

You know.

01:39:57.000 --> 01:39:58.000

But even sensitive.

01:39:58.000 --> 01:40:05.000

And he's sensitive on this point, not because Buck is giving him a hard time. He's sensitive because of the guilty fields.

01:40:05.000 --> 01:40:09.000

He sends it. He could, he didn't, but he wouldn't do it.

01:40:09.000 --> 01:40:15.000

It would not. And and what does this tell us about this character? You're only just getting to know.

01:40:15.000 --> 01:40:16.000

It tells us a lot.

01:40:16.000 --> 01:40:18.000

It tells us who we're dealing with here.

01:40:18.000 --> 01:40:20.000

Stephen.

01:40:20.000 --> 01:40:24.000

He stuck to his guns, and he wouldn't kneel.

01:40:24.000 --> 01:40:25.000

And now he wants.

01:40:25.000 --> 01:40:30.000

Other people to be sympathetic and not say rude things to him. Well.

01:40:30.000 --> 01:40:34.000

It's a tough spot he's in, so let's

01:40:34.000 --> 01:40:41.000

Has it sound to take a break there, and I know there's a lot of comments, and I'm seeing them, and it's great. And I appreciate what everybody.

01:40:41.000 --> 01:40:45.000

Is adding to the conversation.

01:40:45.000 --> 01:41:01.000

And I, you know I'm not able to follow that as well as on my own notes in the book itself. But here's the time. And here's what we're gonna do here. We're gonna do that. Well, we're also gonna cover Chapter 2 as well. Cause I wanna I wanna knock out chapter 2, and Mr. Teasey, and get to at least.

01:41:01.000 --> 01:41:02.000

Get.

01:41:02.000 --> 01:41:05.000

Steven to the beach.

01:41:05.000 --> 01:41:06.000

Tonight.

01:41:06.000 --> 01:41:13.000

Alright! Let's take it. Where do we take a 10 min break, and I want to thank Hunter for the wonderful

01:41:13.000 --> 01:41:21.000

Opening opening montage that he put together with that mournful music which fits very much with the opening.

01:41:21.000 --> 01:41:26.000

Section of this book when he is still very much, and he will mourn his mother. We're only dealing with one day.

01:41:26.000 --> 01:41:31.000

So, even by the end of the night Stephen still gonna be mourning his mother.

01:41:31.000 --> 01:41:44.000

So it's very much a beautiful kind of homage to that notion that mournful music we heard. But now, at the break, I believe we're gonna hear the great John McCormick, Irish tenor, who is a big favorite of Joyce. So we'll take a 10 min break.

01:41:44.000 --> 01:41:47.000

And and we'll go from there. I'll see you back on the other side.

01:41:47.000 --> 01:41:50.000

Sound, good.

01:41:50.000 --> 01:42:19.000

Alright! Thanks, everybody!

01:42:19.000 --> 01:42:25.000

The heart of Jehovah is born.

01:42:25.000 --> 01:42:32.000

But before the break of.

01:42:32.000 --> 01:42:39.000

Or I'm off.

01:42:39.000 --> 01:42:51.000

With.

01:42:51.000 --> 01:43:01.000

Heart to cross the briny ocean.

01:43:01.000 --> 01:43:14.000

Running.

01:43:14.000 --> 01:43:25.000

Kate Malone, who might have hoped to call my own.

01:43:25.000 --> 01:43:28.000

But

01:43:28.000 --> 01:43:42.000

How can she be, Mrs. Leary? If I.

01:43:42.000 --> 01:43:52.000

With me shoulder painters. No one could be bald.

01:43:52.000 --> 01:44:17.000

All I'm likely to ocean.

01:44:17.000 --> 01:44:25.000

When they told me I must leave the place.

01:44:25.000 --> 01:44:28.000

I try to keep a cheerful.

01:44:28.000 --> 01:44:43.000

For to show me hard.

01:44:43.000 --> 01:44:45.000

So.

01:44:45.000 --> 01:44:47.000

High.

01:44:47.000 --> 01:44:57.000

When I star.

01:44:57.000 --> 01:45:05.000

What though shows are, and there's no man could be.

01:45:05.000 --> 01:45:08.000

The flame was harming.

01:45:08.000 --> 01:45:10.000

Yet.

01:45:10.000 --> 01:45:11.000

Iron King.

01:45:11.000 --> 01:45:14.000

An ocean.

01:45:14.000 --> 01:45:44.000

A.

01:45:46.000 --> 01:45:53.000

I walk beside you through the day.

01:45:53.000 --> 01:46:22.000

While it gleams on songs. Bless your way.

01:46:22.000 --> 01:46:44.000

I walk beside you through the water tonight, beneath the sunny skies, with light.

01:46:44.000 --> 01:47:00.000

I walk beside you through the untie.

01:47:00.000 --> 01:47:10.000

I walk beside you through the past year.

01:47:10.000 --> 01:47:20.000

Of cloud and sunshine.

01:47:20.000 --> 01:47:50.000

The sunset leaves. I walk beside you to the land.

01:47:56.000 --> 01:48:02.000

Heart.

01:48:02.000 --> 01:48:09.000

But before the break of faith is there beyond Forum.

01:48:09.000 --> 01:48:15.000

Or I'm off to Philadelphia in the morning.

01:48:15.000 --> 01:48:27.000

With everybody.

01:48:27.000 --> 01:48:37.000

All are likely to not to cross the briny ocean.

01:48:37.000 --> 01:48:49.000

I'll run in.

01:48:49.000 --> 01:49:01.000

Kate Malone, who might have hoped to call my own.

01:49:01.000 --> 01:49:05.000

But

01:49:05.000 --> 01:49:15.000

How can she be, Mrs. Leary? If I.

01:49:15.000 --> 01:49:19.000

Running.

01:49:19.000 --> 01:49:49.000
With me shoulder. No one could be.

01:49:57.000 --> 01:50:02.000
When they told me I must leave the place.

01:50:02.000 --> 01:50:05.000
I try to keep a cheerful.

01:50:05.000 --> 01:50:16.000
For to show me hard.

01:50:16.000 --> 01:50:21.000
Will surely.

01:50:21.000 --> 01:50:22.000
So.

01:50:22.000 --> 01:50:24.000
High.

01:50:24.000 --> 01:50:42.000
When I star.

01:50:42.000 --> 01:50:46.000
The time was born in.

01:50:46.000 --> 01:50:49.000

Yet.

01:50:49.000 --> 01:50:50.000

An ocean.

01:50:50.000 --> 01:51:00.000

Across the ocean.

01:51:00.000 --> 01:51:06.000

A.

01:51:06.000 --> 01:51:23.000

A.

01:51:23.000 --> 01:51:30.000

I walk beside you through the day.

01:51:30.000 --> 01:52:00.000

While gleams and songs, bless your way.

01:52:00.000 --> 01:52:20.000

I walk beside you through the water tonight.

01:52:20.000 --> 01:52:32.000

I walk beside you through the.

01:52:32.000 --> 01:52:34.000

All right. We're back.

01:52:34.000 --> 01:52:37.000

How are all 116 of you doing.

01:52:37.000 --> 01:52:42.000

I was sort of a sprint initially. I'm gonna slow it down a little bit and

01:52:42.000 --> 01:52:43.000

My!

01:52:43.000 --> 01:52:47.000

Strategy going forward. I mean, there's so much

01:52:47.000 --> 01:52:51.000

Sandra abuse down there

01:52:51.000 --> 01:52:56.000

So much to cover, and I can't possibly cover everything, and we all can't, even together.

01:52:56.000 --> 01:52:59.000

Even if we had 10 HA night.

01:52:59.000 --> 01:53:00.000

So.

01:53:00.000 --> 01:53:02.000

You know what I, what I.

01:53:02.000 --> 01:53:06.000

Want to focus on in this 1st chapter the things that I find.

01:53:06.000 --> 01:53:09.000

That's just important.

01:53:09.000 --> 01:53:11.000

Just in terms of like the book itself, but also.

01:53:11.000 --> 01:53:12.000

Just important to me.

01:53:12.000 --> 01:53:14.000

You know. And I'm gonna ask like.

01:53:14.000 --> 01:53:21.000

Those view who are here to share like what's popping out to you. And so I'm gonna ask you.

01:53:21.000 --> 01:53:25.000

To do that in a in a little bit.

01:53:25.000 --> 01:53:27.000

And Laura's gonna.

01:53:27.000 --> 01:53:30.000

Go through some of the questions now, but.

01:53:30.000 --> 01:53:32.000

Let's.

01:53:32.000 --> 01:53:35.000

Kind of pick up just briefly where where we were.

01:53:35.000 --> 01:53:39.000

And that speech, that.

01:53:39.000 --> 01:53:45.000

That Buck gives, and I just want to just emphasize that

01:53:45.000 --> 01:53:48.000

That so much of the book will serve.

01:53:48.000 --> 01:53:52.000

Discuss kind of hinge on this. What what Buck is saying here.

01:53:52.000 --> 01:53:54.000

Because.

01:53:54.000 --> 01:53:56.000

You know, I think it makes a lot of rational sense.

01:53:56.000 --> 01:53:59.000

But in some ways.

01:53:59.000 --> 01:54:01.000

I think it's.

01:54:01.000 --> 01:54:02.000

It's not the truth.

01:54:02.000 --> 01:54:05.000

And I think Joyce didn't believe it was the truth.

01:54:05.000 --> 01:54:07.000

That this is how it goes.

01:54:07.000 --> 01:54:12.000

It's a beastly thing, and nothing else.

01:54:12.000 --> 01:54:13.000

And I think the whole book will sort of.

01:54:13.000 --> 01:54:17.000

Address that.

01:54:17.000 --> 01:54:21.000

You know.

01:54:21.000 --> 01:54:23.000

Is it drown, man.

01:54:23.000 --> 01:54:25.000

Who's.

01:54:25.000 --> 01:54:30.000

Not yet surfaced out in the water. There's so many things going on that we're about.

01:54:30.000 --> 01:54:33.000

As we move forward, but.

01:54:33.000 --> 01:54:36.000

I'm trying to hope, focus on the big things early on.

01:54:36.000 --> 01:54:43.000

But, Laura, why don't we just circle back? I know there were questions and comments about.

01:54:43.000 --> 01:54:50.000

Just about some of the preliminary things which I'm happy to discuss. And then, like I said, My, you know, my.

01:54:50.000 --> 01:54:55.000

Strategy here is that the best way to do this is to just move forward in the book.

01:54:55.000 --> 01:54:58.000

And those people who aren't yet kind of.

01:54:58.000 --> 01:54:59.000

Into it, yet.

01:54:59.000 --> 01:55:14.000

I really encourage you to catch up next week, and then you'll be. Then you'll be. You'll be with us, and it'll be good. So we are. You are by no means behind. If you haven't started it yet, or restarted is the case. Maybe so, Laura, you wanna you wanna.

01:55:14.000 --> 01:55:18.000

Start with your thoughts or questions that you are focusing on.

01:55:18.000 --> 01:55:19.000

Yeah.

01:55:19.000 --> 01:55:21.000

And then I wanted. I do want to pick up on.

01:55:21.000 --> 01:55:24.000

The end of chapter one. Briefly.

01:55:24.000 --> 01:55:31.000

Talking about the old woman, who, I think, is an extraordinary character, and who sees her.

01:55:31.000 --> 01:55:38.000

And then I want to talk about the classroom a little bit, Mr. And introduce Bloom before the end of the night. It's a lot.

01:55:38.000 --> 01:55:39.000

I realize.

01:55:39.000 --> 01:55:41.000

No problem.

01:55:41.000 --> 01:55:47.000

Let me just whizz through these 20 questions or so.

01:55:47.000 --> 01:55:52.000

Hi, everybody! I'm Laura so happy to be here and

01:55:52.000 --> 01:55:58.000

Really thrilled by your questions. Already I know I have my list as well.

01:55:58.000 --> 01:56:02.000

And one, it's actually about that particular scene. So I think.

01:56:02.000 --> 01:56:04.000

We can circle back.

01:56:04.000 --> 01:56:06.000

To that at the end, and they just said, Circle back, which makes me very sad.

01:56:06.000 --> 01:56:09.000

But we do live in a.

01:56:09.000 --> 01:56:11.000

Corporate, lingo, world.

01:56:11.000 --> 01:56:12.000

Okay, so.

01:56:12.000 --> 01:56:14.000

Oh, I apologize for that lingo.

01:56:14.000 --> 01:56:17.000

Did you do it?

01:56:17.000 --> 01:56:18.000

Okay.

01:56:18.000 --> 01:56:19.000

No, I said, I go ahead.

01:56:19.000 --> 01:56:20.000

Okay.

01:56:20.000 --> 01:56:22.000

Cool. It's not just me.

01:56:22.000 --> 01:56:29.000

So? Roxy asked. And I think that this actually, I'm gonna start with a couple of.

01:56:29.000 --> 01:56:32.000

Questions that came from.

01:56:32.000 --> 01:56:37.000

The class that are focused on kind of strategy.

01:56:37.000 --> 01:56:40.000

And I really like this question about

01:56:40.000 --> 01:56:44.000

From Jonathan. What is a rule of thumb for a reader when one finds themselves reading for 10 min.

01:56:44.000 --> 01:56:51.000

And not absorbing as much as they would like. How do we train ourselves and shift to shift gears? At that moment.

01:56:51.000 --> 01:56:54.000

And to better understand and take value from this brilliant book.

01:56:54.000 --> 01:57:03.000

And I think, Peter, you already addressed this a little bit, and talking about staying, grounded in the physicality of the scene.

01:57:03.000 --> 01:57:07.000

The characters in the scene. What is actually happening.

01:57:07.000 --> 01:57:08.000

And.

01:57:08.000 --> 01:57:14.000

I also think to add on to that. I like to focus on the language, and what me.

01:57:14.000 --> 01:57:20.000

Keeps things moving forward. The beautiful, the disgusting. There's I mean there's some stuff in here that like.

01:57:20.000 --> 01:57:31.000

And the confounding just the strange language to you like that. Opening this 1st couple of

01:57:31.000 --> 01:57:35.000

Those 1st couple of lines were.

01:57:35.000 --> 01:57:37.000

Our a bit like.

01:57:37.000 --> 01:57:44.000

What is what's happening here, you know, and exciting.
That's exciting language that keeps you going.

01:57:44.000 --> 01:57:49.000

So I think that that those are some of the strategies for
staying grounded. Do you have anything to add to that,
Peter?

01:57:49.000 --> 01:57:57.000

No, I think that's exactly it. I mean, I think you've I love the
fact you focusing on the sentences themselves, you know,
and that.

01:57:57.000 --> 01:58:00.000

You know you. Yeah, you may be a little bit.

01:58:00.000 --> 01:58:07.000

I I think it's important to figure out, okay, wait. What?
Where am I? Exactly. And who am I focused on.

01:58:07.000 --> 01:58:14.000

And is this a memory, is it? You know? And again I try and
avoid sort of the the tropi, or sort of.

01:58:14.000 --> 01:58:24.000

Easy explanations for what Joyce is doing, some that he contributed stream of consciousness, interior monologue. I think he claimed to have invented it. Not true.

01:58:24.000 --> 01:58:26.000

But you know, but if they help you.

01:58:26.000 --> 01:58:27.000

Great.

01:58:27.000 --> 01:58:31.000

And know that you know. I mean, I think people are distractible.

01:58:31.000 --> 01:58:35.000

And people do go places in their minds. Our brains are remarkable things right.

01:58:35.000 --> 01:58:42.000

And so the reason I focused on that Clive Temple moment is because he's recreating.

01:58:42.000 --> 01:58:45.000

The scene in his mind.

01:58:45.000 --> 01:58:48.000

And even kind of in in because it's Joyce, and because it's Stephen.

01:58:48.000 --> 01:58:55.000

He's being really specific. The specificity of this book is is, you know, you've already noticed, right?

01:58:55.000 --> 01:59:03.000

Until brief anecdote about Joyce and just specificity, and that is that he was reading. This is.

01:59:03.000 --> 01:59:04.000

Yeah.

01:59:04.000 --> 01:59:09.000

He was reading a book by, I think, a guy named George Moore, Irish writer. I believe.

01:59:09.000 --> 01:59:10.000

Don't! Don't quote me on that.

01:59:10.000 --> 01:59:13.000

And and he the character.

01:59:13.000 --> 01:59:15.000

That that that that.

01:59:15.000 --> 01:59:18.000

He's reading about.

01:59:18.000 --> 01:59:20.000

Is taking the train into the city into Dublin.

01:59:20.000 --> 01:59:26.000

And but he's lived in the place that he the town he's lived in for like 25 years.

01:59:26.000 --> 01:59:30.000

And the character's wife looks up the train schedule.

01:59:30.000 --> 01:59:33.000

And Joyce writes in a letter to his brother.

01:59:33.000 --> 01:59:38.000

Then. Well, it's not gonna look up the train schedule. They know the train schedule at the back of their minds right.

01:59:38.000 --> 01:59:45.000

And so his kind of he just, he thought about almost every aspect of this. So everything in this book is here for.

01:59:45.000 --> 01:59:48.000

A quote unquote reason, there's some mysteries so.

01:59:48.000 --> 01:59:58.000

If you are lost, you can absolutely type in the line and figure out exactly using a joystick or like, I said, it's annotated that I have.

01:59:58.000 --> 02:00:01.000

And you can exactly brown yourself. But, my.

02:00:01.000 --> 02:00:05.000

Overall point is, you don't need to do that every 5 seconds.

02:00:05.000 --> 02:00:10.000

Is. Think back, what character am I dealing with? What's going on? Where am I.

02:00:10.000 --> 02:00:11.000

And.

02:00:11.000 --> 02:00:13.000

Peeping.

02:00:13.000 --> 02:00:14.000

This 1st time.

02:00:14.000 --> 02:00:21.000

Remember the whole point of this is so you read it again, and you're gonna enjoy it more the second time, or the 3rd time, or the 5th time.

02:00:21.000 --> 02:00:25.000

And just a line that strikes me on page 9.

02:00:25.000 --> 02:00:33.000

Just look for those lines that work that do make sense. A cloud began to cover the sun, slowly shadowing the bay, and.

02:00:33.000 --> 02:00:35.000

Deeper.

02:00:35.000 --> 02:00:36.000

No mysteries.

02:00:36.000 --> 02:00:39.000

And I right after that a bowl of bitter waters.

02:00:39.000 --> 02:00:40.000

Wait!

02:00:40.000 --> 02:00:41.000

Course it.

02:00:41.000 --> 02:00:43.000

Gorgeous.

02:00:43.000 --> 02:00:44.000

And somebody went to college.

02:00:44.000 --> 02:00:45.000

And this is Stephen, you know, Stephen.

02:00:45.000 --> 02:00:49.000

Stephen is a poet. So Steven's gonna be doing this, and Leopold's not gonna see the world like a.

02:00:49.000 --> 02:00:54.000

The the day is a bowl of bitter. Wait, Waters.

02:00:54.000 --> 02:00:58.000

But yeah, that. So that's why your point about the language is so great, because.

02:00:58.000 --> 02:01:04.000

Hold on to that those moments of lunch. And if it is Stephen, know that he's gonna make a poem out of everything.

02:01:04.000 --> 02:01:10.000

You know, and it kind of almost avoid what's in front of him.

02:01:10.000 --> 02:01:13.000

Stephen like joy.

02:01:13.000 --> 02:01:14.000

Has eye trouble.

02:01:14.000 --> 02:01:19.000

And you will find out later in the book that he has lost his glasses the day before.

02:01:19.000 --> 02:01:21.000

So what he sees is sort of.

02:01:21.000 --> 02:01:25.000

Almost what's more in his head than actually the visualization.

02:01:25.000 --> 02:01:27.000

Totally different than blue.

02:01:27.000 --> 02:01:30.000

That's why it's such a such a relief when Bloom enters the story.

02:01:30.000 --> 02:01:34.000

But yes, absolutely. Those are 2 great ways being grounded.

02:01:34.000 --> 02:01:38.000

Focus on those sentences that do work for you.

02:01:38.000 --> 02:01:43.000

Figuring out the context, and then again looking it up.
There's no crime in that.

02:01:43.000 --> 02:01:46.000

But I'm just saying it can bog you down.

02:01:46.000 --> 02:01:49.000

Another question.

02:01:49.000 --> 02:01:53.000

And then, you know, I do want to come back to kind of.

02:01:53.000 --> 02:01:57.000

These questions, of of.

02:01:57.000 --> 02:01:58.000

Yeah.

02:01:58.000 --> 02:01:59.000

Of the sea, the waters and and.

02:01:59.000 --> 02:02:02.000

The 4. The contrasts of the 4 primary characters in the.

02:02:02.000 --> 02:02:07.000

Or voices in the 1st chapter, including the narrative voice.

But

02:02:07.000 --> 02:02:08.000

Sodie.

02:02:08.000 --> 02:02:24.000

Asked, and I'm not sure who it is. Their name is Iphone. Is asked for suggestions on how to read the disparaging to Jews in the 1st 2 chapters, and you did touch on this a bit, but I love that they use this word.

02:02:24.000 --> 02:02:25.000

So disparaging.

02:02:25.000 --> 02:02:32.000

Because I think like particularly this 1st chapter, but it just continues like.

02:02:32.000 --> 02:02:34.000

The however.

02:02:34.000 --> 02:02:39.000

Like you talk about. You talked a bit about how the human connection.

02:02:39.000 --> 02:02:44.000

And the being able to perceive this, this woman who comes in, the woman delivering the milk.

02:02:44.000 --> 02:02:48.000

Those are the moments of really true beauty and emotion in the book.

02:02:48.000 --> 02:02:51.000

I think I mean that's a.

02:02:51.000 --> 02:02:54.000

A gross, summary, but.

02:02:54.000 --> 02:03:04.000

There's so much disparagement and ugliness surrounding all of it right? And like some of that, is, is this like

02:03:04.000 --> 02:03:05.000

Racism and.

02:03:05.000 --> 02:03:07.000

All of the.

02:03:07.000 --> 02:03:11.000

I. I get to this in the context of Haynes in a moment, and.

02:03:11.000 --> 02:03:12.000

Mr. Deasy.

02:03:12.000 --> 02:03:15.000

In a moment too.

02:03:15.000 --> 02:03:20.000

But Joyce will answer this pretty resoundingly throughout the book.

02:03:20.000 --> 02:03:22.000

And so he will.

02:03:22.000 --> 02:03:23.000

Through Leopold bloom.

02:03:23.000 --> 02:03:27.000

And Leopold's father.

02:03:27.000 --> 02:03:28.000

This their stories.

02:03:28.000 --> 02:03:31.000

Answer this.

02:03:31.000 --> 02:03:34.000

There! It's no accident.

02:03:34.000 --> 02:03:37.000

That Leopold Bloom is a Jew.

02:03:37.000 --> 02:03:38.000

In a city.

02:03:38.000 --> 02:03:42.000

And in a country where you know that was not easy.

02:03:42.000 --> 02:03:43.000

And.

02:03:43.000 --> 02:03:44.000

At this time.

02:03:44.000 --> 02:03:47.000

In the twenties.

02:03:47.000 --> 02:03:50.000

It was even less easy.

02:03:50.000 --> 02:03:51.000

Right.

02:03:51.000 --> 02:03:52.000

And so.

02:03:52.000 --> 02:03:55.000

Bloom was born in Dublin.

02:03:55.000 --> 02:03:57.000

And yet he will never be.

02:03:57.000 --> 02:04:00.000

In the eyes of most people in this book.

02:04:00.000 --> 02:04:04.000

Most people in this book, with the exception, I would say.

02:04:04.000 --> 02:04:05.000
Of Steven.

02:04:05.000 --> 02:04:07.000
And Molly.

02:04:07.000 --> 02:04:12.000
And Molly. We will get to.

02:04:12.000 --> 02:04:13.000
Does not just see him.

02:04:13.000 --> 02:04:15.000
As sort of an outsider and a Jew.

02:04:15.000 --> 02:04:19.000
Nor does Leopold DC. Himself that way.

02:04:19.000 --> 02:04:22.000
And you'll see this in a later chapter. Very famous chapter.

02:04:22.000 --> 02:04:27.000
Where he has a argument in the in a pub with the citizen.

02:04:27.000 --> 02:04:31.000
Sometimes as a shorthand referred to as the.

02:04:31.000 --> 02:04:32.000

The

02:04:32.000 --> 02:04:34.000

Cyclops. Chapter.

02:04:34.000 --> 02:04:35.000

But I'll try not to do that.

02:04:35.000 --> 02:04:40.000

Where you will see that that that bloom says, look, hey.

02:04:40.000 --> 02:04:44.000

I'm a citizen of this country.

02:04:44.000 --> 02:04:46.000

And since, like you're not.

02:04:46.000 --> 02:04:47.000

And you'll never be.

02:04:47.000 --> 02:04:50.000

And that would be so, you know again.

02:04:50.000 --> 02:04:52.000

This is fiction.

02:04:52.000 --> 02:04:53.000

And.

02:04:53.000 --> 02:04:55.000

But it's very deliberate.

02:04:55.000 --> 02:05:01.000

The the approach to this particular issue, and and again many, many others that will come up.

02:05:01.000 --> 02:05:06.000

I don't think Joyce was a hater in any way.

02:05:06.000 --> 02:05:11.000

I would argue that. But again, there are moments in this book that I will not try and

02:05:11.000 --> 02:05:13.000

Argue away!

02:05:13.000 --> 02:05:19.000

Or or make excuses for.

02:05:19.000 --> 02:05:20.000

Peter.

02:05:20.000 --> 02:05:22.000

Yeah.

02:05:22.000 --> 02:05:28.000

Having done a little bit of research in my own family history, I've recently discovered that there was an enormous migration.

02:05:28.000 --> 02:05:30.000

Of Jewish people.

02:05:30.000 --> 02:05:32.000

From Europe, fleeing the programs.

02:05:32.000 --> 02:05:34.000

And most of them did go through the Uk.

02:05:34.000 --> 02:05:37.000

Including Ireland, including my.

02:05:37.000 --> 02:05:39.000

For fathers.

02:05:39.000 --> 02:05:45.000

It's really fascinating to see how many people flying the programs.

02:05:45.000 --> 02:05:51.000

Ended up in the Uk. And I have family that were born in the Uk.

02:05:51.000 --> 02:05:52.000

It is a.

02:05:52.000 --> 02:05:59.000

Not unlike the sort of migration that we're seeing today. And the blowback that we're seeing today about people from South America.

02:05:59.000 --> 02:06:04.000

Thanks, Fred, we'll we'll hold on that. But I appreciate that very much. And again.

02:06:04.000 --> 02:06:23.000

You know. I mean, you can look up the the census of how many Jews were in Dublin at the time. I think there were 2,000. So it's pretty big city, and that's a small amount. But you're totally correct about the migration and movement, certainly. And and Hayn says this, he's like, I don't want these Germans taken over.

02:06:23.000 --> 02:06:24.000

Right.

02:06:24.000 --> 02:06:26.000

Actually, it's you. It seems gratuitous.

02:06:26.000 --> 02:06:32.000

Like, why, why is he focusing so much on use? Well, you've in Book 2 that you enters the book.

02:06:32.000 --> 02:06:34.000

Who's a baptized Protestant.

02:06:34.000 --> 02:06:43.000

Converted to Catholicism baptized, and Catholicism is. Mother, was not Jewish, his father was Jewish, he still.

02:06:43.000 --> 02:06:45.000

To the people in this book at you. So.

02:06:45.000 --> 02:06:47.000

We'll leave it there.

02:06:47.000 --> 02:06:50.000

But Joyce is very deliberate in choosing this particular character.

02:06:50.000 --> 02:06:58.000

He was. I think he was. It was, you know. It will manifest as we move forward in the book.

02:06:58.000 --> 02:07:07.000

And somebody. Somebody made the point in the in the chat, too, and we talk about this a lot about not attributing the the author to to the.

02:07:07.000 --> 02:07:12.000

To the characters I, or even the narrator's ideas.

02:07:12.000 --> 02:07:14.000

But.

02:07:14.000 --> 02:07:23.000

Also, I think that you find that, like the different kind of hatreds and angles, and somebody else talked about that there's.

02:07:23.000 --> 02:07:32.000

All these different disparagements, again, of different groups coming from different characters and different voices.

02:07:32.000 --> 02:07:45.000

And it's just kind of like the the lack of connection versus connection. And there's class here, too, like class, is huge even among even though none of these people are wealthy.

02:07:45.000 --> 02:07:46.000

There's still.

02:07:46.000 --> 02:07:49.000

Like layers of class.

02:07:49.000 --> 02:07:55.000

Absolutely. And and we're gonna get to extraordinary moment in Chapter 3.

02:07:55.000 --> 02:07:57.000

For next week, where?

02:07:57.000 --> 02:07:59.000

Steven Visits His Relatives.

02:07:59.000 --> 02:08:01.000

Not in real time, but in his mind.

02:08:01.000 --> 02:08:07.000

And these are people who are, you know, even less well off than he is, and you will also meet his.

02:08:07.000 --> 02:08:21.000

Sisters who are literally trying to, you know, scrounge up a dollar to eat that day. I mean, these are not wealthy people at all. Joyce was not. Wealth did not grow up wealthy. His father had heirs, and sometimes they had money, and sometimes they didn't.

02:08:21.000 --> 02:08:28.000

But absolutely class is a big, a big part of the book, for sure. Absolutely.

02:08:28.000 --> 02:08:36.000

Should we? Let's get into specifics about the chapters. And then I want to finish. I think we already touched on Haynes. Who makes that gratuitous comment.

02:08:36.000 --> 02:08:40.000

You know, like you know. And remember, Haynes is British.

02:08:40.000 --> 02:08:45.000

And so the context there is of somebody who has come to.

02:08:45.000 --> 02:08:59.000

Ireland as as sort of like, almost like a a folklore tourist. And there, you know any. And but then he makes that gratuitous comment that you think, you know, like, what's he talking about? Well, this is on their minds.

02:08:59.000 --> 02:09:08.000

As it was on so many people's minds at that time, and you know, as Fred says, it's goes on.

02:09:08.000 --> 02:09:15.000

So, moving on to a couple of more questions before we go back to the text.

02:09:15.000 --> 02:09:17.000

Yeah.

02:09:17.000 --> 02:09:23.000

I was. There's a lot of questions about the poetry and the language, and this imagery.

02:09:23.000 --> 02:09:28.000

Really quickly, though. I think we we touched on a little bit more about Steven.

02:09:28.000 --> 02:09:37.000

He's morning his mother, but he's also.

02:09:37.000 --> 02:09:38.000

Per minute. Yeah.

02:09:38.000 --> 02:09:43.000

You know he's he's almost a little bit okay, he's maudlin. His it. The poetry of his language is gorgeous, but he's Louise Guy.

02:09:43.000 --> 02:09:55.000

He's really down in the dumps. And almost I think this speaks to the questions about your question about opening up with this kind of over the top.

02:09:55.000 --> 02:09:58.000

Piece of comedy of a character.

02:09:58.000 --> 02:10:03.000

Is, if we were just with Steven. Oh, boy.

02:10:03.000 --> 02:10:04.000

But also these.

02:10:04.000 --> 02:10:11.000

The questions came up about from David and Paul, about his debt, and

02:10:11.000 --> 02:10:15.000

Bucks, also leaching off of Steven.

02:10:15.000 --> 02:10:20.000

By borrowing money from Stevens, pay to go drinking

02:10:20.000 --> 02:10:21.000

And then.

02:10:21.000 --> 02:10:29.000

Dz is bumming a favor off of Stephen even when lecturing him about borrowing.

02:10:29.000 --> 02:10:33.000

So there's this like kind of like,

02:10:33.000 --> 02:10:38.000

Push and pull between.

02:10:38.000 --> 02:10:48.000

Poverty and and time, and owing, that goes on quite a bit in these chapters that is really interesting.

02:10:48.000 --> 02:10:51.000

Do you think that

02:10:51.000 --> 02:10:54.000

This is part of.

02:10:54.000 --> 02:10:55.000

Of.

02:10:55.000 --> 02:10:56.000

Kind of.

02:10:56.000 --> 02:10:57.000

The picture of.

02:10:57.000 --> 02:10:58.000

Ireland, that.

02:10:58.000 --> 02:11:01.000

Joyce is trying to paint for us. Is this kind of.

02:11:01.000 --> 02:11:02.000

Like.

02:11:02.000 --> 02:11:04.000

Nobody has quite.

02:11:04.000 --> 02:11:14.000

Yeah, absolutely. Nobody has quite enough. And everyone's trying to get the angle. And there's gonna be gambling in the book. And every you know everybody's sponging off everybody.

02:11:14.000 --> 02:11:16.000

Except for bloom.

02:11:16.000 --> 02:11:24.000

Right? But everybody owes money to everybody. I mean, there's all kinds of money is a huge aspect of this book. So keep an eye.

02:11:24.000 --> 02:11:26.000

Keep an eye because everyone needs something.

02:11:26.000 --> 02:11:31.000

Again. It blooms sort of a bit of an outlier. He's not.

02:11:31.000 --> 02:11:45.000

Looking for the angle necessarily does sell ads. So we let's not forget that he does have a moment where he's trying to

sell it and add, but he doesn't seem to work very much on this Thursday in 1,009, 10

02:11:45.000 --> 02:11:50.000

And that is a i i mean. There is the scene in chapter 2.

02:11:50.000 --> 02:11:51.000

Where Steven is working.

02:11:51.000 --> 02:11:54.000

But Thursday is a half day.

02:11:54.000 --> 02:11:55.000

And so it's time for hockey.

02:11:55.000 --> 02:12:02.000

So almost like. And so let's get to Chapter 2. If that's okay, and then I'll double back. And then I want to open it up.

02:12:02.000 --> 02:12:27.000

In the last 5 or so minutes for people to raise their hands with comments. But I know there's questions, and I think what we'll do is just keep them in our minds, and we'll lead off at the top of the hour next time. With some of the questions we weren't able to get to tonight. But I do. I wanna get us rolling a little bit more forward. And then I wanna ask you all what your senses for those of you like to share. I'd love to hear your voices.

02:12:27.000 --> 02:12:29.000

Because that's what this is all about.

02:12:29.000 --> 02:12:32.000

So I wanna just point out 2 aspects of chapter 2, just 2.

02:12:32.000 --> 02:12:35.000

Of which there are many, many.

02:12:35.000 --> 02:12:38.000

And you know, just to, you know.

02:12:38.000 --> 02:12:41.000

We? Steven leaves the tower.

02:12:41.000 --> 02:12:44.000

Buck goes swimming's, and he had a little talk.

02:12:44.000 --> 02:12:48.000

That's when we get the Jewish stuff. The anti-semitic stuff.

02:12:48.000 --> 02:12:56.000

Which is uncomfortable. Haynes is a character who, you know we're sort of, I mean. I don't necessarily like him. But there are these moments, this moment where he puts on a scarf.

02:12:56.000 --> 02:12:57.000

Joyce, never.

02:12:57.000 --> 02:13:01.000

Expresses like hate for his people. I would argue.

02:13:01.000 --> 02:13:04.000

Even Haynes, who's such an easy target.

02:13:04.000 --> 02:13:15.000

As the British guy was collecting Irish folklore who speaks Gaelic a little bit to the old woman. And I do. Let's before we get to Chapter 2. I lied.

02:13:15.000 --> 02:13:17.000

Quickly, quickly. Let's look at the old woman on page.

02:13:17.000 --> 02:13:20.000

Where am I?

02:13:20.000 --> 02:13:22.000

Shit.

02:13:22.000 --> 02:13:27.000

I had a second ago that was moving forward. But I wanted to. Okay. Page 13. At the bottom.

02:13:27.000 --> 02:13:30.000

Can someone read this description? This is Stephen.

02:13:30.000 --> 02:13:33.000

Watching the old woman who's selling milk.

02:13:33.000 --> 02:13:37.000

To these young guys in their tower. She goes around.

02:13:37.000 --> 02:13:44.000

With her milk. Rachel, thank you. Bottom of page 13. Just just listen to the music of the language here.

02:13:44.000 --> 02:13:49.000

He watched her pour into the measure, and thence into the jug rich white milk.

02:13:49.000 --> 02:13:50.000

Not hers.

02:13:50.000 --> 02:13:54.000

Old shrunkens.

02:13:54.000 --> 02:13:56.000

She poured again a measurable and a Tilley.

02:13:56.000 --> 02:14:00.000

Old and secret. She had entered from a morning world.

02:14:00.000 --> 02:14:01.000

Maybe a messenger.

02:14:01.000 --> 02:14:03.000

She prays the goodness of the milk.

02:14:03.000 --> 02:14:06.000

Pouring it out.

02:14:06.000 --> 02:14:09.000

Crouching by a patient cow at daybreak in the lush field.

02:14:09.000 --> 02:14:12.000

A witch on our toad stool.

02:14:12.000 --> 02:14:16.000

Her wrinkled fingers, quick at the squirtings.

02:14:16.000 --> 02:14:18.000

They load about her whom they knew.

02:14:18.000 --> 02:14:20.000

Do silky cattle.

02:14:20.000 --> 02:14:23.000

Silk of the time, and the poor old woman.

02:14:23.000 --> 02:14:26.000

Names given her an old times.

02:14:26.000 --> 02:14:27.000

A wandering crone.

02:14:27.000 --> 02:14:29.000

Lowly form of an immortal.

02:14:29.000 --> 02:14:34.000

Serving her conqueror and her gay betrayer.

02:14:34.000 --> 02:14:36.000

Their common cut, Queen.

02:14:36.000 --> 02:14:39.000

A messenger from the secret morning.

02:14:39.000 --> 02:14:41.000

To serve or to upgrade.

02:14:41.000 --> 02:14:42.000

Whether he could not tell.

02:14:42.000 --> 02:14:45.000

But scorn to beg her favor.

02:14:45.000 --> 02:14:49.000

This is fresh milk, and she's delivering this, and this is.

02:14:49.000 --> 02:14:50.000

Steven.

02:14:50.000 --> 02:14:51.000

You know.

02:14:51.000 --> 02:14:53.000

Kind of creating her morning.

02:14:53.000 --> 02:14:55.000

And she's milking the cows.

02:14:55.000 --> 02:15:01.000

And Stephen has this ability, I mean, sometimes like, sometimes I get annoyed with him. Sometimes I'm like, what are you talking about?

02:15:01.000 --> 02:15:04.000

Especially at Sandy Mount Strand. In Chapter 3.

02:15:04.000 --> 02:15:09.000

The chapter I do not love. I'll be honest.

02:15:09.000 --> 02:15:12.000

But then there are moments when Stephen seems to see.

02:15:12.000 --> 02:15:13.000

You know.

02:15:13.000 --> 02:15:22.000

And and and this is one of them, and it's a it's, you know, it's it's I see that a woman out there with those cows, and just as a quick note.

02:15:22.000 --> 02:15:26.000

Pain speaks Gaelic to the old woman, and she doesn't understand it.

02:15:26.000 --> 02:15:30.000

And that you know this sadness, the great sadness of of that.

02:15:30.000 --> 02:15:33.000

Should certainly be noted.

02:15:33.000 --> 02:15:35.000

But again Joyce wasn't.

02:15:35.000 --> 02:15:40.000

Necessarily arguably preoccupied with that, but he wants us to know that he knows it.

02:15:40.000 --> 02:15:41.000

That he knows it.

02:15:41.000 --> 02:15:43.000

What has happened to this language, and why?

02:15:43.000 --> 02:15:46.000

He's not unaware.

02:15:46.000 --> 02:15:47.000

But he's writing in English.

02:15:47.000 --> 02:15:48.000

And you'll know.

02:15:48.000 --> 02:15:52.000

Haynes spoke to her again a longer speech confidently.

02:15:52.000 --> 02:15:56.000

He does not reproduce the Gaelic on the page, he was certainly capable of it.

02:15:56.000 --> 02:15:59.000

People produces everything on the page. Why doesn't he.

02:15:59.000 --> 02:16:04.000

There's certain things about this book that I want you to look for, and that's what he omits.

02:16:04.000 --> 02:16:06.000

Because there are key things that he does not.

02:16:06.000 --> 02:16:10.000

Actually put on the pace, you could say, This book is.

02:16:10.000 --> 02:16:12.000

Jam packed, encyclopedic.

02:16:12.000 --> 02:16:17.000

etc, etc. But he's very calculating about what's not there.

02:16:17.000 --> 02:16:23.000

So look for those things. Chapter 2. I promise 2 things, and then I want to open this up.

02:16:23.000 --> 02:16:32.000

In in. I'm gonna take 2 more minutes, so we'll have 10 min. Particular moment of mine. It's similar, and I always look for these.

02:16:32.000 --> 02:16:36.000

Again and again and again, because every time they work for me, page 27.

02:16:36.000 --> 02:16:57.000

You know, he's he's been teaching this class. And these kids is this wonderful line earlier on page 25, where he asked the kid about about the bridge, about a peer and a peer. It's on 24, Sir Armstrong said. A thing out in the waves, a kind of

bridge. Kingstown Pier, sir, and then on top of pitch 25.
And I've stolen this.

02:16:57.000 --> 02:17:08.000

It's in a book of mine, I swear, Joyce, thank you for it.
Kingstown, peer student, said. Yes, it disappointed Bridge.
The idea of a peer as a disappointed bridge.

02:17:08.000 --> 02:17:11.000

If you, if that's the beauty of reading this.

02:17:11.000 --> 02:17:16.000

I would argue is, is lines like that where you're like a peer
really is that.

02:17:16.000 --> 02:17:19.000

And like I said, I completely stole it.

02:17:19.000 --> 02:17:22.000

Bottom of page 25.

02:17:22.000 --> 02:17:28.000

I'm sorry. Bottom of pitch 27. Can someone read from ugly
and futile? Please.

02:17:28.000 --> 02:17:31.000

And this is a kid named Sergeant.

02:17:31.000 --> 02:17:38.000

Who has been asked to copy things on the board. He's obviously a kid who's slow learner.

02:17:38.000 --> 02:17:41.000

And Steven is, you know this is.

02:17:41.000 --> 02:17:46.000

Job to be a teacher, but he's not really. He's certainly going to substitute. I believe.

02:17:46.000 --> 02:17:47.000

But

02:17:47.000 --> 02:17:50.000

Sergeant comes up to him, and this is what he. This is a similar moment to the old woman.

02:17:50.000 --> 02:17:54.000

But this is Stephen at his finest, I would argue. Can someone jump in.

02:17:54.000 --> 02:17:57.000

Ugly and feudal.

02:17:57.000 --> 02:17:59.000

Ugly and feudal.

02:17:59.000 --> 02:18:06.000

Lean nick and tackled hair, and this stain of ink, a snail's bed, that someone had loved him.

02:18:06.000 --> 02:18:08.000

Born in her arms and in her heart.

02:18:08.000 --> 02:18:14.000

But for her the race of the world would have trampled him underfoot. A squashed, boneless snail.

02:18:14.000 --> 02:18:19.000

She had loved his weak, watery blood drained from her own.

02:18:19.000 --> 02:18:20.000

Was that then real.

02:18:20.000 --> 02:18:29.000

The only cool thing in life, his mother's prostate body, the fiery Columbianis in holy zeal. Best road.

02:18:29.000 --> 02:18:39.000

She was no more. The trembling skeleton of a twig burned into fire, an order of rosewood and wedded ashes.

02:18:39.000 --> 02:18:49.000

She had saved him from being trampled underfoot, and had gone, scarcely having been a poor soul gone to heaven, and on heath, beneath winkling stars of fox.

02:18:49.000 --> 02:19:02.000

Redek rapine in his fur, with merciless scraped in the earth, listened, scraped up the earth, listened, and scraped.

02:19:02.000 --> 02:19:04.000

Thank you.

02:19:04.000 --> 02:19:05.000

Sure who that was was that. Who was that?

02:19:05.000 --> 02:19:12.000

Oh, Fred, thank you, Fred, terrific again, you know this is Stephen.

02:19:12.000 --> 02:19:15.000

In real time.

02:19:15.000 --> 02:19:16.000

Standing next to a student.

02:19:16.000 --> 02:19:18.000

Sergeant.

02:19:18.000 --> 02:19:20.000

Who is, you know, incredibly sympathetic figure.

02:19:20.000 --> 02:19:21.000

To me.

02:19:21.000 --> 02:19:22.000

You know, he's just this kid trying.

02:19:22.000 --> 02:19:27.000

Trying to do what he's told, but he's, you know. He doesn't have it right.

02:19:27.000 --> 02:19:30.000

Mr. Deasy, who's, you know, total.

02:19:30.000 --> 02:19:31.000

Jerk.

02:19:31.000 --> 02:19:33.000

Hasn't doing sums.

02:19:33.000 --> 02:19:35.000

Copying stuff from the board, but not teaching him.

02:19:35.000 --> 02:19:42.000

And Stephen is not a natural teacher either, Mr. Deasy tells him later. I think that's true. I think December.

02:19:42.000 --> 02:19:45.000

But he has a certain sympathy.

02:19:45.000 --> 02:19:48.000

For for him, and imagines his mother.

02:19:48.000 --> 02:19:52.000

loving it.

02:19:52.000 --> 02:19:53.000

You know.

02:19:53.000 --> 02:19:59.000

And it's moments like that. I think that again early on in the book sort of set the stage for where we're going.

02:19:59.000 --> 02:20:05.000

Here with this particular character, who is sort of casting about. He's a little bit lost.

02:20:05.000 --> 02:20:09.000

But he's very penetrating, and what he can see in his mind.

02:20:09.000 --> 02:20:10.000

I would argue.

02:20:10.000 --> 02:20:15.000

And that's again at his best, because he's sometimes to me personally, he can be.

02:20:15.000 --> 02:20:16.000

A little bit.

02:20:16.000 --> 02:20:18.000

Annoying.

02:20:18.000 --> 02:20:21.000

Page 28.

02:20:21.000 --> 02:20:22.000

And this is where Stephen compares himself.

02:20:22.000 --> 02:20:24.000

2.

02:20:24.000 --> 02:20:26.000

Sergeant.

02:20:26.000 --> 02:20:27.000

Towards the bottom.

02:20:27.000 --> 02:20:30.000

Like him? Was I? Those sloping shoulders.

02:20:30.000 --> 02:20:32.000

This gracelessness.

02:20:32.000 --> 02:20:36.000

My childhood bends beside me.

02:20:36.000 --> 02:20:40.000

Too far for me to lay a hand there once or mighty mine is far, and his secret.

02:20:40.000 --> 02:20:43.000

As our eyes.

02:20:43.000 --> 02:20:48.000

Secret, silent, stony sit in the dark palaces of both our hearts, secrets weary of their tyranny.

02:20:48.000 --> 02:21:00.000

Hirants willing to be thrown. The sum was done that grounding like he's done, you know. Steven's gone somewhere. I don't exactly always know where.

02:21:00.000 --> 02:21:04.000

But it's a beautiful, sympathetic moment. I'll start there just from this first.st Read.

02:21:04.000 --> 02:21:13.000

Yes, sir, thanks, it's very simple, Stephen said, as you stood up and like no, it's not. But he says, Yes, sir, thanks, sergeant.

02:21:13.000 --> 02:21:28.000

He tried the page with a thin, blotting paper and carried his copybook back to his desk. You better go and get your stick and go out to the other, Stephen said, as he followed towards the door. The boys graceless form, yes, sir, and so he runs out to play hockey, because again it's a.

02:21:28.000 --> 02:21:32.000

Thursday, half day. Hockey Joyce knows that.

02:21:32.000 --> 02:21:34.000

He knows everything like that.

02:21:34.000 --> 02:21:42.000

And he follows this day to a T. But of course you all may know what date it is.

02:21:42.000 --> 02:21:43.000

But readers for the 1st time do not.

02:21:43.000 --> 02:21:45.000

They don't necessarily know.

02:21:45.000 --> 02:22:01.000

It's June 16, th 1910. We're gonna find that out later. So I'm gonna try not to sort of at least in in this context like, give you too much ahead. I wanna be stay where we are. So right now we are with Steven.

02:22:01.000 --> 02:22:04.000

Who has spent now the morning talking to Buck about his mother.

02:22:04.000 --> 02:22:05.000

There's this.

02:22:05.000 --> 02:22:14.000

Painful stuff that we didn't get into necessarily in Chapter One. But I want to double back to it at some point where he actually imagines his mother, and the glass of water by her bed.

02:22:14.000 --> 02:22:17.000

It's another one of those extraordinary moments in Chapter one.

02:22:17.000 --> 02:22:22.000

So been looking for those. We can't possibly cover them all.

02:22:22.000 --> 02:22:27.000

But he is. The weight of his mother's death is on him in this scene.

02:22:27.000 --> 02:22:34.000

And so now we are but but and and and it almost transfers that grief.

02:22:34.000 --> 02:22:38.000

Almost transfers to the sympathetic way that he sees this kid sergeant.

02:22:38.000 --> 02:22:40.000

As himself in this moment.

02:22:40.000 --> 02:22:43.000

So these are the big things to me.

02:22:43.000 --> 02:22:47.000

There's so many other things. But this is, if you're with me.

02:22:47.000 --> 02:22:53.000

We got this young guy who's mourning. His mother feels very guilty about what he didn't do on her death bed.

02:22:53.000 --> 02:22:56.000

Is now moving through his. One day, one day of his life.

02:22:56.000 --> 02:22:57.000

Alright!

02:22:57.000 --> 02:23:06.000

And so then he goes to Mr. Dee, his boss, and Mr. Dee pays him. Speaking of money, Laura Lot, there's money changing hands, and he is whole discourse on money in general.

02:23:06.000 --> 02:23:10.000

Which is wonderful in here and then there's.

02:23:10.000 --> 02:23:13.000

Discussion about about Irish.

02:23:13.000 --> 02:23:18.000

Nationalism, and where Mr. Dee stands on that there's politics.

02:23:18.000 --> 02:23:21.000

And and then there's some very famous.

02:23:21.000 --> 02:23:22.000

Stuff.

02:23:22.000 --> 02:23:30.000

That happens when they have a conversation about history. Right? And you all probably know this line, even if.

02:23:30.000 --> 02:23:36.000

You haven't read the book, and that is what, and someone just shouted out for me.

02:23:36.000 --> 02:23:40.000

What is the most famous line in this chapter?

02:23:40.000 --> 02:23:46.000

Who's got it?

02:23:46.000 --> 02:23:48.000

History is what.

02:23:48.000 --> 02:23:51.000

History is a nightmare from which I'm trying to awake.

02:23:51.000 --> 02:23:53.000

So where are you? There?

02:23:53.000 --> 02:23:56.000

What page you want.

02:23:56.000 --> 02:23:58.000

I'm unfortunately in the Gabler edition, but page 20.

02:23:58.000 --> 02:24:02.000

Okay, the Gabler edition. It's a different in that one. No, I'm kidding

02:24:02.000 --> 02:24:03.000

It's.

02:24:03.000 --> 02:24:04.000

Course.

02:24:04.000 --> 02:24:05.000

4.

02:24:05.000 --> 02:24:06.000

Web, Page.

02:24:06.000 --> 02:24:07.000

34.

02:24:07.000 --> 02:24:08.000

34 in the middle.

02:24:08.000 --> 02:24:09.000

Right 34 in the middle. Let's go there.

02:24:09.000 --> 02:24:20.000

Because we're moving ahead. And I'm skipping. Which is why I'm I'm asking you all because I had other stuff, I wanna say, but given the time, and I think I'll go over if that's okay. Is that okay? Brett?

02:24:20.000 --> 02:24:23.000

Hunter.

02:24:23.000 --> 02:24:25.000

Oh, yes, of course.

02:24:25.000 --> 02:24:28.000

Okay. Okay. If it's okay with you, I'll do about 5 or 5.

02:24:28.000 --> 02:24:30.000

About 7 min over.

02:24:30.000 --> 02:24:32.000

But

02:24:32.000 --> 02:24:35.000

You know this idea of.

02:24:35.000 --> 02:24:42.000

History, and is a nightmare that I am trying to wake up from on page 34. Can someone read from

02:24:42.000 --> 02:24:44.000

So Deezi says.

02:24:44.000 --> 02:24:47.000

They're talking about Jews here.

02:24:47.000 --> 02:24:48.000

Again.

02:24:48.000 --> 02:24:54.000

As we talked about. They send against the light, Mr. Dee said gravely.

02:24:54.000 --> 02:24:59.000

And you can see the darkness in their eyes, and that is why there are wanderers on this earth to this day. Now.

02:24:59.000 --> 02:25:01.000

The parable.

02:25:01.000 --> 02:25:06.000

And the Homeric scaffolding that I mentioned is always in the background.

02:25:06.000 --> 02:25:13.000

And this is where I see it, you know, I see like I don't always love it when novelists, when I can feel them setting shit up.

02:25:13.000 --> 02:25:22.000

But, Joyce, I'm more forgiving, but he's setting shit up here. No question about it. And yet we know that Mr. Deasey.

02:25:22.000 --> 02:25:23.000

Whoever he was.

02:25:23.000 --> 02:25:25.000

Given the characterization of him.

02:25:25.000 --> 02:25:29.000

Being sort of kind of pro bit British.

02:25:29.000 --> 02:25:31.000

Irishman.

02:25:31.000 --> 02:25:34.000

Is gonna be saying stuff.

02:25:34.000 --> 02:25:35.000

Problematic.

02:25:35.000 --> 02:25:36.000

Let's just put it that way.

02:25:36.000 --> 02:25:38.000

Right.

02:25:38.000 --> 02:25:44.000

And so he goes into this discourse about Jews.

02:25:44.000 --> 02:25:48.000

sapping up of nation's vital strength. Now remember the context of.

02:25:48.000 --> 02:25:58.000

When we're reading this in the twenties and 30 s. Right? I've seen it coming these years. This on page 33, as sure as we are standing here, that you merchants are already at work.

02:25:58.000 --> 02:26:04.000

At their work of destruction. Old England is dying. This is the same thing.

02:26:04.000 --> 02:26:05.000

Those queues are are getting us.

02:26:05.000 --> 02:26:06.000

Right.

02:26:06.000 --> 02:26:14.000

And so the conversation goes on, and he says, on the top of page 34.

02:26:14.000 --> 02:26:24.000

They send against the light, Mr. Said gravely, and you can see the darkness in their eyes, and this is why their wander is on this earth to this day, and then shift. Follow this.

02:26:24.000 --> 02:26:26.000

On the steps of the pair of Stock Exchange.

02:26:26.000 --> 02:26:27.000

This is.

02:26:27.000 --> 02:26:29.000

Steven, remembering.

02:26:29.000 --> 02:26:32.000

Looking at the men.

02:26:32.000 --> 02:26:36.000

In front of the pair of Stock Exchange.

02:26:36.000 --> 02:26:38.000

Now, whether it's used or not. Necessarily, I'm not sure.

02:26:38.000 --> 02:26:41.000

But that's the implication, anyway.

02:26:41.000 --> 02:26:45.000

And he thinks of them in his brain while he's having this conversation, which we all do.

02:26:45.000 --> 02:26:50.000

Like. There's no trick here. There's no technique.

02:26:50.000 --> 02:26:55.000

That Joyce is doing stream of consciousness, whatever. It's just what we do. And Joyce knew that.

02:26:55.000 --> 02:26:58.000

So I don't think I need to give it a name.

02:26:58.000 --> 02:27:02.000

He's wandering off in his mind while he's talking to Mr.

02:27:02.000 --> 02:27:05.000

And then there's the key question at the bottom.

02:27:05.000 --> 02:27:11.000

Of that after that vision, that memory of being in Paris as a younger guy.

02:27:11.000 --> 02:27:17.000

Right. Remember, Steven was in Paris when he gets the telegram which we're gonna talk about in a bit.

02:27:17.000 --> 02:27:18.000

Our next time.

02:27:18.000 --> 02:27:22.000

Steven asks, who has not.

02:27:22.000 --> 02:27:24.000

Stephenson.

02:27:24.000 --> 02:27:26.000

What do you mean, Mr.

02:27:26.000 --> 02:27:31.000

He came forward. Now he's watching. This is where Joyce is like. We're watching Mr. De.

02:27:31.000 --> 02:27:37.000

He came forward a piece and stood by the table, his under jaw fell sideways open uncertainly. Is this the old wisdom.

02:27:37.000 --> 02:27:40.000

He waits to hear from me. And here so this is where, like.

02:27:40.000 --> 02:27:41.000

The famous stuff.

02:27:41.000 --> 02:27:49.000

I think, gets lost if we don't think of it in the context of the scene itself.

02:27:49.000 --> 02:27:51.000

Is, that.

02:27:51.000 --> 02:27:53.000

Stephen is defending.

02:27:53.000 --> 02:27:56.000

Or he's pushing back against this idea.

02:27:56.000 --> 02:28:02.000

That only Jews send against like, who hasn't sinned again.
We've all sinned against the light.

02:28:02.000 --> 02:28:08.000

Including me, who wouldn't even kneel down at my
mother's death bed.

02:28:08.000 --> 02:28:12.000

We've all sinned against the light. Mr. It's not just this one
group you want to point out.

02:28:12.000 --> 02:28:14.000

Right.

02:28:14.000 --> 02:28:19.000

Already. We're getting into some of the major themes of
this book, which are those scapegoat people.

02:28:19.000 --> 02:28:22.000

We're all problematic.

02:28:22.000 --> 02:28:26.000

And maybe let's lean on the side of giving people a break.

02:28:26.000 --> 02:28:28.000

This is Leopold Bloom. He's not even in the page yet.

02:28:28.000 --> 02:28:35.000

But this is Stephen, connecting to Leopold, who is coming in a few pages.

02:28:35.000 --> 02:28:45.000

What do you mean? Mr. Came forward a pace and stood by the tables under chop, bell sideways open on. Certain is this the old wisdom. He waits to hear from me. History, Steven said.

02:28:45.000 --> 02:28:49.000

Is a nightmare from which I'm trying to wake. Nice line.

02:28:49.000 --> 02:28:50.000

Add a context.

02:28:50.000 --> 02:28:53.000

But even better in context.

02:28:53.000 --> 02:29:02.000

Because they're actually talking about a very specific subject. Not a broad stroke of history as a history is is is is a nightmare. I'm trying to wake up from.

02:29:02.000 --> 02:29:04.000

People, you know, that's on T-shirts.

02:29:04.000 --> 02:29:08.000

In Dublin.

02:29:08.000 --> 02:29:16.000

Then we get the playing field, the boys to shout a whirring whistle goal! What if the nightmare gave you a kick back? I love that line.

02:29:16.000 --> 02:29:19.000

What if a nightmare gave you a kickback.

02:29:19.000 --> 02:29:20.000

He thinks.

02:29:20.000 --> 02:29:23.000

And this is where I already pointed this out.

02:29:23.000 --> 02:29:30.000

This is where he jerks toward the window. That's God!

Where he, the guys playing hockey.

02:29:30.000 --> 02:29:31.000

And Mr. D's like, what are you talking about?

02:29:31.000 --> 02:29:35.000

This is a show in the streets to even answer.

02:29:35.000 --> 02:29:39.000

Like he's like, just like it's in. It's in the.

02:29:39.000 --> 02:29:40.000

The dailyness of our lives.

02:29:40.000 --> 02:29:45.000

And you're sitting here talking about other people sitting against the light.

02:29:45.000 --> 02:29:47.000

When why don't you listen to the kids play soccer.

02:29:47.000 --> 02:29:50.000

Like, maybe you know. And.

02:29:50.000 --> 02:29:56.000

It's almost sounds like I'm like making stuff that isn't. I'm pulling it out of air. But I mean, I read, Joyce is trying to say, like.

02:29:56.000 --> 02:30:00.000

You're taking you. You're not seeing Mr.

02:30:00.000 --> 02:30:03.000

And you're not listening, Mr. Keas.

02:30:03.000 --> 02:30:04.000

You're not.

02:30:04.000 --> 02:30:06.000

You're just talking.

02:30:06.000 --> 02:30:09.000

And then, you know, and then consistent with that.

02:30:09.000 --> 02:30:18.000

What is DC, one I'm going to do? We want some publish a book about opinion piece in a newspaper, about hoof and mouth disease.

02:30:18.000 --> 02:30:22.000

Which we could talk at length about. But all you need to know really, is that Mr.

02:30:22.000 --> 02:30:25.000

While being an anti-semitic and nasty.

02:30:25.000 --> 02:30:28.000

Also wants a.

02:30:28.000 --> 02:30:29.000

It goes back to what Laura was saying, like.

02:30:29.000 --> 02:30:34.000

Everybody wants something from somebody, and they'll tell they'll be completely rude and nasty.

02:30:34.000 --> 02:30:41.000

And while at the same moment, hey! Would you help me get that published? You got some connections, don't you, Stephen?

02:30:41.000 --> 02:30:42.000

And Stephen does.

02:30:42.000 --> 02:30:47.000

Actually have connections in literary world which is coming up.

02:30:47.000 --> 02:30:49.000

So

02:30:49.000 --> 02:30:54.000

I'll stop there except to say the last point at the end of chapter 2.

02:30:54.000 --> 02:30:58.000

Is that Mr. Is not done.

02:30:58.000 --> 02:30:59.000

Stephen Leaves.

02:30:59.000 --> 02:31:02.000

With his money.

02:31:02.000 --> 02:31:04.000

And then.

02:31:04.000 --> 02:31:10.000

Mr. Dee runs after him as if he's not made his point enough.

02:31:10.000 --> 02:31:16.000

Page 36, running after me no more. Oh, God, he's gonna give me another goddamn letter. Jesus.

02:31:16.000 --> 02:31:20.000

This guy wants another favor. No, Mr. De wants to make his point.

02:31:20.000 --> 02:31:24.000

Just one moment. Yes, sir, Stephen said, turning back at the gate.

02:31:24.000 --> 02:31:28.000

Mr. Dizzy halted, breathing hard and swallowing his breath.

02:31:28.000 --> 02:31:29.000

I just wanted to say, he said.

02:31:29.000 --> 02:31:37.000

Ireland, they say, has the honor of being the only country which never persecuted the Jews.

02:31:37.000 --> 02:31:39.000

You know that.

02:31:39.000 --> 02:31:40.000

No.

02:31:40.000 --> 02:31:43.000

Do you know why?

02:31:43.000 --> 02:31:48.000

He frowned sternly on the bright air. Why, sir, beginning smile.

02:31:48.000 --> 02:31:55.000

Because she never let them in, Mr. Dee said solemnly.

02:31:55.000 --> 02:31:56.000

And then he laughs.

02:31:56.000 --> 02:31:58.000

This nasty cough ball of a laughter.

02:31:58.000 --> 02:32:03.000

Leap from his throat. After it a rattling chain of phlegm.

02:32:03.000 --> 02:32:07.000

I mean again. This is like, you know, maybe a little gross.

02:32:07.000 --> 02:32:19.000

But he knows how people laugh especially Mr. Laughs. A cough ball of laughter leap from the strodeing after it, a rattling chain of phlegm.

02:32:19.000 --> 02:32:21.000

No, it's ever written that.

02:32:21.000 --> 02:32:23.000

These before before Joyce.

02:32:23.000 --> 02:32:33.000

Turn back quickly, coughing, laughing, he lifts his arm. There, she never let them in! He cried again through his laughter, as he stamped on the Gator path. That's what.

02:32:33.000 --> 02:32:37.000

Now, as, as Fred has already suggested, as we know.

02:32:37.000 --> 02:32:42.000

And we will know from chat from Book 2 which is coming up.

02:32:42.000 --> 02:32:45.000

Mr. Dece's not right.

02:32:45.000 --> 02:32:49.000

There are certainly Jews in Dublin, as there always has been.

02:32:49.000 --> 02:32:50.000

Not that many, according to the senses.

02:32:50.000 --> 02:32:52.000

But they were there.

02:32:52.000 --> 02:32:54.000

And Leopold bloom is.

02:32:54.000 --> 02:32:55.000

Considered.

02:32:55.000 --> 02:32:57.000

At least.

02:32:57.000 --> 02:32:58.000

Maybe not by himself.

02:32:58.000 --> 02:33:01.000

Although I think he does deep down, consider himself Jewish.

02:33:01.000 --> 02:33:06.000

But he's certainly considered that way with other people. We spend a lot of time on this, and I think.

02:33:06.000 --> 02:33:08.000

I would say it's less about.

02:33:08.000 --> 02:33:12.000

Anti-semitism per se, although it's certainly there.

02:33:12.000 --> 02:33:14.000

Then.

02:33:14.000 --> 02:33:16.000

Choosing a character.

02:33:16.000 --> 02:33:17.000

Who was of a place.

02:33:17.000 --> 02:33:19.000

And yet an outsider.

02:33:19.000 --> 02:33:23.000

I mean I do, and I'm not accusing Joyce of the kind of using.

02:33:23.000 --> 02:33:26.000

Bloom. To make a point.

02:33:26.000 --> 02:33:29.000

But I think he does fit very into Joyce's.

02:33:29.000 --> 02:33:34.000

Desire to have somebody who knew a place really well.

02:33:34.000 --> 02:33:37.000

But it's not considered quite of it.

02:33:37.000 --> 02:33:46.000

And bloom, no matter how well he knows Dublin, and nobody knows Dublin better than.

02:33:46.000 --> 02:33:47.000

Arguably.

02:33:47.000 --> 02:33:53.000

Stephen is of Dublin. Nobody's ever questioned whether Steven belongs there.

02:33:53.000 --> 02:33:59.000

Leopold Bloom. Everyone's always questioning whether he belongs there. Everyone throughout the book.

02:33:59.000 --> 02:34:03.000

And so that was just an incredible decision on Joyce's part. I would argue.

02:34:03.000 --> 02:34:08.000

In the sense of choosing somebody who is of a place and not.

02:34:08.000 --> 02:34:09.000

Gorgeous.

02:34:09.000 --> 02:34:13.000

Did he get that from Homer? I would argue that he didn't get that from Homer.

02:34:13.000 --> 02:34:14.000

That's something.

02:34:14.000 --> 02:34:20.000

That's and and that's why Homer doesn't help me with this.

02:34:20.000 --> 02:34:25.000

So we made it through chapter 2, which is exactly on the agenda.

02:34:25.000 --> 02:34:30.000

But I'm more than happy to hear from anyone who's willing to raise their hand and sort of.

02:34:30.000 --> 02:34:33.000

Maybe make a point or something that.

02:34:33.000 --> 02:34:36.000

Struck you and moved you.

02:34:36.000 --> 02:34:37.000

About these.

02:34:37.000 --> 02:34:39.000

1st 2 chapters like.

02:34:39.000 --> 02:34:42.000

A specific and.

02:34:42.000 --> 02:34:45.000

You don't even have to call out the page number. Just read us the line. If you have another addition.

02:34:45.000 --> 02:34:49.000

And.

02:34:49.000 --> 02:34:52.000

I actually, I wanted to ask you about it.

02:34:52.000 --> 02:34:53.000

That last line.

02:34:53.000 --> 02:34:55.000

Describing Daisy.

02:34:56.000 --> 02:34:57.000

Yeah.

02:34:57.000 --> 02:35:02.000

I mean, it's it's kind of, you know. It's it's it's the narrator talking.

02:35:02.000 --> 02:35:06.000

And there's so much beauty there, but there's all like, you know, like an asshole.

02:35:06.000 --> 02:35:09.000

But he has wise shoulders.

02:35:09.000 --> 02:35:16.000

And you know, the checker work of leaves sunflung. So it's almost like we're we're getting that description from nature. And then.

02:35:16.000 --> 02:35:22.000

Dancing coins which goes back to his greed and his project. Can you just talk to us a little bit about that.

02:35:22.000 --> 02:35:33.000

I mean, you know I I think it. If it's easy he's talking about. And I I think you're right. I think it is easy on his wife's shoulder like it.

02:35:33.000 --> 02:35:39.000

When you say, Narrator, you're right. I think I mean, it's always a moving target here.

02:35:39.000 --> 02:35:50.000

But because he does this thing which you've all noticed at this point, I mean, it's happens very early on in the book is that, you know, you get sort of 1st person consciousness.

02:35:50.000 --> 02:35:51.000

3, rd person.

02:35:51.000 --> 02:35:57.000

Removed consciousness. That's why I think like when I teach the creative writing classes, or at least when I think about this in my own head.

02:35:57.000 --> 02:36:03.000

I really resent this idea of like people say, well, you know, you have to choose like, are you gonna write in 1st person or in 3rd person.

02:36:03.000 --> 02:36:04.000

You're in second person.

02:36:04.000 --> 02:36:05.000

I mean to me.

02:36:05.000 --> 02:36:10.000

What Joyce taught us and other people before Joyce is that it's very slippery.

02:36:10.000 --> 02:36:21.000

Right. And so a 3rd person. There's so many degrees of 3rd person. I read this book as 3rd person that slips into the consciousness of the 3rd person. People.

02:36:21.000 --> 02:36:22.000

If that makes any sense.

02:36:22.000 --> 02:36:30.000

So. Who is seeing Daisy here? I would argue because you raised the question, and is that this is how he sees himself.

02:36:30.000 --> 02:36:32.000

And his wife's shoulders.

02:36:32.000 --> 02:36:37.000

Through the checker work of leaves. The sun flung coins.

02:36:37.000 --> 02:36:39.000

You could argue.

02:36:39.000 --> 02:36:42.000

Strongly. I think that Steven.

02:36:42.000 --> 02:36:45.000

I think that's mo the most likely scenario.

02:36:45.000 --> 02:36:56.000

But I like to think only because you just made me think of it is that it's sort of like almost this weird combination. It's Steven. Let's say it's Steven, seeing.

02:36:56.000 --> 02:36:59.000

Through Deezi's eyes. That's a joystick kind of thing.

02:36:59.000 --> 02:37:00.000

Does that make sense.

02:37:00.000 --> 02:37:07.000

You know. And so it's this con like, it's not certain. And again, I'm not gonna argue. And other people, somebody else could do it.

02:37:07.000 --> 02:37:16.000

And make it definitive. And maybe it's in here, you know. But I'm gonna argue that. No, - it's it's it's the consciousness is a moving target.

02:37:16.000 --> 02:37:18.000

Constantly.

02:37:18.000 --> 02:37:19.000

Which is why you gotta be on your toes.

02:37:19.000 --> 02:37:22.000

And you got to kind of roll with it.

02:37:22.000 --> 02:37:25.000

But that's how I see it. I see it is big, full of himself.

02:37:25.000 --> 02:37:31.000

And that yeah, he's gonna be. He's got wise shoulders at least, if he's if he's thinking about it.

02:37:31.000 --> 02:37:36.000

And then the dancing coins is just what's on his mind.

02:37:36.000 --> 02:37:40.000

Yeah, I mean, that's the way of seeing the.

02:37:40.000 --> 02:37:41.000

Is.

02:37:41.000 --> 02:37:42.000

Is that where we're sliding back into Stephen or we or we don't know.

02:37:42.000 --> 02:37:43.000

I think it has to do with the shadows and the leaves and.

02:37:43.000 --> 02:37:45.000

Yeah, yeah.

02:37:45.000 --> 02:37:49.000

And not every metaphor works, too. I'm like dancing coins around. What.

02:37:49.000 --> 02:37:50.000

I don't know. Yeah.

02:37:50.000 --> 02:37:51.000

Like it's I mean.

02:37:51.000 --> 02:37:52.000

Yeah.

02:37:52.000 --> 02:37:53.000

I can imagine them, anyway. Thank.

02:37:53.000 --> 02:38:00.000

Yeah, you could. I mean, you know, not every. And then this is the point of like making it like yours, like, if you see that, then that's.

02:38:00.000 --> 02:38:06.000

That's that's it, you know, you know, that's it. And so just the fact you point out is really interesting.

02:38:06.000 --> 02:38:10.000

Thing, and I haven't spent a lot of time on that sentence, so I'm glad you brought it up.

02:38:10.000 --> 02:38:20.000

So Roxy.

02:38:20.000 --> 02:38:21.000

Yes.

02:38:21.000 --> 02:38:22.000

Oh, thank you. I think in the hour that I wrote this question about what the C. Does to progress, the plot, theme, or characters. I've since made it my own.

02:38:22.000 --> 02:38:23.000

So much of that, and I'm sorry I didn't cover that. But yeah, go ahead.

02:38:23.000 --> 02:38:28.000

No, no! But I've since made it my own, because I'm really interested again in linguistically.

02:38:28.000 --> 02:38:43.000

Interesting things that he's doing, and as well as the sort of modernist of juxtaposition and collage. And it seems like when the sea appears as it does constantly. It seems like a character, I mean, since I did the no, no, of reading, you know some interesting.

02:38:43.000 --> 02:38:49.000

Theories about.

02:38:49.000 --> 02:38:50.000

But.

02:38:50.000 --> 02:39:01.000

The feminization of madness, and the unruly, and all those kind of boring things that Sikzuen or Rig and Chris, and all those guys have, you know, attributed to the, you know, to the feminine. But I I'm interested in words like the snot green sea, the scrotum tightening sea.

02:39:01.000 --> 02:39:07.000

Yes, I can see that they tether themselves to the particular characters that are being discussed at that point.

02:39:07.000 --> 02:39:18.000

Does not rag, or the bitter bowls, or the lathered the lather in the bowl. But I'm interested in what you think, since we didn't really get into the language of choice that much

02:39:18.000 --> 02:39:23.000

How the seas, you know enter.

02:39:23.000 --> 02:39:28.000

Kinda interruptions in a way or interventions into the plot or.

02:39:28.000 --> 02:39:39.000

Or even just yeah, you could say the romantic poeticizations and Dedalus's head. But it seems like it's a character, and it seems like it's a character where he's playing with language, and I'm just wondering what you think.

02:39:39.000 --> 02:39:48.000

I mean, you can't be in Dublin without being conscious of this right, and you can't live in a tower. It was built Napoleonic times looking up out upon the sea.

02:39:48.000 --> 02:39:49.000

Yeah.

02:39:49.000 --> 02:39:50.000

For sure.

02:39:50.000 --> 02:39:55.000

To me when I think of the seeing the book. I think of the Sandy Mount Strand section which is coming up.

02:39:55.000 --> 02:39:56.000

Yeah.

02:39:56.000 --> 02:40:05.000

So there's a lot to talk about there. But certainly it is very much present on the very 1st page of the book, and throughout.

02:40:05.000 --> 02:40:06.000

Constantly.

02:40:06.000 --> 02:40:17.000

He is looking, you know, is he's looking out of the sea. I just think like I start with the physical. I start with like, what would you do if you were on the top of that top.

02:40:17.000 --> 02:40:18.000

Yeah.

02:40:18.000 --> 02:40:19.000

You'd be looking at your friend, half naked.

02:40:19.000 --> 02:40:25.000

But you'd also be. Your eyes would be wandering out to the sea. And also and again, this is where I'd have a more practical, take at least initially.

02:40:25.000 --> 02:40:30.000

Is that we have this drowned man who is floating around.

02:40:30.000 --> 02:40:35.000

Out there, and they're waiting. The sailors are. They're waiting for the body to come up.

02:40:35.000 --> 02:40:36.000

I mean there's nothing.

02:40:36.000 --> 02:40:40.000

Beautiful.

02:40:40.000 --> 02:40:43.000

At least sometimes about the Irish Sea.

02:40:43.000 --> 02:40:44.000

In this.

02:40:44.000 --> 02:40:45.000

Hmm.

02:40:45.000 --> 02:40:47.000

Having just been there about a year ago.

02:40:47.000 --> 02:41:10.000

You know this iron, and it's not the most, and Sandy Mount Strand is a dead. There's a dead dog coming up, you know. There's there's very beautiful, but it's also that's not green. Very much brings home. So I think, like the the kind of tact, the physicality of how we sort of see things is is, it is very important to me. But I wanna talk about.

02:41:10.000 --> 02:41:11.000

Yes.

02:41:11.000 --> 02:41:20.000

Or it's a mirror like the cracked mirror of Irish art. The sea is kind of a large mirror, the sea cold eyes of Dely, I mean, we do see characters through it, and since you're very character driven, I'll go with that. But I'm also interested in the language, the descript, the descriptions of the sea. Thank you.

02:41:20.000 --> 02:41:25.000

And you have another sentence you want to point out other than one in the, because that's on page.

02:41:25.000 --> 02:41:26.000

Oh, yeah. Well, that's page 5, page.

02:41:26.000 --> 02:41:30.000

Give. Give us one line to hear that by what you're talking about.

02:41:30.000 --> 02:41:37.000

Page 9. I guess there's a little bit of overdetermined alliteration, waveted words shimmering on the dim tide.

02:41:37.000 --> 02:41:44.000

That just seems kind of like he's poking fun at poeticizations of the sea that have been happening forever.

02:41:44.000 --> 02:41:45.000

Page.

02:41:45.000 --> 02:41:50.000

30. Desley, when talking about the English as the seas ruler.

02:41:50.000 --> 02:41:56.000

His eyes are described as C cold, so you can see, you know.

02:41:56.000 --> 02:41:57.000

The.

02:41:57.000 --> 02:41:59.000

Kind of

02:41:59.000 --> 02:42:05.000

Normal ways that he's deploying the C as a metaphor for people's qualities.

02:42:05.000 --> 02:42:10.000

But again some of the weirder descriptions, I mean. Come on tightening.

02:42:10.000 --> 02:42:11.000

See.

02:42:11.000 --> 02:42:15.000

Right right, I swear, in Lake Michigan 2 days ago. I mean it was cold.

02:42:15.000 --> 02:42:16.000

It was quite cold.

02:42:16.000 --> 02:42:18.000

Oh, okay, so okay, you're just being okay. Practical again.
Okay? So cold.

02:42:18.000 --> 02:42:19.000

Alright! Alright!

02:42:19.000 --> 02:42:20.000

Yeah, I mean, it's that's my, that's my go to.

02:42:20.000 --> 02:42:21.000

Okay.

02:42:21.000 --> 02:42:22.000

That's where I go first.st

02:42:22.000 --> 02:42:23.000

Cool.

02:42:23.000 --> 02:42:24.000

Thank you.

02:42:24.000 --> 02:42:31.000

But I do think you are exactly right, and that he's poking fun of Steven's way of politicizing, not just, but everything. But yes.

02:42:31.000 --> 02:42:45.000

This. I just think that it's it's there. And we're gonna talk a lot about it when we get to, when electable modalities, when it gets when he's walking along the beach. But more to come more to come there. Let's hear from. Thank you. Thank you, Rox. I really appreciate it. And again I wanna.

02:42:45.000 --> 02:42:52.000

I wanna know what your all preoccupations are, because they enrich my reading of the book. And so that's that's wonderful.

02:42:52.000 --> 02:42:57.000

Let's hear from Jonathan, and then we'll circle back. We'll circle back.

02:42:57.000 --> 02:43:02.000

To Laura real quick. If there's things that we need to discuss for tonight, and then.

02:43:02.000 --> 02:43:05.000

I'm gonna let you all go with a few comments about what's coming.

02:43:05.000 --> 02:43:11.000

Or chapter 3 and 4 and 5 and 6. It's a fairly heavy reading.

02:43:11.000 --> 02:43:14.000

Load for 2 for next Sunday.

02:43:14.000 --> 02:43:15.000

Jonathan, my old friend.

02:43:15.000 --> 02:43:20.000

Hey, how's it going? So this is building on what Roxy said, and also

02:43:20.000 --> 02:43:26.000

I was the gentleman that asked the question of What do you do when you read for about 10 min?

02:43:26.000 --> 02:43:28.000

And you don't know.

02:43:28.000 --> 02:43:32.000

Like what's going on like? How do you ground yourself? And another gentleman.

02:43:32.000 --> 02:43:37.000

In this chat. I can't find the chat, but I think it was a Matthew gave a really good idea, which was.

02:43:37.000 --> 02:43:38.000

Just conceive of this as.

02:43:38.000 --> 02:43:39.000

Poetry.

02:43:39.000 --> 02:43:43.000

And it's just like you don't know what's going on. You don't know where you are.

02:43:43.000 --> 02:43:50.000

Alright. This next sentence is, gonna Be a great poem, and I'm gonna get a feeling I'm gonna get in cessation.

02:43:50.000 --> 02:43:52.000

And as I'm reading this, as I'm kind of going through.

02:43:52.000 --> 02:43:55.000

I'm realizing you can just kind of throw a rock.

02:43:55.000 --> 02:43:56.000

And.

02:43:56.000 --> 02:43:57.000

Page.

02:43:57.000 --> 02:44:07.000

And you're gonna find a paragraph. And it's gonna be like some sort of poem that has meaning. And you don't necessarily need to know the plot.

02:44:07.000 --> 02:44:08.000

I mean I.

02:44:08.000 --> 02:44:09.000

But it's just gonna that's it, you know. Just this is, gonna be great poem, the next couple of pages. Yeah.

02:44:09.000 --> 02:44:16.000

And this goes back to something Laura said earlier is like I would combine the the where we are.

02:44:16.000 --> 02:44:21.000

In literally, this book is not, I mean, with all I mean, that's a great point.

02:44:21.000 --> 02:44:22.000

And and.

02:44:22.000 --> 02:44:25.000

You know, as a fiction writer sometimes when people say like, Oh, you.

02:44:25.000 --> 02:44:27.000

You're working. So poetic.

02:44:27.000 --> 02:44:45.000

A fiction sometimes will take that as a fence, because it's like, Oh, there's not much going on, but it's their language sure is beautiful. And I'm gonna argue here that, Joyce, there is plot, and there is story, and this is pros, even though it is often, especially when we're Steven.

02:44:45.000 --> 02:44:47.000

Lyrical, and that can cut.

02:44:47.000 --> 02:44:57.000

In interesting ways. But I think Roxy pointed out, and also kind of making fun of Stephen, and if you conflate, which I think is dangerous to do. But if you if but there are definitely.

02:44:57.000 --> 02:45:01.000

Absolute parallels which are true.

02:45:01.000 --> 02:45:02.000

Conflate.

02:45:02.000 --> 02:45:03.000

Stephen with the novelist.

02:45:03.000 --> 02:45:04.000

Joyce.

02:45:04.000 --> 02:45:07.000
He's poke in front of himself.

02:45:07.000 --> 02:45:12.000
Any. And and and if you look at portrait portrait has a lot of that stuff.

02:45:12.000 --> 02:45:13.000
We are about to shift.

02:45:13.000 --> 02:45:16.000
Into moving away from that.

02:45:16.000 --> 02:45:17.000
Kind of.

02:45:17.000 --> 02:45:18.000
Lyricism.

02:45:18.000 --> 02:45:24.000
In different sections of this book. I think he went after himself almost.

02:45:24.000 --> 02:45:28.000
But he's gonna be true to himself. So Stephen is not. Gonna look at the ocean.

02:45:28.000 --> 02:45:30.000

And look at other things, and not see the poetry.

02:45:30.000 --> 02:45:33.000

Right.

02:45:33.000 --> 02:45:35.000

So!

02:45:35.000 --> 02:45:46.000

Laura, do you? Wanna is there any question? And I'm then I'm gonna cause it's 9 50. So I'm gonna let you all go into your rooms. But

02:45:46.000 --> 02:45:49.000

I hope you're having a good time. This is a lot to handle a lot to tackle.

02:45:49.000 --> 02:45:53.000

But we're on schedule, which is we've done chapters one and 2.

02:45:53.000 --> 02:45:59.000

We'll probably round, you know. We'll go back to them because there's things in there we didn't cover that are very important.

02:45:59.000 --> 02:46:01.000

But we're gonna move ahead.

02:46:01.000 --> 02:46:03.000

And

02:46:03.000 --> 02:46:09.000

So if there's any burning question, I'll answer that.

Otherwise I'll just set you up for next week. How's that?

02:46:09.000 --> 02:46:13.000

Laura.

02:46:13.000 --> 02:46:14.000

Okay.

02:46:14.000 --> 02:46:16.000

Yeah, we have a couple of outstanding things and didn't specifically cover everything. But we can hold. I think we're good to move on.

02:46:16.000 --> 02:46:20.000

But okay, I see that Dave Steven is embarrassed about Bower close.

02:46:20.000 --> 02:46:32.000

But isn't Buck also leaching off, Steven? Absolutely. Buck is leaching off, Steven. No question about it, and you know, he says to him, like. Meet me at the ship later, and hey,

bring that money the Dz gives you right from your teaching.
Bring that.

02:46:32.000 --> 02:46:38.000

And that's what they party on later in the book. So yes, they are absolutely. And Buck is.

02:46:38.000 --> 02:46:39.000

Buck is a leech.

02:46:39.000 --> 02:46:45.000

Bucks a leash. No question about it. My only point about Buck is that when he's on the page.

02:46:45.000 --> 02:46:47.000

He brings a lot of life to it.

02:46:47.000 --> 02:46:51.000

And that, I think, is very important to any story.

02:46:51.000 --> 02:46:55.000

Imagine if this book started with Stephen alone, without Buck.

02:46:55.000 --> 02:46:58.000

I think we'd have a lesser opening.

02:46:58.000 --> 02:47:00.000

We never less are open, I think.

02:47:00.000 --> 02:47:12.000

So for next week. Here's what I'd like you to do. The intellectual modality is coming, and that is that Stephen is going to walk along the beach.

02:47:12.000 --> 02:47:14.000

And then when he walks along the beach, he's going to think a lot.

02:47:14.000 --> 02:47:17.000

And it is.

02:47:17.000 --> 02:47:26.000

Fascinating chapter, and there's stuff about his mother that is key and essential. But it's also got some of that annoying stuff in it that Stephen cannot help being.

02:47:26.000 --> 02:47:31.000

Including stuff that is like what the fuck did he just say. And you know.

02:47:31.000 --> 02:47:34.000

Feel free to skip it, move forward, or look it up.

02:47:34.000 --> 02:47:39.000

But keep walking along with him, because there is some actually some great beauty.

02:47:39.000 --> 02:47:47.000

And it's apps truly essential to the book. It's not a chapter that I'm taking it all lightly.

02:47:47.000 --> 02:48:02.000

That said, I just wanted to note one thing, one interesting thing, and I just aside because it's a 1. It's really nice to follow this kind of stuff, but we are in Dalkey, in the 1st 2 chapters in the Tower and in the classroom.

02:48:02.000 --> 02:48:05.000

But Sandy Mount Strand is actually 7 miles away.

02:48:05.000 --> 02:48:08.000

So.

02:48:08.000 --> 02:48:12.000

There is a moment. This is something that that Joyce does not dramatize.

02:48:12.000 --> 02:48:15.000

But it is not physically possible for the time to work.

02:48:15.000 --> 02:48:18.000

For him to have walked that 7 miles.

02:48:18.000 --> 02:48:20.000

So.

02:48:20.000 --> 02:48:22.000

The only plausible explanation.

02:48:22.000 --> 02:48:23.000

Is.

02:48:23.000 --> 02:48:24.000

That he took the tram.

02:48:24.000 --> 02:48:29.000

Took the tram into town, and to get the Sandy Mount.

02:48:29.000 --> 02:48:32.000

But Joyce doesn't give us the moment on the tram.

02:48:32.000 --> 02:48:36.000

Just something to think about. He didn't mean, I imagine.

Like, where's that scene?

02:48:36.000 --> 02:48:51.000

James, what'd you do with it? And there's other moments in the book that happened like that I just like to think about.

So you know he's, in other words, and this is the last thing I

will leave you with in terms of this is, the book is made up of episodes, and those episodes can be read distinctly.

02:48:51.000 --> 02:48:53.000

And they were written distinctly over a 7 year period.

02:48:53.000 --> 02:48:58.000

So that he, he! And this is where the Homeric conception does play in.

02:48:58.000 --> 02:49:05.000

He thinks of things in terms of episodes, so he is not being encyclopedic about where they are at all moments.

02:49:05.000 --> 02:49:06.000

So you just have to make that leap.

02:49:06.000 --> 02:49:07.000

But.

02:49:07.000 --> 02:49:09.000

He invites us to think about. Hey.

02:49:09.000 --> 02:49:12.000

What about that? The the tram ride.

02:49:12.000 --> 02:49:17.000

And some critics argue well that even the 1st line of the Sandy Mount chapter 3.

02:49:17.000 --> 02:49:20.000

Kind of relates to the fact that he's just been conveyed on this more. This modern.

02:49:20.000 --> 02:49:23.000

Transportation, system.

02:49:23.000 --> 02:49:24.000

And that.

02:49:24.000 --> 02:49:31.000

Relates to his brain. I'm not sure I'm buying it completely. I just think he took the tram, and Joyce decided not to dramatize that. That's all.

02:49:31.000 --> 02:49:32.000

Then.

02:49:32.000 --> 02:49:41.000

Next week we're going to talk about Steven for a little bit. But then we're gonna move into Leopold. Bloom enters the scene. It's an entirely different book.

02:49:41.000 --> 02:49:45.000

And that's very deliberate and extremely bold.

02:49:45.000 --> 02:49:54.000

So we are. We are leaving the world of portrait, and we are moving into this guy, Leopold. Where did he come from?

02:49:54.000 --> 02:49:57.000

And we're gonna learn throughout the you know why he.

02:49:57.000 --> 02:50:00.000

He's important to Stephen. For some reason.

02:50:00.000 --> 02:50:01.000

And he will be.

02:50:01.000 --> 02:50:11.000

Very important to Stephen by the end of the book. But at this point some random guy in Dublin and that's where we're going, and it's completely not the lyricism that we're seeing.

02:50:11.000 --> 02:50:13.000

And so we're gonna follow bloom.

02:50:13.000 --> 02:50:15.000

For 3 chapters.

02:50:15.000 --> 02:50:23.000

And we are going to go shopping with them. We're gonna
leers it at women. That's certainly something that loom
does. He's a good husband.

02:50:23.000 --> 02:50:25.000

But he's having some trouble in his marriage.

02:50:25.000 --> 02:50:37.000

And Molly, he learns very early on in Part 2 is is having a
Fairlin, who's 1 of the also another character when he's on
the page is very live.

02:50:37.000 --> 02:50:42.000

Then he's going to go

02:50:42.000 --> 02:50:43.000

To a funeral.

02:50:43.000 --> 02:50:45.000

And I'll leave you with that.

02:50:45.000 --> 02:50:48.000

See you all next week.

02:50:48.000 --> 02:50:53.000

Thank you.

02:50:53.000 --> 02:50:58.000

If you want to stay for the virtual houses, just stay where you are, and we'll.

02:50:58.000 --> 02:51:00.000

We'll put you in a group.