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Welcome back to the second session of warm, blooded life.

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I'm Lisa Alvarez.

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Fiction co-director at the community of writers. Thank you as always. To all of you.

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For being a part of your course.

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This course.

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Just a reminder to check our headquarters page for this course. Frequently things are moving along quickly, and the headquarters page will help you.

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Keep up with those.

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You might want to consider the headquarters page kind of like a newsfeed.

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In the past week many items have been added.

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Including a section dedicated for materials.

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That any of you can share with the rest of the class.

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So.

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If you do have materials to share.

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Please do send them to Hunter, and he will get them up there.

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There is also an essay on the Gabbler edition, an interactive map of Joyce's Dublin, and other materials that may benefit you as you make your way through the book.

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Thank you also to Peter and Laura, who did such a wonderful job last week.

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It feels like we are in good hands here.

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Finally.

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Just a reminder that it is easier for us if you use the raised hand gesture. If you wish to speak.

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Peter will then invite you to unmute, and you can do so.

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Obviously, at times.

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Peter will ask anyone to unmute, but in general, using the raise hand gesture in zoom.

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Really helps us keep things organized.

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If you don't know where the raised hand gesture is, you can find it at the bottom of your screen under.

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Thank you again for helping us out with that.

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And once again, if you wish to linger, as so many of you did last week after the session in one of our virtual houses.

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To keep the conversation going. Just stay where you are, and we will get you there.

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Also feel free to drop back in on next weekend house as well.

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And thanks to May for keeping the lights on, there.

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And now.

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Without further ado. Here is Peter Orner.

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For session. 2 of warm-blooded life.

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Thanks, Lisa.

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Everybody.

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Appreciate everybody's being here on a holiday weekend. I know I'm at a remote location. I know Lisa is, too, and

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You know. But what could be better to spend our holiday weekend about Joyce?

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Who himself got made into a holiday.

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Which I think would shock him.

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Given his

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Reception.

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While he was alive by some of his countrymen. In any case, can you all hear me? Is this, is this okay? Is this working. Okay? So we're we're gonna run with the same format as last time.

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And then I'm gonna

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Do some introductory stuff and and go through at least the.

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Chapter 3, which.

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Is notoriously.

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Not just difficult, but I think annoying in some ways.

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It also has some wonderful stuff in it, and to my mind, chapter fours. It.

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Steven, and rescues the novel, and Stephen from itself.

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And that's the beauty of this book. So you kind of need to go through. Chapter 3, to get to chapter 4.

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So a couple of things, though I wanna as a as preliminary stuff, and that is that

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I. I mentioned the great Irish novelist, Flan O'brien, last week, but I didn't have the exact quote.

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This is what he said.

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If I hear that name Joyce again, I will surely go.

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So.

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And yet here we are, and one of the features of this of this

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Of this community.

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That I'd like to institute starting. This starting tonight is Joyce in the news. Joyce is always in the news. He just. He's always in the news.

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You know, there's always something going on with Joyce and whether somebody's putting out a performance, or whether there's a group reading the novel or this and that. So these are just a couple of brief examples of what's going on with Joyce lately. There's an article in

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The Christian Century Magaz.

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Called the post Catholic Joyce.

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It's an interesting piece. I'll I'll ask Hunter to post it on the the headquarters page. But I just wanted to. There was a question about Joyce and and Bloom's Jewishness, which obviously is gonna play into today's discussion. When we get to bloom in Chapter 4,

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But this is what the writer her name is. Rebecca Weiss has to say. She says the piece starts with history is a nightmare from which I'm trying to awake. Stephen Dudley says, as we all remember from chapter 2.

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When he's with Mr. Deasy.

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But, as I said, the context was that was actually d going after Jews, which is sort of an interesting kind of you know, we? That's not often kind of known when this quote is sort of dangling out by itself. But anyway, history is a nightmare from which I'm trying to wake. Steven. Dedalus says.

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Early in James Joyce's Ulysses, 25 years ago, when I was starting my dissertation research on this groundbreaking novel from 1,922.

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I spent some time analyzing the significance of this statement in the context of Irish history and Joyce's.

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Artistic theory.

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Now I do not have to analyze it. I just.

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Get it.

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I am watching an epoch of history unfold, and I don't like where it seems to be going.

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And later on she says this.

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blooms.

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Jewishness is significant to his status as a hero, which, of course, we know, she talks about some of Joyce's contemporaries like Jk. Chesterton.

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Who, according to her, perceived Jewish identity, as a threat to nationalist assimilation and homogeneity.

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And Joyce's story. Bloom is a Jewish man has a sense of connection with a broader world beyond the boundaries of Catholic Ireland.

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And this awareness of a global community fosters greater lively curiosity.

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Like other Irish writers of his day. And this is the key

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Sentence for me.

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Joyce was attentive to the injustices meted out on his people by the British Empire, as well as by the Roman Catholic Church.

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But he also believed.

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That fixation on national grievance, and a romantic obsession with an imaginary past.

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Had a negative effect on Irish culture and society.

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Bloom's capacity to transcend this augments his resilience. I think that's well, said.

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So, anyway, just an article from June 2,024 people still talking about this. Again. I'll post this I won't go into this, but there is an article that I found on a science blog.

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Unveiling the hidden order in James Joyce's Finnegans wake.

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James Joyce is finning its wake, has long perplexed with its dreamlike pros and linguistic acrobatics. Now a groundbreaking study, published in the Journal Chaos.

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Has uncovered a surprising mathematical order within this notoriously challenging work. I'll post that, too. We're not reading *Finnegan's Week*, but.

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And then the best one of all.

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Where is this? From? Again.

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This is from newspaper out of out of Atlanta.

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I think it's the only yes. The Atlanta Journal Constitution, the great paper of Atlanta.

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Used to be great, anyway. The obvious question in Dublin.

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With James Joyce, have rooted for Georgia Tech or Fsu.

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That's the headline.

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Right here.

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Apparently Georgia, Tech and Fsu are playing each other.

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In Dublin, so.

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I won't go into the conclusion. But Georgia Tech apparently gets the edge. According to Atlanta, Georgia Constitution, which is not surprising. Anyway, there's more of this where it came from. I have fun with it, because he's just. You know. He's somebody just always out there.

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Sadly. Flan O'brien is not in the news to his, but he's a great writer, and should all read at swim.

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2 birds.

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Moving along. I want to. I posted a.

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Video

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On Thursday, which I was asked to do by the community writers, and I'm happy to do it. I just wanted to

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Just reiterate some of the things that I did mention in the video very quickly.

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Because we didn't get to them last week, and I think they're important.

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To to highlight, and that is I pointed out the line about Steven and his mother's glass of water.

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For some reason, when I think about the book.

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I often think of that line.

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Her glass of water from the kitchen tap when she'd approached the sacrament. And then that last sentence in the paragraphs, this is on page 10.

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The last sentence in that paragraph.

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Something, just.

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I mean some. I'm in a cabin, and something just went on.

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But I hope it.

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You guys can hear me. Still, right?

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Okay. Good.

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It's that wonderful sentence.

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And this is, you know I would.

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I would wade through a lot to get to this sentence, and it's only on page 10, so I would know that I'm in the hands of a great writer, even if he loses me sometimes.

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Her shape. We fingernails redder by the blood of squashed from the children's shirts.

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Just wanted to point that one out in case you didn't happen to listen to the video extraordinarily detail.

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And again, tactile, physical, maybe a little disgusting.

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But that's Joyce. He's not.

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Shy away from what makes us human.

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And we'll see a lot of that to come. But that is a indication of who we're dealing with.

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So.

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Even though this book was lots of directions and does all kinds of things. The the fundamentals that we knew from Joyce, from Dubliners, and those great stories are still here, absolutely.

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Even even when it gets completely wacky.

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So the second one. I wanted to point out this idea of the crack looking glass of the.

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Servant.

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And, as I said last week.

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Oftentimes that is taken out of context.

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You know, we have to remember that Buck Mulligan stole that mirror, and I think that that makes it even more interesting. The fact that it would be some kind of symbol of Irish art. I love that

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Notion, and how they sort of almost play on it, and.

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Undercut it, and that's oftentimes when you think you kind of have a footing in this book.

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He will take, he will undercut. You will undercut you. So you might say. Oh, wow! That's a fascinating idea. Looking glass of the servant.

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And you may play. You may kind of be Haynes. In that moment, you may think, wow! That is, that really is profound right? And then, if you think about it, the whole story of it, it.

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You know.

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A. Stevens messing around and B. It resulted from Buck Mulligan stealing in the 1st place. So it's not.

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You know. Be careful of symbols.

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You know. I think he's telling us.

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Because they're often bullshit.

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Last thing I want to point out last sentence of Chapter one.
We didn't highlight it.

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But it is famous.

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Usurper, usurper. Buck Mulligan is the usurper.

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There's other users in this book, and and.

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And they're coming. And you some of you know who who
they are. I did. Wanna point out that I got a a nice note to
remind me that.

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Remind me of my own.

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Precept here is that we are reading the book for the 1st time,
even if you've read it.

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15 times.

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With new eyes.

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And what should come with that is not giving stuff away.
We're reading this in real time.

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So I'm gonna be careful not to, you know. Kind of jump ahead especially, you know. There, the book does have a plot. It's not much of one. But there's a plot. There's a plot, and let's let it happen, because at the end of the day it is a wonderful story.

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It's a wonderful, very human story about connection, as I mentioned last week. But let's not.

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Assume we know it yet. We don't know it yet. Even if you do know it, you let it play out in real time.

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So. That was a good point, thank you. And the other was related to that that I was asked to sort of point out

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Those moments, that.

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Joyce, foreshadows.

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Particular things that happen.

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I might argue that I wouldn't use the word foreshadowing for this book.

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I think joy to me. I feel like Joyce is at least his attempt.

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Is he's trying to capture experience in real time.

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So you may. You may be looking over Bloom's shoulder as he's looking at the letter in Chapter 4, and be like interesting. Hmm.

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And you may kind of start to feel suspicious as joy as as bloom does.

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Maybe you are ahead of bloom. Maybe you're behind.

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But Joyce's whole point is to experience it in real time that he's not planting something, anyway.

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I mean he may be he may well be planting, but the point is, he's very best.

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He's not planting. He's his. His characters are experiencing things in real time.

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On one particular day.

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And they are having certain feelings about those experiences.

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But we're not meant to sort of like. Oh, let's put the pieces together right.

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So so I'm not gonna point out foreshadowing, because I don't believe they're.

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Is that concept necessarily.

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Follow me!

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Okay.

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But I will point out with things that we have already sort of seen that might relate to. I just wouldn't call foreshadow. That's all. Okay.

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Alright. The next point I wanna make is that.

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So here's what we're gonna do tonight. I'm gonna we're gonna go through Chapter 3, and.

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Talk about.

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Steven on the beach, which is obviously.

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That entire chapter, right?

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And then we are going to introduce bloom.

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And we are going to go through chapters 4 and 5.

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I. I anticipate that we'll get through part of 6.

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So my goal is to get.

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Bloom in the carriage.

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With his.

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Great friends.

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Martin Cunningham and the rest.

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Although Martin Cunningham does seem to be his friend.

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But bloom.

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I mean.

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He doesn't seem to have a lot of friends.

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Which would be something we'll talk about.

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So

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Without further discussion.

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Where we left off in chapter 2.

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Was.

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Mr. Deasy.

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Running after, as if to emphasize the point.

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And making that joke about the Jews in Ireland.

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We leave Stephen at that moment, and then we jump.

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To the Sandy Mount Strand, which is I talked about last week, is.

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6 miles away. So he's gonna need some time to get there. And what.

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The joy seeing out there have concluded, and I think it's true. Having.

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Been there at the Tower, and then said, Well, we're sanding. Oh, it's 6 miles away. Oh, well.

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He takes a tram.

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So he takes a trim. And you wonder like, why didn't Joyce dramatize that such an interesting thing? He doesn't dramatize a lot of things in this book. A lot of things happen in this day. It's unbelievable how much is in this day. And yet there are things entire, fascinating things.

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That would would've been wonderful to have Joyce Stephen on the on the on the tramly. I would have preferred it to Stephen on the beach.

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So I wish it happened, but it didn't, so we are now.

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And Chapter 3, and I've told Laura that we're gonna go through this fairly quickly. But.

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One thing I think about chapter 3 is this, I often reread it as I'm moving through the book.

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I go back to it.

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It's it's 1 of those chapters for me. Even though it's not my favorite by any means, and I've said a number of times that annoys me. It does.

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But there are some remarkable things about it. And I wanna point out just.

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To. I want to point out 3, maybe 4, and then I want to introduce Bloom, and then I'm gonna throw it open after the break, or even before the break.

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To you all, cause I'd love to know. Kind of.

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Your 1st impressions of this new character.

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Cool.

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Yeah.

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Alright feel like I'm talking to the void, but not for I need somebody to read me that that first, st that 1st paragraph of Stephen on the beach.

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Intellectual modalities.

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Of the whatever.

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Who can do it?

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Should we just jump right in.

00:49:57.000 --> 00:49:59.000

Yeah.

00:49:59.000 --> 00:50:02.000

An electable modality of the visible.

00:50:02.000 --> 00:50:05.000

At least, that if no more.

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Thought through my eyes.

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Signatures of all things. I am here to read.

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C-span and shipwreck.

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The nearing tide.

00:50:15.000 --> 00:50:17.000

That rusty boot.

00:50:17.000 --> 00:50:21.000

Snot, green, blue, silver, rust.

00:50:21.000 --> 00:50:23.000

Colored signs.

00:50:23.000 --> 00:50:25.000

Limits of the dipane.

00:50:25.000 --> 00:50:26.000

But he adds.

00:50:26.000 --> 00:50:29.000

In.

00:50:29.000 --> 00:50:32.000

Then he was aware of them. Bodies before of them colored.

00:50:32.000 --> 00:50:33.000

How.

00:50:33.000 --> 00:50:36.000

By knocking his stone against them.

00:50:36.000 --> 00:50:37.000

Sure.

00:50:37.000 --> 00:50:38.000

Go easy.

00:50:38.000 --> 00:50:43.000

Fault he was, and a millionaire Maestro Chesano.

00:50:43.000 --> 00:50:46.000

Limit of the dipane in.

00:50:46.000 --> 00:50:47.000

Why? In?

00:50:47.000 --> 00:50:49.000

Diaphan.

00:50:49.000 --> 00:50:51.000

A diaphan.

00:50:51.000 --> 00:50:54.000

If you can put your 5 fingers through it.

00:50:54.000 --> 00:50:55.000

It is a gate.

00:50:55.000 --> 00:50:57.000

If not a door.

00:50:57.000 --> 00:51:00.000

Shut your eyes and see.

00:51:00.000 --> 00:51:04.000

Thank you so much. Who who was that?

00:51:04.000 --> 00:51:05.000

Hi Tina.

00:51:05.000 --> 00:51:07.000

Thank you so much, Tina. That was great. That was great.

00:51:07.000 --> 00:51:08.000

And.

00:51:08.000 --> 00:51:10.000

You know.

00:51:10.000 --> 00:51:14.000

As we talked about last week. Sometimes I just revel in the rhythms.

00:51:14.000 --> 00:51:16.000

But oftentimes what I do.

00:51:16.000 --> 00:51:18.000

Is.

00:51:18.000 --> 00:51:21.000

You know I I cast aside my annoyance.

00:51:21.000 --> 00:51:26.000

And think about for this particular paragraph.

00:51:26.000 --> 00:51:30.000

C-span and C-rac. The nearing tide.

00:51:30.000 --> 00:51:33.000

That rusty boot.

00:51:33.000 --> 00:51:35.000

Snot green, that rusty boot alone right.

00:51:35.000 --> 00:51:37.000

That rusty boot.

00:51:37.000 --> 00:51:42.000

Snot. Green, blue, rust colored Signs.

00:51:42.000 --> 00:51:52.000

The the the physical, the tactile. I know we're I I get a sense of where I am. You know. I don't know yet exactly. I'm on the beach, but I may. You know I'm getting there. I'm getting there.

00:51:52.000 --> 00:51:54.000

And soon enough. I'll know that for sure.

00:51:54.000 --> 00:51:56.000

And.

00:51:56.000 --> 00:51:57.000

You know.

00:51:57.000 --> 00:51:59.000

Intellectual modality. It.

00:51:59.000 --> 00:52:06.000

Scholars are still fighting about it. We're not gonna bother with that today. We could circle back around to. If you want to talk about. I'm more than happy to.

00:52:06.000 --> 00:52:30.000

But here's what Nabokov has to say. He says. Stephen walks the beach. He meditates on many things. The inner the quote Nabokov devotes about a paragraph to this entire chapter, because he's so annoyed with it. As Stephen walks on the beach he meditates on many things, the intellectual modality of visible and intellectual meaning, quote not to be overcome, and modality quote form as opposed to substance.

00:52:30.000 --> 00:52:38.000

That's all he says. He moves on to the 2 old women that.

00:52:38.000 --> 00:52:44.000

And this is really key, really key. And I think this this links him to bloom.

00:52:44.000 --> 00:52:45.000

Very very quickly.

00:52:45.000 --> 00:52:51.000

To me, anyway, is that he starts making up stories about people. These are not midwives. We have no idea who they are.

00:52:51.000 --> 00:52:53.000

They're just 2 women walking on the beach.

00:52:53.000 --> 00:52:57.000

And he associates them with.

00:52:57.000 --> 00:53:02.000

That the idea of of them somehow being midwives and somehow carrying in the bag.

00:53:02.000 --> 00:53:04.000

The umbilical cord.

00:53:04.000 --> 00:53:10.000

But that's all sort of you know. Steven's machinations in his mind, at least to my mind.

00:53:10.000 --> 00:53:16.000

And so it it immediately, and towards the bottom of the page.

00:53:16.000 --> 00:53:22.000

He starts to invent, even to the point of being very specific.

00:53:22.000 --> 00:53:25.000

Bait. Pardon. Bottom of page 37.

00:53:25.000 --> 00:53:29.000

Like me like algae coming down to our mighty mother.

00:53:29.000 --> 00:53:34.000

Number One swung lordly her midwife's bag again like.

00:53:34.000 --> 00:53:36.000

It may be just a big bag.

00:53:36.000 --> 00:53:37.000

Like.

00:53:37.000 --> 00:53:40.000

It may be a midwife's bag, but, like what is a midwife's bag.

00:53:40.000 --> 00:53:42.000

Right.

00:53:42.000 --> 00:53:44.000

And then.

00:53:44.000 --> 00:53:49.000

The other. The others gamped in the beach. Apparently a gamp is a big umbrella.

00:53:49.000 --> 00:53:53.000

From the liberties out for the day. That's a neighborhood.

00:53:53.000 --> 00:53:55.000

Not a great neighborhood, apparently.

00:53:55.000 --> 00:54:06.000

Mrs. Florence Mccabe, of the late Patrick Mccabe, deeply lamented. Right? Complete invention doesn't know these people are. He's given them specifics. He's giving them dead husbands.

00:54:06.000 --> 00:54:07.000

Right.

00:54:07.000 --> 00:54:13.000

This is. This is, you know, and again, you could easily go by this, and that's totally fair.

00:54:13.000 --> 00:54:16.000

Right. But I wanna pause on the invention aspect of it.

00:54:16.000 --> 00:54:22.000

Because I think that's really important. And then he starts to go off as he does.

00:54:22.000 --> 00:54:24.000

Right steven.

00:54:24.000 --> 00:54:26.000

Spends this entire chapter.

00:54:26.000 --> 00:54:27.000

Kind of doing that.

00:54:27.000 --> 00:54:32.000

And what I look for, and what I especially like 1st time reading.

00:54:32.000 --> 00:54:35.000

i i i kind of revel in.

00:54:35.000 --> 00:54:41.000

In in, in the physicality of this of this particular chapter, and so.

00:54:41.000 --> 00:54:44.000

As I mentioned on the video.

00:54:44.000 --> 00:54:50.000

He's walking along the beach, and he's in the neighborhood of Aunt Sara's house.

00:54:50.000 --> 00:54:55.000

Now Aunt Sarah is the relatives on the mother's side.

00:54:55.000 --> 00:54:56.000

Right.

00:54:56.000 --> 00:54:59.000

And if you look at page 38.

00:54:59.000 --> 00:55:04.000

You see the lines, his pace, and oh, wait!

00:55:04.000 --> 00:55:07.000

Here, here I am, here am I going to ons or not?

00:55:07.000 --> 00:55:09.000

So we don't know. He doesn't know.

00:55:09.000 --> 00:55:12.000

And this is another thing that links into bloom.

00:55:12.000 --> 00:55:16.000

Bloom has places he has to go, which you've already read right.

00:55:16.000 --> 00:55:18.000

He's got to go to a funeral.

00:55:18.000 --> 00:55:20.000

But that's pretty much it.

00:55:20.000 --> 00:55:23.000

He's he goes to the Freeman's Journal, which we're gonna get to next week.

00:55:23.000 --> 00:55:26.000

But he doesn't seem to be working all that much.

00:55:26.000 --> 00:55:30.000

Is placing an ad. Both of these characters are wandering.

00:55:30.000 --> 00:55:32.000

That's what's important. Here.

00:55:32.000 --> 00:55:35.000

So, Steven, he may go downstairs. He may not.

00:55:35.000 --> 00:55:39.000

Where does he go? He goes in his mind to onstairs. And then this beautiful.

00:55:39.000 --> 00:55:46.000

Joyce in moment, which is so hard to think. Just think about it as a fiction writer trying to pull this off.

00:55:46.000 --> 00:55:52.000

My constant, substantial father's voice.

00:55:52.000 --> 00:55:57.000

Did you see anything of your artist, Stephen, lately.

00:55:57.000 --> 00:56:08.000

No like. Who's he like? Where's his voice coming from? Who is this voice talking to? Did you see anything of your artist, brother Stephen lately. Well, he's talking to you must. Stephen must have brothers and sisters.

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

Right.

00:56:09.000 --> 00:56:12.000

Talking to them.

00:56:12.000 --> 00:56:13.000

No.

00:56:13.000 --> 00:56:17.000

Sure he's not down in Strasbourg Terrace with his Aunt Sally.

00:56:17.000 --> 00:56:21.000

Couldn't he fly a bit higher than that,

00:56:21.000 --> 00:56:24.000

And and and tell us, Stephen.

00:56:24.000 --> 00:56:28.000

How is Uncle sigh.

00:56:28.000 --> 00:56:34.000

And then back to the day. Oh, we've been God! The things I married into! That's how I read.

00:56:34.000 --> 00:56:38.000

I really like, like voices, multiple voices.

00:56:38.000 --> 00:56:40.000

Multiple people.

00:56:40.000 --> 00:56:42.000

Aunt Sarah responding.

00:56:42.000 --> 00:56:43.000

Back to the father.

00:56:43.000 --> 00:56:46.000

And this, and, as you all know, because you've read it.

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

Moves into a fairly detailed scene.

00:56:49.000 --> 00:56:51.000

Imagined.

00:56:51.000 --> 00:56:52.000

Seen.

00:56:52.000 --> 00:56:55.000

Where he actually does go to Aunt Sara's house.

00:56:55.000 --> 00:56:59.000

And we have a conversation with Uncle Ritchie.

00:56:59.000 --> 00:57:07.000

And that is page 39, which you could just mark. And maybe we can return to if you have questions about it. But it's a wonderful.

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

Seen, and it's a scene. It's alive in his head.

00:57:10.000 --> 00:57:16.000

And this is where Stephen differs from bloom right.

00:57:16.000 --> 00:57:17.000

Stephen.

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

Imagines interactions with people.

00:57:20.000 --> 00:57:25.000

When he's actually interacting with people, it doesn't go so great.

00:57:25.000 --> 00:57:27.000

Bloom actually has interactions.

00:57:27.000 --> 00:57:35.000

They're not great, but their interactions, they're real interactions. This is an interaction that's routine. So it S, it has happened.

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

But it hasn't happened in this particular moment. It's a memory.

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

It's a memory.

00:57:39.000 --> 00:57:45.000

And so one of the things I just pitched 39 in the middle.

00:57:45.000 --> 00:57:55.000

Bringing our Chippendale chair. Would you like a bite of something? So they have to bring them to one chair they've got? Would you like a bite of something. None of your damn la law! Here.

00:57:55.000 --> 00:57:58.000

The rich of a rash are fried with a herring. Sure.

00:57:58.000 --> 00:57:59.000

So much the better.

00:57:59.000 --> 00:58:02.000

We have nothing in the house but back ache pills.

00:58:02.000 --> 00:58:09.000

And then there's actually a moment where where we hear about back pills from.

00:58:09.000 --> 00:58:13.000

From bloom. Who knows these characters.

00:58:13.000 --> 00:58:14.000

Which is interesting.

00:58:14.000 --> 00:58:19.000

Which we'll talk about when we get to that, because Bloom actually has some things to say about Uncle Richie as well.

00:58:19.000 --> 00:58:23.000

So so that's where we are at this point.

00:58:23.000 --> 00:58:30.000

And let me see if there's any questions about this early part of Chapter 3. At this point.

00:58:30.000 --> 00:58:37.000

Let's go to them quicker, cause I wanna spend much of tonight on Bloom. But I wanna.

00:58:37.000 --> 00:58:39.000

Right here.

00:58:39.000 --> 00:58:40.000

Hello!

00:58:40.000 --> 00:58:41.000

Can I raise a quick question that I think just is really

00:58:41.000 --> 00:58:42.000

Yeah.

00:58:42.000 --> 00:58:43.000

Pressing for this moment.

00:58:43.000 --> 00:58:45.000

In that? Cynthia asked.

00:58:45.000 --> 00:58:50.000

How do we know that Steven is inventing the identity of that second woman?

00:58:50.000 --> 00:58:59.000

And then a lot of people know a lot of people in the book, and we have those passing mentions of people that never get developed, which is so fun. But.

00:58:59.000 --> 00:59:06.000

And also she points out that, like in contrast, the umbilical cord in the bag is obviously made up.

00:59:06.000 --> 00:59:17.000

But also like it cracks me up that he makes up the symbolical cord in the bag, and I just wanted to stop on that moment for a second, because it's.

00:59:17.000 --> 00:59:18.000

It's.

00:59:18.000 --> 00:59:24.000

But it's so strange. But I think that's a great question like.

00:59:24.000 --> 00:59:33.000

What, what do you think made you assume that he doesn't actually know that second woman, that she's made up.

00:59:33.000 --> 00:59:35.000

You know

00:59:35.000 --> 00:59:36.000

Assumes that.

00:59:36.000 --> 00:59:38.000

I can't prove I can't prove it, but I can prove it.

00:59:38.000 --> 00:59:53.000

Yes, that is, that is not someone knows. That's what I'm that's what I'm telling. That's what I'm thinking. He is not. There's no sense of recognition. There's no contact with that person. There's no Hello! It is. It is a to me it's a full-on joy and kind of.

00:59:53.000 --> 01:00:02.000

Moment where you have that kind of great specificity, even though it may not be true or real, or you know, and on the counter.

01:00:02.000 --> 01:00:05.000

Wonderful if he knows it. If he knows her.

01:00:05.000 --> 01:00:09.000

But I think Steven's polite enough that you actually say Hello! That's my thought.

01:00:09.000 --> 01:00:10.000

But.

01:00:10.000 --> 01:00:13.000

I can be wrong.

01:00:13.000 --> 01:00:15.000

Cool.

01:00:15.000 --> 01:00:20.000

That's great, though, and it's wonderful to point out again that that's sort of the sense of invention, of.

01:00:20.000 --> 01:00:27.000

Of the umbilical cord, and just what his preoccupations are. And that's what I think is key about this chapter is, what is Stephen thinking about?

01:00:27.000 --> 01:00:30.000

Think about birth. He's thinking about death.

01:00:30.000 --> 01:00:33.000

He's thinking about maternity. More paternity.

01:00:33.000 --> 01:00:35.000

Which is what the book sort of focuses on.

01:00:35.000 --> 01:00:36.000

You know.

01:00:36.000 --> 01:00:39.000

In in many other ways. As we move forward.

01:00:39.000 --> 01:00:41.000

But.

01:00:41.000 --> 01:00:47.000

There's lots of moments where bloom especially, but also Stephen will.

01:00:47.000 --> 01:00:50.000

We'll go. We'll take a character.

01:00:50.000 --> 01:00:54.000

And take a person that they know and bloom usually knows.
The people.

01:00:54.000 --> 01:00:56.000

And and then run with it.

01:00:56.000 --> 01:01:03.000

And I'm thinking that that Steven, very early on in the book, is doing something similar.

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

Okay, so.

01:01:06.000 --> 01:01:16.000

Other aspects of this particular chapter I want to just point out before we move on to bloom, and that is that there is a great line on page.

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

40.

01:01:17.000 --> 01:01:22.000

Where it says, cousin, you will never be a saint. He's talking to himself, I mean, this is a very self.

01:01:22.000 --> 01:01:34.000

Critical chapter. You pointed out, Laura the other day that you know there's a lot of self loathing in in Steven, and you kind of feel it a little bit here, self critical. Let's say I would say self critical.

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

In the same. And so Stephen, you will never be a saint. That's a play on apparently something that John, that that dried, and said, this swift, where you said, you'll never be a poet.

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

So. In other words, it's kind of saying like you'll never be a saint. But you might well be a poet.

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

Stephen.

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

So in a way, it's patting himself on the back.

01:01:52.000 --> 01:02:03.000

So then I wanna talk about page 41. This is where those one of those grounding moments where we see him not actually going to.

01:02:03.000 --> 01:02:04.000

On Saras.

01:02:04.000 --> 01:02:06.000

Page 41, he halted.

01:02:06.000 --> 01:02:12.000

I have passed the way to Aunt Sarah's. Am I not going? There? Seems not.

01:02:12.000 --> 01:02:18.000

So again, it's like, Where's it going? Where's this chapter going? Steven doesn't know.

01:02:18.000 --> 01:02:19.000

And that's what's great about it.

01:02:19.000 --> 01:02:23.000

We're just sort of wandering around, and we are sort of thinking about things.

01:02:23.000 --> 01:02:29.000

And among the things he is thinking about are the things we've already talked about.

01:02:29.000 --> 01:02:31.000

Page 42.

01:02:31.000 --> 01:02:36.000

That huge moment which is from another book, from portrait of the artist.

01:02:36.000 --> 01:02:45.000

Mother dying. Come home, father. I pointed out that in the in the Gabler edition they make that correction to another.

01:02:45.000 --> 01:02:48.000

Another dying. Come home, father.

01:02:48.000 --> 01:02:50.000

You could argue that. That's a great.

01:02:50.000 --> 01:02:58.000

Change, and that Joyce wanted it, or it's a change that is actually distracting and not great. We could have that argument some other time.

01:02:58.000 --> 01:03:01.000

I prefer that.

01:03:01.000 --> 01:03:03.000

The one that that may have actually been a correction.

01:03:03.000 --> 01:03:05.000

By someone else.

01:03:05.000 --> 01:03:11.000

Just because I think that this is sometimes a collaborative effort. But I also think that joke falls a little flat there.

01:03:11.000 --> 01:03:14.000

If the joke is put in.

01:03:14.000 --> 01:03:22.000

So moving along these, Kevin, this is fascinating stuff, but again it drags us a little bit. But Kevin.

01:03:22.000 --> 01:03:31.000

Is a figure is Ephenian. He! He's working with gunpowder at the bottom of page 42. He's in exile in Paris.

01:03:31.000 --> 01:03:39.000

He's alone, and no one really talks them anymore. And Stephen runs into him, and there are moments where he comes in and out of this text.

01:03:39.000 --> 01:03:43.000

But I want you to be just be aware of that particular character, because he's an interesting one.

01:03:43.000 --> 01:03:48.000

And and you know, Iris, the Irish people in exile.

01:03:48.000 --> 01:03:51.000

We're pining for home.

01:03:51.000 --> 01:03:57.000

I think that Joyce was one of those people in it in a different way. But again, he's his. Politics are not.

01:03:57.000 --> 01:03:59.000

Vegans, which is important to note.

01:03:59.000 --> 01:04:02.000

The dog. Finally the dog.

01:04:02.000 --> 01:04:08.000

Is also a major part of this chapter. Page 44.

01:04:08.000 --> 01:04:11.000

Bottom of the page a bloated carcass of a dog.

01:04:11.000 --> 01:04:15.000

Lay loved on bladder.

01:04:15.000 --> 01:04:23.000

Before him the gunnel of a boat sunk in sand. It's these kind of physical, tactile moments that I think are.

01:04:23.000 --> 01:04:30.000

That again, the things that I personally hold on to. But I also think of the things that make this chapter have elements of greatness.

01:04:30.000 --> 01:04:39.000

And the dog coming towards him, and there's like one of my favorite moment is later on page 46, when the dog.

01:04:39.000 --> 01:04:42.000

Encounters his dead brother.

01:04:42.000 --> 01:04:45.000

Basically he's dead brother, dog.

01:04:45.000 --> 01:04:52.000

His speckled body ambled, and then loped off at a calf's gallup. The carcass lay on his path. He stopped.

01:04:52.000 --> 01:05:02.000

Sniffed around it. Brother, nosing closer, went round it, sniffing rapidly like a dog all over the dead dogs, but dragged, fell.

01:05:02.000 --> 01:05:11.000

Dog, skull, dog, sniff, eyes on the ground, moves to one great goal. Here lies dogs, bodies.

01:05:11.000 --> 01:05:14.000

Here lies poor dog's body.

01:05:14.000 --> 01:05:18.000

And then the owners tatters out of that, you mongrel.

01:05:18.000 --> 01:05:20.000

Back to reality.

01:05:20.000 --> 01:05:38.000

But I'd I'd love Joyce's focus on the dog like it's it's similar to the focus on the cat, like he doesn't just throw in animals, domestic pets as sort of background. He's actually watching them very, very carefully. He's watching the dog circle. He's watching the dog sniff.

01:05:38.000 --> 01:05:40.000

He's giving the dog sort of, you know.

01:05:40.000 --> 01:05:41.000

Dialogue.

01:05:41.000 --> 01:05:43.000

It's a wonderful.

01:05:43.000 --> 01:05:48.000

Moment, and one that I often think of as well. When I think of this chapter.

01:05:48.000 --> 01:05:51.000

And then finally

01:05:51.000 --> 01:05:56.000

Towards the end of it.

01:05:56.000 --> 01:05:58.000

Is the drowned body.

01:05:58.000 --> 01:06:05.000

And again, there's so much other stuff to talk about here, including Aristotle. He's the millionaire in the 1st chapter in the 1st paragraph. By the way.

01:06:05.000 --> 01:06:10.000

Just a joke on Aristotle, which apparently is funny. Back in the day.

01:06:10.000 --> 01:06:11.000

But.

01:06:11.000 --> 01:06:16.000

To me on page 50. This is this is the heart of the chapter.

01:06:16.000 --> 01:06:20.000

Bag of corpse, sopping and foul brine.

01:06:20.000 --> 01:06:23.000

A quiver of minnows, fat, of a spongy.

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

Tidbit.

01:06:24.000 --> 01:06:29.000

Flash through the slits of his button. Trouser, fly.

01:06:29.000 --> 01:06:36.000

God becomes Man becomes Barnacle. Goose becomes feather, bed, mountain.

01:06:36.000 --> 01:06:37.000

Dead!

01:06:37.000 --> 01:06:39.000

I live and breathe.

01:06:39.000 --> 01:06:43.000

Tread dead dust devour a Uranus oval.

01:06:43.000 --> 01:06:45.000

From all dead.

01:06:45.000 --> 01:07:01.000

Called stark over the gunnel. He breathes upward the stench of his green, his leperous nose hole snoring to the sun. This is all not happening. This is all happening. His mind. This is the corpse that we met in Chapter one at the very end.

01:07:01.000 --> 01:07:05.000

That the boat is waiting to come up.

01:07:05.000 --> 01:07:07.000

The boat is waiting for the body to come up.

01:07:07.000 --> 01:07:09.000

And here is.

01:07:09.000 --> 01:07:12.000

Steven, imagining that happening.

01:07:12.000 --> 01:07:16.000

What does it have to do with the book in general?

01:07:16.000 --> 01:07:19.000

Maybe nothing. We will see.

01:07:19.000 --> 01:07:22.000

A lot, actually.

01:07:22.000 --> 01:07:24.000

Finally.

01:07:24.000 --> 01:07:25.000

Finally.

01:07:25.000 --> 01:07:27.000

Stephen picks his nose.

01:07:27.000 --> 01:07:40.000

Picks his nose. At the end of this chapter he lays the dried snot picked from his nostril on a ledge of rock. Carefully, for the rest, let look who will, he says triumphantly.

01:07:40.000 --> 01:07:41.000

Triumphantly.

01:07:41.000 --> 01:07:44.000

Triumphantly, and yet.

01:07:44.000 --> 01:07:47.000

No!

01:07:47.000 --> 01:07:50.000

He looks behind. Perhaps there is someone.

01:07:50.000 --> 01:07:54.000

So he basically picks his nose and leaves for everyone to see.

01:07:54.000 --> 01:07:58.000

And he's like for the rest. Let him look at it. Let him see the snot.

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

And then.

01:08:00.000 --> 01:08:01.000

It.

01:08:01.000 --> 01:08:03.000

Perhaps there is somebody.

01:08:03.000 --> 01:08:04.000

And there's.

01:08:04.000 --> 01:08:08.000

So much more to this chapter. He actually writes a poem in it.

01:08:08.000 --> 01:08:09.000

And then.

01:08:09.000 --> 01:08:12.000

It's not a great poem. We actually never hear the actual text of the poem.

01:08:12.000 --> 01:08:14.000

But.

01:08:14.000 --> 01:08:21.000

To me. There's something about the fact that he ends a chapter with picking his nose and not him writing the poem that says a lot about.

01:08:21.000 --> 01:08:24.000

Steven says a lot about Steven's creator.

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

And the fact that he.

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

Doesn't worry that he's just picked his nose and left.

01:08:31.000 --> 01:08:42.000

The left the booger on a ledge carefully. For the rest, let look who will. But then, he said, he wonders to himself, well, there is somebody is that to me it indicates the fact that he.

01:08:42.000 --> 01:08:45.000

He's like. I don't give a damn.

01:08:45.000 --> 01:08:47.000

Look at, look at, look at.

01:08:47.000 --> 01:08:49.000

You know. Look.

01:08:49.000 --> 01:08:52.000

Bodily. Look at this bodily function here.

01:08:52.000 --> 01:08:59.000

And just see it for yourself. But then he's like, then he's like actually pulling back a second. What if someone is behind me.

01:08:59.000 --> 01:09:05.000

So that self consciousness actually humanizes them for me, or in some ways makes it more complex.

01:09:05.000 --> 01:09:11.000

And he's a Stephen that is, actually, we're gonna see at different parts of the book. But right now.

01:09:11.000 --> 01:09:13.000

Right now.

01:09:13.000 --> 01:09:14.000

We're gonna leave them completely.

01:09:14.000 --> 01:09:16.000

We're gonna leave them.

01:09:16.000 --> 01:09:18.000

We're gonna leave him, and that to me.

01:09:18.000 --> 01:09:20.000

Is. Let me introduce.

01:09:20.000 --> 01:09:23.000

Some thoughts on this and that is, that.

01:09:23.000 --> 01:09:25.000

I think.

01:09:25.000 --> 01:09:28.000

I would. I make a strong argument that part 2.

01:09:28.000 --> 01:09:29.000

Chapter 4.

01:09:29.000 --> 01:09:30.000

Entrance of Bloom.

01:09:30.000 --> 01:09:33.000

In his house in the morning.

01:09:33.000 --> 01:09:36.000

Going backwards in time by 2, 3 h.

01:09:36.000 --> 01:09:38.000

Is in some ways.

01:09:38.000 --> 01:09:39.000

A way of.

01:09:39.000 --> 01:09:42.000

Not just rescuing.

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

Steven. That's the implication.

01:09:44.000 --> 01:09:50.000

I mean again. I am jumping ahead. But if I'm a fiction writer I'm trying to figure out why.

01:09:50.000 --> 01:09:53.000

A writer would.

01:09:53.000 --> 01:09:56.000

Start a book in 3 chapters.

01:09:56.000 --> 01:10:02.000

Confuse us a little bit in chapter 3, as we follow a character who is so in his head.

01:10:02.000 --> 01:10:08.000

And it gets awfully abstract, even though those moments of concrete, tactile.

01:10:08.000 --> 01:10:09.000

Walking on the sand.

01:10:09.000 --> 01:10:11.000

The dog.

01:10:11.000 --> 01:10:14.000

Even the imagined physical, like the body.

01:10:14.000 --> 01:10:16.000

Are all wonderful.

01:10:16.000 --> 01:10:19.000

There's something that the book needed.

01:10:19.000 --> 01:10:21.000

And I think Joyce in.

01:10:21.000 --> 01:10:27.000

Somehow, being Joyce, he realized, and he planned a lot of this out that we know for sure. But.

01:10:27.000 --> 01:10:31.000

But there's something odd, very odd, about kind of starting a book.

01:10:31.000 --> 01:10:33.000

Going on for a little bit.

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

A book that is very much akin to the last book you wrote.

01:10:36.000 --> 01:10:38.000

And then all of a sudden.

01:10:38.000 --> 01:10:40.000

Saying, you know what.

01:10:40.000 --> 01:10:43.000

That's a story about Mr. Hunter.

01:10:43.000 --> 01:10:45.000

That guy who helped me out.

01:10:45.000 --> 01:10:49.000

This is where he's gonna come in.

01:10:49.000 --> 01:10:50.000

And to me.

01:10:50.000 --> 01:10:56.000

The difference between the 1st 3 chapters and part 2.

01:10:56.000 --> 01:10:57.000

And you know.

01:10:57.000 --> 01:11:04.000

I mean, what I say is my thoughts right? And then none of this is positive, and you can just group me all you want. But to me.

01:11:04.000 --> 01:11:08.000

The 1st 2 chapters are fiction as memory.

01:11:08.000 --> 01:11:10.000

Fiction is remembering.

01:11:10.000 --> 01:11:15.000

And we know for a fact that a lot of that you know, that we live in the Tower. He taught.

01:11:15.000 --> 01:11:21.000

He certainly walked on Sandy Mount Strand and thought a lot.

01:11:21.000 --> 01:11:26.000

But we have, you know this is 25 years later. He's remembering himself as a young man.

01:11:26.000 --> 01:11:27.000

Doing this.

01:11:27.000 --> 01:11:30.000

20 maybe 2015 20 years, later.

01:11:30.000 --> 01:11:33.000

Remembering himself as a young man.

01:11:33.000 --> 01:11:36.000

Having those experiences and then fictionalizing them.

01:11:36.000 --> 01:11:39.000

In a character. Stephen Dedalus.

01:11:39.000 --> 01:11:41.000

I I would argue that now.

01:11:41.000 --> 01:11:45.000

And it's not as if he hasn't done this in other stories before.

01:11:45.000 --> 01:11:48.000

But now he's inventing somebody out of whole cloth.

01:11:48.000 --> 01:11:50.000

It's fiction as invention.

01:11:50.000 --> 01:11:51.000

You know.

01:11:51.000 --> 01:11:52.000

He knows.

01:11:52.000 --> 01:11:55.000

The Stephen Dedalus of the world.

01:11:55.000 --> 01:12:01.000

He knows the Buck Mulligans. He knows the side that Alyssa's. He knows the Martin's.

01:12:01.000 --> 01:12:02.000

Right.

01:12:02.000 --> 01:12:07.000

But it is a stretch, and you know, God knows we have a lot of these kinds of discussions.

01:12:07.000 --> 01:12:08.000

In in.

01:12:08.000 --> 01:12:12.000

In contemporary times, about writing out of.

01:12:12.000 --> 01:12:14.000

You know, out of your lane, or whatever right.

01:12:14.000 --> 01:12:17.000

Joyce was not a Jew.

01:12:17.000 --> 01:12:20.000

He was a Catholic.

01:12:20.000 --> 01:12:22.000

You know who was.

01:12:22.000 --> 01:12:24.000

Born and raised in.

01:12:24.000 --> 01:12:25.000

You know.

01:12:25.000 --> 01:12:28.000

Protestant, controlled English, controlled Ireland right.

01:12:28.000 --> 01:12:33.000

And certainly Catholic control, but not politically.

01:12:33.000 --> 01:12:36.000

And so he knew all about that.

01:12:36.000 --> 01:12:40.000

But he makes an imaginative leap into someone who.

01:12:40.000 --> 01:12:42.000

And this is what's so fascinating to me.

01:12:42.000 --> 01:12:46.000

Like he found a character who could be of a place, but not.

01:12:46.000 --> 01:12:49.000

And and that's you know. Think about like.

01:12:49.000 --> 01:12:52.000

Who you might, if you were fiction writer who might be trying to who you might kind of.

01:12:52.000 --> 01:12:59.000

Find that would be like. Know the place just as well as Stephen's, if not more, in a way.

01:12:59.000 --> 01:13:01.000

I mean, you know Bloom's never lived abroad.

01:13:01.000 --> 01:13:05.000

He's travelled a bit, but he's never. He's never lived abroad.

01:13:05.000 --> 01:13:12.000

So Bloom knows these streets, and you know he knows like like nobody.

01:13:12.000 --> 01:13:13.000

And yet.

01:13:13.000 --> 01:13:15.000

Every scene in this book.

01:13:15.000 --> 01:13:20.000

You're gonna see people look at Bloom as if he's not quite of the place. He is.

01:13:20.000 --> 01:13:25.000

And that to me is is very much a, you know, obviously very choice, and one that I think.

01:13:25.000 --> 01:13:26.000

Kind of

01:13:26.000 --> 01:13:29.000

You know, sets the stage for for what's to come.

01:13:29.000 --> 01:13:37.000

And there's lots of insanity to come, but that to me is the kind of the foundation of this of Part 2, as we move forward is that he?

01:13:37.000 --> 01:13:42.000

Found somebody who he didn't necessarily know in his bones.

01:13:42.000 --> 01:13:46.000

And what does he do? How does he start? We're gonna look at that in a moment.

01:13:46.000 --> 01:13:54.000

But I wanna just emphasize that my point on that. And I'd love for people's input and thoughts on that

01:13:54.000 --> 01:13:58.000

As we move forward. I have lots of other notes on Chapter 3, I realize, but.

01:13:58.000 --> 01:14:01.000

I'm gonna hold them for the moment, cause we've already moved on.

01:14:01.000 --> 01:14:02.000

But.

01:14:02.000 --> 01:14:04.000

So enter bloom.

01:14:04.000 --> 01:14:08.000

To my mind, he doesn't just rescue.

01:14:08.000 --> 01:14:19.000

The book, but he will eventually, and this isn't giving too much away, because it's based on the Homeric idea of Telemachus is looking for his father and.

01:14:19.000 --> 01:14:23.000

You know there's going to be something to do with these 2 characters, right? We don't know what yet.

01:14:23.000 --> 01:14:28.000

And it's gloriously beautiful how he does it! So I'll leave. I'll leave you with that.

01:14:28.000 --> 01:14:30.000

But.

01:14:30.000 --> 01:14:31.000

So.

01:14:31.000 --> 01:14:40.000

I know that some people have a sense of relief when you get to bloom. I mean, I mean, I'd love to know what your

thoughts on that are if you if you felt that you're like, okay.
And here we go.

01:14:40.000 --> 01:14:41.000

So let's.

01:14:41.000 --> 01:14:49.000

Someone read. Let me just just read as much as you can on the 1st page as much as feels comfortable, because we could literally read.

01:14:49.000 --> 01:14:55.000

4, 5 and 6 like right now, and just experience it, and not even talk about it. It would be great.

01:14:55.000 --> 01:14:59.000

So who wants to just take it away.

01:14:59.000 --> 01:15:01.000

I'll do it, Peter.

01:15:01.000 --> 01:15:07.000

Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls.

01:15:07.000 --> 01:15:09.000

He liked thickible soup.

01:15:09.000 --> 01:15:13.000

Nutty gizzards, a stuffed roast heart.

01:15:13.000 --> 01:15:15.000

Liver slices fried with crusts.

01:15:15.000 --> 01:15:17.000

Bride, Hencott's Rose.

01:15:17.000 --> 01:15:25.000

Most of all he liked grilled mutton, which gave to his palette a fine tang of faintly scented urine.

01:15:25.000 --> 01:15:28.000

So thank you so much. Who's that?

01:15:28.000 --> 01:15:29.000

That's Amy! Hi!

01:15:29.000 --> 01:15:33.000

And thank you. Aiden, really appreciate. I'm gonna ask you to continue in a moment. I just wanna.

01:15:33.000 --> 01:15:35.000

Just wanna say, like.

01:15:35.000 --> 01:15:38.000

We are not anywhere in space and time here.

01:15:38.000 --> 01:15:44.000

When, when you think about this later on, you might actually think like Oh, well, it starts in the kitchen with him.

01:15:44.000 --> 01:15:50.000

Eating or right. No, he doesn't eat the organ until later. This is an introduction.

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

To someone.

01:15:52.000 --> 01:15:56.000

We don't even we don't even know where they are. They might be dead. We have no idea, you know.

01:15:56.000 --> 01:16:07.000

We in the same next paragraph. We know that he's he's actually there, kidneys wearing his mind as he moved around the kitchen right? But this is like, by way of introduction. This is what he's into.

01:16:07.000 --> 01:16:25.000

And he's into these foods. It's such a contrast to Tohen. It couldn't be more stark. Right? We go from this sort of intellectual. We go from abstraction. That's a little bit of a more ass to get through, even though the physicality's there. The connections are already starting to build in Chapter 3.

01:16:25.000 --> 01:16:34.000

And but but this is hitting at home. He's like he's not messing around here. He's like bloom at with the inner organs of peace and files. Bam. Okay? All right. Well.

01:16:34.000 --> 01:16:35.000

That's interesting.

01:16:35.000 --> 01:16:37.000

What are we? Where we going now?

01:16:37.000 --> 01:16:42.000

So take it away. Thanks.

01:16:42.000 --> 01:16:49.000

Kidneys were in his mind as he moved about the kitchen writing her breakfast things on the humpy tray.

01:16:49.000 --> 01:16:54.000

Gelid. Light and air were in the kitchen, but outdoors gentle summer morning everywhere.

01:16:54.000 --> 01:16:56.000

Made him feel a bit peckish.

01:16:56.000 --> 01:16:58.000

The coals were reddening.

01:16:58.000 --> 01:17:02.000

Another slice of bread and butter, 3.

01:17:02.000 --> 01:17:04.000

She didn't like her plateful right.

01:17:04.000 --> 01:17:09.000

He turned from the tray, lifted the kettle off the hob, and set it sideways on the fire.

01:17:09.000 --> 01:17:13.000

It's set there dull and squat. It's about stuck out.

01:17:13.000 --> 01:17:15.000

Cup of tea soon. Good.

01:17:15.000 --> 01:17:17.000

Mouth, dry.

01:17:17.000 --> 01:17:21.000

The cat walks stiffly round a leg of the table, with tail on high.

01:17:21.000 --> 01:17:27.000

I think I'll stop there so I couldn't pause.

01:17:27.000 --> 01:17:29.000

Introduction of someone else.

01:17:29.000 --> 01:17:30.000

She!

01:17:30.000 --> 01:17:34.000

She didn't like her plateful. That's the 1st line.

01:17:34.000 --> 01:17:46.000

We don't know who this is, but you know we might make some assumptions already. But let's not do that yet. Right. Think of just again how he's walking into this to this? What ends up being.

01:17:46.000 --> 01:17:59.000

You know, a book that didn't have really sustained scenes quite yet. Mr. Daisy's fairly long scene box. A fairly long scene. But the but the you know these are these are more delineated scenes, right? And the interior monologue.

01:17:59.000 --> 01:18:07.000

Or whatever you want to call it, doesn't quite get in the way as it did early on in the book. It's the strategy is a lot different.

01:18:07.000 --> 01:18:16.000

So obviously. Yes, we have. The cat Talkingo, I mean, he's you know. He's not even screwing around with this.

01:18:16.000 --> 01:18:23.000

I mean, he's like he. I can imagine Joyce on his hands, and he's listening to his cat and trying to get the letters right.

01:18:23.000 --> 01:18:25.000

I mean, this is the kind of stuff that he did.

01:18:25.000 --> 01:18:38.000

You know he was extremely I did that is, he is not. That is, not by accident that he is, you know, and the cat speaks different, you know. Notice the the changes in the spelling, I mean, I know you notice this.

01:18:38.000 --> 01:18:39.000

But that extra r.

01:18:39.000 --> 01:18:41.000

And the next time the cat.

01:18:41.000 --> 01:18:42.000

Cries out.

01:18:42.000 --> 01:18:58.000

Right, and the cat has another language when it when it is you know. Saying yes, which is on page 56, you know, she cried, running for lap. So we spent a lot of time on Joyce's cat. I mean, I'm I'm Bloom's cat. People have.

01:18:58.000 --> 01:19:08.000

You know. Afraid of the chickens she is, he said mockingly. Afraid of the Chooks, I mean. I know there's people in this room who talk to their pets in similar ways. Right?

01:19:08.000 --> 01:19:12.000

Were you? Were you in, and have you ever seen it? Kind of.

01:19:12.000 --> 01:19:24.000

You know, in such a in such an accurate way. I mean, I talked to my dog. She's she's gonna join us for the second half she was being bad, and so she's outside. But in a.

01:19:24.000 --> 01:19:27.000

Strange place, but she'll be okay. Hopefully, there's no bears.

01:19:27.000 --> 01:19:30.000

But you know I talked to her like.

01:19:30.000 --> 01:19:33.000

In that weird, babyish way, or whatever.

01:19:33.000 --> 01:19:34.000

You know.

01:19:34.000 --> 01:19:35.000

And she just looks at me.

01:19:35.000 --> 01:19:41.000

But she's not as smart as this cat, so anyway,

01:19:41.000 --> 01:19:43.000

There's so much else.

01:19:43.000 --> 01:19:46.000

To say about this opening page.

01:19:46.000 --> 01:19:52.000

But I wonder what you all think, what we I wanna open it up.
What were your initial thoughts.

01:19:52.000 --> 01:19:56.000

And again, let's say you've read it 19 times.

01:19:56.000 --> 01:20:03.000

Try. You know those fresh eyes I'm asking you to have. What
are you seeing when you see Mr Bloom, in these opening.

01:20:03.000 --> 01:20:06.000

Pages, you know, just as.

01:20:06.000 --> 01:20:08.000

You know, to get it going.

01:20:08.000 --> 01:20:10.000

He wakes up.

01:20:10.000 --> 01:20:13.000

He's walking around the kitchen. He's dealing with the cat.

01:20:13.000 --> 01:20:20.000

He actually talks to his wife, she actually responds. The 1st word that Molly says is on page.

01:20:20.000 --> 01:20:23.000

What is it?

01:20:23.000 --> 01:20:25.000

56.

01:20:25.000 --> 01:20:29.000

A sleepy, soft grunt. Answer.

01:20:29.000 --> 01:20:31.000

Obviously she. She doesn't want anything.

01:20:31.000 --> 01:20:48.000

And then he leaves. He leaves the house before I open, so start opening it up thinking about what you wanna say if you wanna type it in the chat which I cannot see. Does it distract me? I wanna say, I just wanna take a pause for to talk about the top of the 57 for a moment.

01:20:48.000 --> 01:20:56.000

And there's again so much just wonderful, just pure, as just focusing on language, and and how you.

01:20:56.000 --> 01:20:58.000

Capture stuff on the page.

01:20:58.000 --> 01:21:02.000

On the doorstep. He felt in his hip pocket for the latch key.

01:21:02.000 --> 01:21:03.000

Not there.

01:21:03.000 --> 01:21:05.000

In the trousers. I left off.

01:21:05.000 --> 01:21:07.000

Must get it.

01:21:07.000 --> 01:21:09.000

Potato I have.

01:21:09.000 --> 01:21:11.000

Must get it. So he's gonna go get the key.

01:21:11.000 --> 01:21:12.000

Right.

01:21:12.000 --> 01:21:15.000

Potato I have. We'll talk about the potato in a moment.

01:21:15.000 --> 01:21:16.000

Creaky wardrobe.

01:21:16.000 --> 01:21:19.000

Oh, wait, creaky wardrobe.

01:21:19.000 --> 01:21:20.000

No use disturbing her.

01:21:20.000 --> 01:21:23.000

She turned over sleepily that time.

01:21:23.000 --> 01:21:25.000

So what does he do?

01:21:25.000 --> 01:21:28.000

He pulls the hall door to him after.

01:21:28.000 --> 01:21:34.000

He pulled the tall door after him very quietly.

01:21:34.000 --> 01:21:41.000

More till the foot leaf dropped gently over the threshold. A limp lid.

01:21:41.000 --> 01:21:43.000

Look shut.

01:21:43.000 --> 01:21:46.000

I'll write till I come back, anyhow.

01:21:46.000 --> 01:21:49.000

So if I could digress momentarily.

01:21:49.000 --> 01:21:53.000

I was on a hike this weekend with a friend of mine, and.

01:21:53.000 --> 01:21:59.000

Somehow we're talking about AI kind of I mean, you know. I guess we just ran out of actual things to talk about.

01:21:59.000 --> 01:22:00.000

But but I was. I was.

01:22:00.000 --> 01:22:04.000

And he's a computer scientist and and.

01:22:04.000 --> 01:22:17.000

And for some reason I just I had to get the conversation back something I knew about. And so I was saying, well, you know, and we're talking about like if AI could. And there's actually a piece in the New York Times with Chris Curtis, and felt just the last couple of days.

01:22:17.000 --> 01:22:22.000

Where she wrote a short story in the Ad. Wrote a story. I don't know if you all saw it, but anyway.

01:22:22.000 --> 01:22:25.000

So I was on my mind, and I was saying like, Well.

01:22:25.000 --> 01:22:29.000

Here's an example of something like I couldn't imagine. Like, can a computer.

01:22:29.000 --> 01:22:30.000

Think about this.

01:22:30.000 --> 01:22:31.000

Like.

01:22:31.000 --> 01:22:35.000

The thing that we all do, and this is such.

01:22:35.000 --> 01:22:38.000

Joyce and Thing look where he knows things that we do.

01:22:38.000 --> 01:22:42.000

But we've never seen them in words before. You know where you where you and.

01:22:42.000 --> 01:22:50.000

You. Maybe you've done this, and I'm sure you have. If you're somebody like me who often loses their keys.

01:22:50.000 --> 01:22:52.000

What do you do? You pretend the door is closed.

01:22:52.000 --> 01:22:56.000

You pretend the door is closed and you go out hoping that no one's gonna rob you right.

01:22:56.000 --> 01:22:57.000

Right.

01:22:57.000 --> 01:22:59.000

So I tell this to my friend, the computer scientist.

01:22:59.000 --> 01:23:07.000

He's baffled. He! He cannot imagine a scenario in the whole world that you would do this, much less.

01:23:07.000 --> 01:23:11.000

Put it in print. He's like, wait. So you leave.

01:23:11.000 --> 01:23:23.000

Without shutting that you pretend, and I was like, forget it. Forget it, anyway, we went on from there. So. But this is just this, and he's he's watching his character so carefully.

01:23:23.000 --> 01:23:28.000

So carefully. And this happens throughout the bloom sections.

01:23:28.000 --> 01:23:29.000

It's happened before.

01:23:29.000 --> 01:23:32.000

Steven does stuff like this, too, but it seems it's just more delightful in a way.

01:23:32.000 --> 01:23:34.000

When when bloom does it.

01:23:34.000 --> 01:23:36.000

Because he's so.

01:23:36.000 --> 01:23:40.000

You know, and I I wanna say one thing before I open it up is.

01:23:40.000 --> 01:23:41.000

He, you know.

01:23:41.000 --> 01:23:46.000

Bloom is famously a good man. Right? This is what Joyce told his friend.

01:23:46.000 --> 01:23:50.000

Fred Frank Bludgeon that he, when he's writing the book, I want to create a good man.

01:23:50.000 --> 01:23:53.000

And I, you know, I mean, we could argue about whether or not.

01:23:53.000 --> 01:23:59.000

Look, Joyce, gloom is a good man or not. I could tell you this. He's not a perfect man. You know that right.

01:23:59.000 --> 01:24:02.000

And he may not be a say he may be a saint. We'll see.

01:24:02.000 --> 01:24:03.000

Right.

01:24:03.000 --> 01:24:09.000

But you know this is this is he's just. He's a human man. He's a human person.

01:24:09.000 --> 01:24:13.000

And this is what human people do, unless you're my other friend.

01:24:13.000 --> 01:24:18.000

Would never, ever miss places, keys, apparently.

01:24:18.000 --> 01:24:30.000

Let's talk about bloom, and then we're gonna take a break. How about that? So what were your 1st impressions of

bloom? And you can be specific. I'd love for you to share them if you would. And and, Laura, if you could.

01:24:30.000 --> 01:24:33.000

If you, if people put it on the chat, help me out.

01:24:33.000 --> 01:24:35.000

Yeah, I wanted to, just.

01:24:35.000 --> 01:24:43.000

It's really. It's really beautiful over here in the chat world. So just wanted to share it with you a little bit.

01:24:43.000 --> 01:24:44.000

You asked.

01:24:44.000 --> 01:24:45.000

Good. I'm here talking to myself, and you guys are having great conversations.

01:24:45.000 --> 01:24:50.000

Yeah, you asked one. You know what you know. What were people's initials.

01:24:50.000 --> 01:24:51.000

Yeah.

01:24:51.000 --> 01:24:57.000

And when and actually, many people set this in in different ways, but that we've descended into the physical.

01:24:57.000 --> 01:25:03.000

That this is like, and that it's so human and real.

01:25:03.000 --> 01:25:11.000

And actually, Susan, said her husband and her used to read this a lot on stage. They based each other over their breakfast plates.

01:25:11.000 --> 01:25:14.000

This this meaning, this section.

01:25:14.000 --> 01:25:19.000

This section which is so beautiful and

01:25:19.000 --> 01:25:34.000

And also kind of real right like this isn't like a beautiful, like a perfect picture of marriage here. But it it's and people were talking about. This visceral cardinality is something that Leslie said.

01:25:34.000 --> 01:25:39.000

Bloomesto. He's so human.

01:25:39.000 --> 01:25:42.000

And.

01:25:42.000 --> 01:25:44.000

Oh, somebody asked. You know why?

01:25:44.000 --> 01:25:49.000

Oregon and I think it was also kind of like.

01:25:49.000 --> 01:25:55.000

Implied, too, that the organ meet is that like we're in the guts right? Like we're in this very human.

01:25:55.000 --> 01:26:04.000

Place. The humanity is so present, not curators sanitized.

01:26:04.000 --> 01:26:05.000

Great Great.

01:26:05.000 --> 01:26:12.000

Yeah, people are just kind of in over here, so I only share it with you a little bit. But also would love for people to raise their hands and share verbally.

01:26:12.000 --> 01:26:22.000

The viscerality of it. Also, I mean, like, you know, I I resist like the idea that, like it means something about like there's something symbolic about his.

01:26:22.000 --> 01:26:32.000

You know, but I'm sure Joyce had some of that in mind. So in your face, like you know what he's what he's into, that it had to be. It had to be sort of.

01:26:32.000 --> 01:26:37.000

Such a deliberate contrast like, here is a guy who's in in it.

01:26:37.000 --> 01:26:38.000

Somehow.

01:26:38.000 --> 01:26:41.000

You know, and he's out going out going to buy sausages.

01:26:41.000 --> 01:26:43.000

You know.

01:26:43.000 --> 01:26:51.000

We'll talk about the sauce that you got in a moment. But does anybody want to raise their hand and share anything before we'll take a few more minutes before we.

01:26:51.000 --> 01:26:55.000

We break. But I just, you know, just call something out. You don't even have to.

01:26:55.000 --> 01:26:59.000

You don't have to explain anything you just read, or even just say what.

01:26:59.000 --> 01:27:01.000

You

01:27:01.000 --> 01:27:04.000

Feel, like.

01:27:04.000 --> 01:27:05.000

Or not.

01:27:05.000 --> 01:27:06.000

I could just.

01:27:06.000 --> 01:27:08.000

He's so he's so kind.

01:27:08.000 --> 01:27:12.000

He's already. He is so kind, he is.

01:27:12.000 --> 01:27:13.000

Kind to the catch.

01:27:13.000 --> 01:27:19.000

And he's already kind to Molly before we ever see Molly.

01:27:19.000 --> 01:27:22.000

It's also super observant.

01:27:22.000 --> 01:27:34.000

Right. He's taking note of everything in his world. So in one sense, I feel like he's in his head. But it's just because he's observing, and then telling us what he's observing.

01:27:34.000 --> 01:27:46.000

Right, and you know Stephen is not observant. This is the, you know, these are characters who see stuff, but but I mean bloom seems to. Really. I mean, you know, one of the beautiful things about this book is he makes me.

01:27:46.000 --> 01:27:47.000

Look, more.

01:27:47.000 --> 01:27:48.000

You know, cause.

01:27:48.000 --> 01:27:51.000

bloom miss. Stuff.

01:27:51.000 --> 01:27:52.000

You know.

01:27:52.000 --> 01:28:02.000

I mean all. And again, oftentimes he's doing stuff that we may not necessarily approve of. Right. He's he's his. He's everywhere.

01:28:02.000 --> 01:28:03.000

Well, you know.

01:28:03.000 --> 01:28:05.000

What one thing I like when he was.

01:28:05.000 --> 01:28:07.000

Talking about the mass.

01:28:07.000 --> 01:28:09.000

The Catholic mass.

01:28:09.000 --> 01:28:10.000

He would say.

01:28:10.000 --> 01:28:11.000

He would.

01:28:11.000 --> 01:28:18.000

He has his distance. So he's talking about the Latin, the way the good that's good mystify him.

01:28:18.000 --> 01:28:19.000

You know. That's a good trick.

01:28:19.000 --> 01:28:23.000

And and then when it gets to a little bit of English in there, he says.

01:28:23.000 --> 01:28:25.000

Oh, yeah, give them a little English.

01:28:25.000 --> 01:28:29.000

You know, and he has this. He's not.

01:28:29.000 --> 01:28:31.000

Marking it. Really, he's.

01:28:31.000 --> 01:28:33.000

Observing it.

01:28:33.000 --> 01:28:35.000

Inquiringly.

01:28:35.000 --> 01:28:39.000

As if to see into human beings.

01:28:39.000 --> 01:28:48.000

And it reminded me it was sort of like a commentary on the media of the day, as if the mass were, and the Catholic Church.

01:28:48.000 --> 01:28:52.000

Have it. Kind of was sort of a form of media.

01:28:52.000 --> 01:28:53.000

And.

01:28:53.000 --> 01:29:06.000

And crowd control a bit, and then he gets these little things in there like oh, the the mechanism! Oh, that's perfect, you know the whole structure of the Catholic Church that really works. You know.

01:29:06.000 --> 01:29:07.000

It's the.

01:29:07.000 --> 01:29:08.000

That's great. Thank you. I I.

01:29:08.000 --> 01:29:09.000

Very cool, actually.

01:29:09.000 --> 01:29:13.000

I mean it it one thing it makes me think of, and.

01:29:13.000 --> 01:29:15.000

Is, that is, that.

01:29:15.000 --> 01:29:16.000

You know a Joyce.

01:29:16.000 --> 01:29:18.000

Understood it.

01:29:18.000 --> 01:29:32.000

You know, cause he he actually studied to be a priest, and he grew up with this. He knew this, and you know we know this

portrait of the artist, you know he he could. He could literally perform a mask much, and he he knew every aspect of it right, but he has a character.

01:29:32.000 --> 01:29:35.000

Who.

01:29:35.000 --> 01:29:51.000

May or may not know, because I mean Bloom has a complicated relationship with Christianity. For sure I believe he's he's Catholic. He's Protestant. Then he was Catholic. He he became Catholic. To marry. This is all will emerge, but we don't have to worry about it too much.

01:29:51.000 --> 01:29:52.000

But.

01:29:52.000 --> 01:30:02.000

From a fiction. Writers standpoint you have to be. You have to create a character who doesn't know things that you do know right, and he does it so wonderfully.

01:30:02.000 --> 01:30:03.000

Yeah.

01:30:03.000 --> 01:30:08.000

You know he and he's he's almost able to kind of drain himself and see through Bloom's eyes.

01:30:08.000 --> 01:30:11.000

Oh, yeah, the mess that makes it's pretty like it's.

01:30:11.000 --> 01:30:19.000

Classy right, you know. Good stuff. And then he has. You know, other things about the church. They're pretty good with money, too, you know. All that stuff.

01:30:19.000 --> 01:30:27.000

And you know we heard a little bit of criticism. From, you know. Kind of it's layering of that. But this is somebody who.

01:30:27.000 --> 01:30:37.000

Is kind of foreign to this territory, it seems, even though that's a little hard to believe, because he's been around it. But that's where we're at. And he he.

01:30:37.000 --> 01:30:41.000

It's like he's like that. It's like that. Fresh eyes things. He sees it with fresh eyes, you know.

01:30:41.000 --> 01:30:42.000

Fresh eyes.

01:30:42.000 --> 01:30:47.000

That's that's that's really great. Let's hear some more, and then we'll move on.

01:30:47.000 --> 01:30:48.000

Yeah. Great.

01:30:48.000 --> 01:30:52.000

We have a lot of hands up. So, Neil.

01:30:52.000 --> 01:30:54.000

I I was just

01:30:54.000 --> 01:30:56.000

Really taken by.

01:30:56.000 --> 01:30:59.000

The centrality of the writing.

01:30:59.000 --> 01:31:05.000

And I know, Peter, you've talked a little bit about the sort of the.

01:31:05.000 --> 01:31:14.000

Gross quality of it, and you know that. But I really was thinking about that because.

01:31:14.000 --> 01:31:18.000

When we encounter sensuality in writing. It's

01:31:18.000 --> 01:31:24.000

Is pleasant sensuality, and there's plenty of that in here, too.

01:31:24.000 --> 01:31:29.000

But he but he is.

01:31:29.000 --> 01:31:30.000

Doing, is is.

01:31:30.000 --> 01:31:34.000

Going all the way. Essentially, he's saying.

01:31:34.000 --> 01:31:38.000

If we're gonna be central, let's.

01:31:38.000 --> 01:31:39.000

Like.

01:31:39.000 --> 01:31:40.000

Let's go. Let's talk about all of it.

01:31:40.000 --> 01:31:43.000

Because it's all part of.

01:31:43.000 --> 01:31:48.000

Of experiencing the world. This is how it comes into us.

01:31:48.000 --> 01:31:54.000

And we filter it, and we edit it, and whatever but.

01:31:54.000 --> 01:31:55.000

But.

01:31:55.000 --> 01:31:57.000

If we take it all in.

01:31:57.000 --> 01:32:01.000

As it comes to us.

01:32:01.000 --> 01:32:05.000

In kind of a descriptive way. We just.

01:32:05.000 --> 01:32:06.000

Take it in.

01:32:06.000 --> 01:32:07.000

We don't.

01:32:07.000 --> 01:32:13.000

And and and so to me it was. There was something so.

01:32:13.000 --> 01:32:26.000

Just delicious about it, you know. And and there's there's this one sentence he writes on page 57, when he's talking about. He's left.

01:32:26.000 --> 01:32:28.000

Just left to go out.

01:32:28.000 --> 01:32:30.000

And he says.

01:32:30.000 --> 01:32:35.000

Because I it's a beautiful passage describing.

01:32:35.000 --> 01:32:37.000

What he is.

01:32:37.000 --> 01:32:39.000

Experiencing,

01:32:39.000 --> 01:32:45.000

Yeah, but he says it says his eyelids sank quietly.

01:32:45.000 --> 01:32:46.000

I remember.

01:32:46.000 --> 01:32:47.000

Often.

01:32:47.000 --> 01:32:51.000

As he walked in happy warmth.

01:32:51.000 --> 01:32:52.000

Yeah.

01:32:52.000 --> 01:32:56.000

Great, that's great. Thank you.

01:32:56.000 --> 01:32:57.000

And I mean.

01:32:57.000 --> 01:32:58.000

I mean I I could. I could do that. I mean.

01:32:58.000 --> 01:33:04.000

That's such a beautiful descriptive passage of what it feels like to be walking in the world.

01:33:04.000 --> 01:33:06.000

It just, and being in that moment.

01:33:06.000 --> 01:33:07.000

Anyway.

01:33:07.000 --> 01:33:17.000

You know, if this is still working for you in 2,000 right? I mean, imagine you know being the 1st readers where where

people were delighted, but then there were some people be like, wait a second.

01:33:17.000 --> 01:33:22.000

This is, this is going too far. This is pornographic, this is gross. This is.

01:33:22.000 --> 01:33:28.000

Yeah. Oh, my God, you got a guy going to the bathroom urinates, by the way, in chapter 3. But you may not know it, because somehow it's.

01:33:28.000 --> 01:33:33.000

Hidden in the language, but it's there, actually part of it. But you know it's it's it's.

01:33:33.000 --> 01:33:39.000

It's all over this. So it's still it's, you know this is how good he is that he is still good. Now.

01:33:39.000 --> 01:33:47.000

He broke barriers. But it it's not that he broke barriers, and he wasn't the 1st person to write about this stuff, for sure. Right. That's a that's a bit of a.

01:33:47.000 --> 01:33:48.000

You know.

01:33:48.000 --> 01:33:51.000

But but it still works because they're so.

01:33:51.000 --> 01:33:57.000

Because there it's rendered in a way that is so unique. Still, even that.

01:33:57.000 --> 01:33:58.000

But.

01:33:58.000 --> 01:33:59.000

I think those eyelids come in again, don't they?

01:33:59.000 --> 01:34:04.000

Yeah, they do. They do. I mean, there's always this. And and let's point them out when we get there.

01:34:04.000 --> 01:34:17.000

But let's move through. We got Vimy and Susan and Abigail and some others. Let's try and get as many as we can before before we have to take a break, which we're gonna do in a couple of minutes.

01:34:17.000 --> 01:34:18.000

Is it my turn?

01:34:18.000 --> 01:34:19.000

Yes.

01:34:19.000 --> 01:34:20.000

Oh, hi!

01:34:20.000 --> 01:34:22.000

I'm going to be the contrarian here, and.

01:34:22.000 --> 01:34:23.000

Yes, please, do we want that.

01:34:23.000 --> 01:34:25.000

And

01:34:25.000 --> 01:34:31.000

And like, find fault and join Joyce's characterizations.

01:34:31.000 --> 01:34:34.000

Between Steven and Leopold.

01:34:34.000 --> 01:34:35.000

I think.

01:34:35.000 --> 01:34:38.000

He could. I mean.

01:34:38.000 --> 01:34:41.000

Okay, you could. You could put this in 2 ways.

01:34:41.000 --> 01:34:44.000

The the how the mind thinks.

01:34:44.000 --> 01:34:46.000

For all of us.

01:34:46.000 --> 01:34:49.000

When we get to that level, that deep.

01:34:49.000 --> 01:34:54.000

Could is is the same. It's it's fleeting, it's flitting. It's like.

01:34:54.000 --> 01:34:58.000

Almost like Adhd we all have, and we're just like.

01:34:58.000 --> 01:34:59.000

He does that so well.

01:34:59.000 --> 01:35:00.000

Right.

01:35:00.000 --> 01:35:01.000

And it seems.

01:35:01.000 --> 01:35:03.000

Hard when you're writing that.

01:35:03.000 --> 01:35:05.000

To differentiate.

01:35:05.000 --> 01:35:07.000

Other than Stevens, you know.

01:35:07.000 --> 01:35:10.000

High minded, literary.

01:35:10.000 --> 01:35:16.000

Broodings that he does, but other than that they seem the same.

01:35:16.000 --> 01:35:18.000

You know, color.

01:35:18.000 --> 01:35:20.000

To.

01:35:20.000 --> 01:35:21.000

Differentiate.

01:35:21.000 --> 01:35:23.000

The 2 mind patterns.

01:35:23.000 --> 01:35:25.000

I, in my opinion.

01:35:25.000 --> 01:35:26.000

Interesting.

01:35:26.000 --> 01:35:28.000

Whereas the actual physical.

01:35:28.000 --> 01:35:32.000

Descriptions and characterizations.

01:35:32.000 --> 01:35:35.000

They speak to, you know.

01:35:35.000 --> 01:35:36.000

2 different people.

01:35:36.000 --> 01:35:39.000

And even there I saw like.

01:35:39.000 --> 01:35:40.000

I think he could have.

01:35:40.000 --> 01:35:45.000

Gone up a notch with Leopold and made him different. Or maybe it's just a society in general.

01:35:45.000 --> 01:35:48.000

The men just.

01:35:48.000 --> 01:35:51.000

The people were just basically, you know.

01:35:51.000 --> 01:35:54.000

It's it's it's 1 country that they're.

01:35:54.000 --> 01:35:56.000

I don't know what I'm trying to say here, but.

01:35:56.000 --> 01:35:58.000

Do you kind of understand what I'm saying?

01:35:58.000 --> 01:36:05.000

I know I do. And actually, I think it's I think I think you're onto something, and we will see this as the book develops. But.

01:36:05.000 --> 01:36:08.000

When I was comparing.

01:36:08.000 --> 01:36:09.000

With the what I.

01:36:09.000 --> 01:36:13.000

Consider the invention of the midwife. In chapter 3.

01:36:13.000 --> 01:36:20.000

With the ways in which bloom often will take someone he sees and go further with them. In his imagination.

01:36:20.000 --> 01:36:22.000

They're akin.

01:36:22.000 --> 01:36:33.000

And and they are. They are. There are many things that that make them linked individually, these 2. I don't necessarily think they're they're

01:36:33.000 --> 01:36:50.000

Representative of anybody other than themselves. But they are, I mean. The conceit of this book is that one's the father and one's a son. I'm not giving anything away there, right? And so I hope I'm not. And if I am, that's okay, because it doesn't.

01:36:50.000 --> 01:36:57.000

Don't worry but that you know th. There's a reason these people, these 2, these 2 characters, are in the same book.

01:36:57.000 --> 01:37:00.000

And so.

01:37:00.000 --> 01:37:05.000

Very, I think, deeper similarities. I think some of the.

01:37:05.000 --> 01:37:10.000

The disparities that we're pointing out are actually more cosmetic. And in a lot of ways, I think.

01:37:10.000 --> 01:37:16.000

And I think just in the sense, if you go really deep into all of our consciousnesses.

01:37:16.000 --> 01:37:18.000

Consciousnesses.

01:37:18.000 --> 01:37:23.000

That we're all basically the same. Our humanity.

01:37:23.000 --> 01:37:24.000

It? This book?

01:37:24.000 --> 01:37:26.000

Highlights. The fact.

01:37:26.000 --> 01:37:28.000

We're all.

01:37:28.000 --> 01:37:30.000

When we go, when we go that deep.

01:37:30.000 --> 01:37:31.000

I feel.

01:37:31.000 --> 01:37:47.000

We'll see how that we'll see how that plays out. Thank you, Vimeo, but I think you're making an important point. Also, he has to style, too. Is that this, you know, and and you could

call it a tick. You could, I mean again, feel free to criticize. You could say, oh, he's pulling the same technique here.

01:37:47.000 --> 01:37:54.000

This little stream of consciousness whatever, and you know in their these characters sound alike to me fair enough.

01:37:54.000 --> 01:37:57.000

You know there's no pedestals here.

01:37:57.000 --> 01:38:00.000

And I've never read this book before so.

01:38:00.000 --> 01:38:07.000

Great. So you're encounter for the 1st time. And let's see, let's see what he does with your thoughts as it moves forward.

01:38:07.000 --> 01:38:08.000

Correct.

01:38:08.000 --> 01:38:19.000

And let's see how these characters evolved because we're just get we're really just getting to know bloom. We know some other other chapters, too. So we're gonna get to know him even more.

01:38:19.000 --> 01:38:20.000

Thank you.

01:38:20.000 --> 01:38:27.000

Let's hear from Susan, Abigail and Ann, and then we'll take a break. How about that?

01:38:27.000 --> 01:38:28.000

It!

01:38:28.000 --> 01:38:34.000

In terms of character building. You know, in these very few pages.

01:38:34.000 --> 01:38:36.000

He has created a person.

01:38:36.000 --> 01:38:46.000

So complete. And so I that I I just I like Leopold so much by the time I get to. Can I read just one paragraph.

01:38:46.000 --> 01:38:47.000

Yes, of course. Yes, yes.

01:38:47.000 --> 01:38:50.000

By the time I get to.

01:38:50.000 --> 01:38:54.000

A kidney oozed blood on the willow pattern. Dis.

01:38:54.000 --> 01:38:55.000

The last.

01:38:55.000 --> 01:38:58.000

He stood by the next door girl at the counter.

01:38:58.000 --> 01:39:00.000

Would she buy it too.

01:39:00.000 --> 01:39:02.000

Calling the items from a slip in her hand.

01:39:02.000 --> 01:39:05.000

Chapped washing soda.

01:39:05.000 --> 01:39:10.000

And a pound and a half of Dennis. His eyes rested on her vigorous hips.

01:39:10.000 --> 01:39:11.000

Been sublu.

01:39:11.000 --> 01:39:15.000

What's his name? Wonder what he does? Wife is oldish new blood.

01:39:15.000 --> 01:39:17.000

No followers allowed.

01:39:17.000 --> 01:39:24.000

Strong pair of arms, whacking a carpet on the clothesline. She does whack it, by George.

01:39:24.000 --> 01:39:34.000

The way her crooked skirts swings at each whack. I just love this man.

01:39:34.000 --> 01:39:35.000

That is so. Human.

01:39:35.000 --> 01:39:39.000

I mean, some people might say, is a little creepy. So you know what I mean. But thank you. Yeah, no, I mean.

01:39:39.000 --> 01:39:40.000

Stuff.

01:39:40.000 --> 01:39:41.000

And and I want him to get that kidney.

01:39:41.000 --> 01:39:43.000

Does. And he's gonna eat it, too.

01:39:43.000 --> 01:39:45.000

He does, but you know for a moment.

01:39:45.000 --> 01:39:46.000

Thank you.

01:39:46.000 --> 01:39:47.000

Honestly.

01:39:47.000 --> 01:39:56.000

No, this is a great, it's a great way in to point out, and that's a great moment. Again. I mean, you could say it undercuts his character.

01:39:56.000 --> 01:40:02.000

The honesty of you know he cause he's so wonderfully he notices her hands. It's so great.

01:40:02.000 --> 01:40:10.000

And then, you know, and then it gets, you know it shifts into another space. That, again is, you know, he's being human, of course, but you know.

01:40:10.000 --> 01:40:12.000

It. It doesn't. It doesn't.

01:40:12.000 --> 01:40:13.000

He's not a saint.

01:40:13.000 --> 01:40:22.000

Let's always just keep that in mind, Abigail.

01:40:22.000 --> 01:40:24.000

Think you might be still muted, or.

01:40:24.000 --> 01:40:26.000

Sorry. Hi! Can you hear me now?

01:40:26.000 --> 01:40:27.000

Yes. Yeah.

01:40:27.000 --> 01:40:28.000

Oh,

01:40:28.000 --> 01:40:30.000

So.

01:40:30.000 --> 01:40:36.000

I was thinking. I really like the comment, that is very humble, but I'd like to add that.

01:40:36.000 --> 01:40:42.000

Oh, I'm sorry that he's very kind, but I'd like to add that he's also very humble, especially in the way that joy seems to contrast.

01:40:42.000 --> 01:40:44.000

Bloom to Steven.

01:40:44.000 --> 01:40:46.000

And I found 3.

01:40:46.000 --> 01:40:49.000

Kind of, I guess. Small little actions.

01:40:49.000 --> 01:40:53.000

Where Joyce, to invite a comparison between the 2. 1 is when.

01:40:53.000 --> 01:41:03.000

Loom is looking for Molly's, and he's stooping over the bed and kneeling. And I'm thinking, Okay, this is the guy who meals for anything, whereas, like Steven was a kniel for his mom. And then there's the part.

01:41:03.000 --> 01:41:04.000

Great! Great, that's great!

01:41:04.000 --> 01:41:05.000

Where

01:41:05.000 --> 01:41:16.000

And there's a part where, when Stephen thinks about.

01:41:16.000 --> 01:41:17.000

The file.

01:41:17.000 --> 01:41:18.000

What were we just talking about? Though, like menstrual cycles and things like that? It leads him to think about life.

01:41:18.000 --> 01:41:23.000

But when Stephen, when Bloom thinks about women like, he said, masturbating at 1 point right? Or he's thinking like he's really like sexual threats.

01:41:23.000 --> 01:41:25.000

That that's to come. Let's not give anything away, but that doesn't happen yet.

01:41:25.000 --> 01:41:29.000

Oh, sorry! Sorry! But and then there was a.

01:41:29.000 --> 01:41:33.000

Alright, and then there was a 3rd one. I can't remember

01:41:33.000 --> 01:41:36.000

But but anyhow, it's interesting, too, that people.

01:41:36.000 --> 01:41:40.000

Prefer bloom, because I kind of preferred.

01:41:40.000 --> 01:41:46.000

But that's like an ideal idealized version of yourself. In that I prefer to be this intellectual person with big, lofty thoughts.

01:41:46.000 --> 01:41:47.000

Right.

01:41:47.000 --> 01:41:49.000

And supposedly, presumably because he wouldn't.

01:41:49.000 --> 01:41:52.000

You know, for his mother, but in actuality I'm probably.

01:41:52.000 --> 01:41:54.000

You know. Bloom.

01:41:54.000 --> 01:41:55.000

But.

01:41:55.000 --> 01:41:56.000

The.

01:41:56.000 --> 01:42:01.000

I mean some person one person you have in common with is bloom prefers, and you'll see you'll see. But.

01:42:01.000 --> 01:42:13.000

You know, and and and I'm glad I mean, I've been a little hard on Steven today. But you know, Stevens, the reason we're in the book at all, and and you noticed that on very, very early.

01:42:13.000 --> 01:42:16.000

Is a mention of Steven's father.

01:42:16.000 --> 01:42:17.000

Yeah.

01:42:17.000 --> 01:42:21.000

So the there is a lots of.

01:42:21.000 --> 01:42:22.000

Yeah.

01:42:22.000 --> 01:42:23.000

Like literal connections. And it goes back to that story is that.

01:42:23.000 --> 01:42:24.000

His father's friend.

01:42:24.000 --> 01:42:31.000

Allegedly saved in that night, you know, and I always think back to that story, whether it's true or not.

01:42:31.000 --> 01:42:35.000

Is that just? He created entire universe of fiction.

01:42:35.000 --> 01:42:38.000

Off one Actus.

01:42:38.000 --> 01:42:39.000

Yeah, also.

01:42:39.000 --> 01:42:43.000

And I think that I think that's driving. You know. One way of seeing the book is how I've always.

01:42:43.000 --> 01:42:46.000

Yeah.

01:42:46.000 --> 01:42:47.000

Sure, yeah, yeah.

01:42:47.000 --> 01:42:48.000

Yeah.

01:42:48.000 --> 01:42:55.000

Also, I just remember one example. I'm just sorry, like the humbling of bloom compared to Stephen is what they do with paper, so it doesn't.

01:42:55.000 --> 01:42:56.000

Yes, yes.

01:42:56.000 --> 01:43:06.000

So doesn't Stephen write a poem from Dece's letter like he tears a piece of paper, but Bloom tears off a piece of magazine to wipe his ass right? So there's like that other kind of doubling to cut, to invite a contrast.

01:43:06.000 --> 01:43:07.000

Right great anyway.

01:43:07.000 --> 01:43:22.000

After, after he considers joining the contest to win a few bucks in the short story contest. But yes, absolutely. It's a great, a great parallel. I mean, there's so many too many to name, but that is a key. One is that they not only they're both dealing with letters, and they're both writing stuff.

01:43:22.000 --> 01:43:29.000

Very early on in the book. Let's hear from Anne, and then we'll know I'm the bosses are gonna want to take a break.

01:43:29.000 --> 01:43:31.000

Like bosses. Yeah.

01:43:31.000 --> 01:43:32.000

Yes.

01:43:32.000 --> 01:43:33.000

I'll just, I'll be. I'll be quick in my admiration, and I'm kind of

01:43:33.000 --> 01:43:36.000

Drafting off of what Abigail was saying, but.

01:43:36.000 --> 01:43:37.000

I mean.

01:43:37.000 --> 01:43:43.000

That scene with him and Molly. I mean, what is spectacular of middle aged marriage? It's so.

01:43:43.000 --> 01:44:07.000

Sloppy, and Molly is so crude, and he's brought her all this bread, and she's stuffing her face with the bread, and no, they're there and then half the time she can't talk, and he's picking up her dirty underwear to try to find this book, and then he's explaining to her some metaphysical thing, and she's like, you know. I I can't remember the expression, but she's like No, tell it to me straight and.

01:44:07.000 --> 01:44:08.000

Right.

01:44:08.000 --> 01:44:09.000

She's just.

01:44:09.000 --> 01:44:11.000

Plain language. Poldie, yeah.

01:44:11.000 --> 01:44:12.000

Or whatever it is. Yeah.

01:44:12.000 --> 01:44:17.000

Yeah, playing yeah, playing language. And and then you know, her breath is bad. I mean, there's this moment where it's like this foul.

01:44:17.000 --> 01:44:20.000

Breath, and he's so delicate.

01:44:20.000 --> 01:44:23.000

You know, like he doesn't say Oh, your breath stinks. He says. You know.

01:44:23.000 --> 01:44:25.000

Would would you like to open the window.

01:44:25.000 --> 01:44:32.000

I mean, he's so sensitive to her, and so I mean, she's clearly a diva, and he's so subtle with.

01:44:32.000 --> 01:44:36.000

You know. I mean, you could say your breath stinks. I'm out of here, and instead, he's like.

01:44:36.000 --> 01:44:37.000

Yeah.

01:44:37.000 --> 01:44:47.000

What would you like to open the window? You know it's it's just a spectacular. I mean, it resonates so much, you know. Here we are in 24, I mean, it's just.

01:44:47.000 --> 01:44:49.000

An incredible scene.

01:44:49.000 --> 01:45:00.000

Well, thank you. And that's a great point. And it's a good point, because we're actually gonna pick up when after the break. And we're gonna read that whole scene because there is so much in it.

01:45:00.000 --> 01:45:04.000

Describing what you're talking about relating to what you're talking about. Also plot stuff.

01:45:04.000 --> 01:45:05.000

And.

01:45:05.000 --> 01:45:11.000

You know, deceptions, what they're not saying to each other, what they are saying to each other. We're not going to give anything away.

01:45:11.000 --> 01:45:23.000

But if you don't read that scene carefully, you're not. You're not gonna enjoy the book as much as you as you could, so we're gonna do that after the break, and we're gonna move deeper into. I swear to God.

01:45:23.000 --> 01:45:35.000

By 9 10. I'm gonna get bloom in the carriage, which is not. Gonna be easy, Laura, but we're gonna do it all right. So let's take a break, and I'll see all in 10 min.

01:45:35.000 --> 01:45:41.000

And oh, by the way, 11 quick thing you're gonna hear, I think, Hunter, we're gonna hear John McCormick again.

01:45:41.000 --> 01:45:42.000

Right.

01:45:42.000 --> 01:45:47.000

John McCormick is scheduled to perform with Molly.

01:45:47.000 --> 01:45:53.000

In a moment of Joyce bloom completely and beautifully, showing off for his wife in the carriage.

01:45:53.000 --> 01:45:56.000

With the the men that don't necessarily want to hear much from him.

01:45:56.000 --> 01:46:01.000

So we'll leave with John McCormick. We'll see in 10 min.

01:46:01.000 --> 01:46:09.000

Laura. Could we talk in a breakout room real quick.

01:46:09.000 --> 01:46:11.000

If we're allowed to.

01:46:11.000 --> 01:46:23.000

We allowed to.

01:46:23.000 --> 01:46:35.000

Me name is Paddy, from a spot called Tipperary.

01:46:35.000 --> 01:46:49.000

But before the break of mortal faith is.

01:46:49.000 --> 01:47:00.000

With me shoulder faint.

01:47:00.000 --> 01:47:30.000

All, I'm likely to not to cross the briny ocean, and I star Philadelphia.

01:47:39.000 --> 01:47:49.000

How can she be, Mrs. If I star.

01:47:49.000 --> 01:47:52.000

The more and.

01:47:52.000 --> 01:48:14.000

With me bundled on my shoulder.

01:48:14.000 --> 01:48:15.000

This room, even said.

01:48:15.000 --> 01:48:17.000

All. I lately.

01:48:17.000 --> 01:48:28.000

Is a nightmare from which I'm.

01:48:28.000 --> 01:48:39.000

When they told me I must leave the place. I try to keep.

01:48:39.000 --> 01:48:54.000

For to show me hard.

01:48:54.000 --> 01:48:58.000

So.

01:48:58.000 --> 01:49:08.000

When I star.

01:49:08.000 --> 01:49:16.000

What though me shoulder and there's no man could be.

01:49:16.000 --> 01:49:19.000

Was born in.

01:49:19.000 --> 01:49:21.000

Yet.

01:49:21.000 --> 01:49:22.000

I.

01:49:22.000 --> 01:49:34.000

An ocean.

01:49:34.000 --> 01:49:36.000

In.

01:49:36.000 --> 01:49:40.000

Or an.

01:49:40.000 --> 01:49:56.000

A.

01:49:56.000 --> 01:50:04.000

I walk beside you through the day.

01:50:04.000 --> 01:50:33.000

Quiet gleams and songs and lovers. Bless your way.

01:50:33.000 --> 01:50:54.000

I walk beside you through the war, and tonight be the starty skies with light.

01:50:54.000 --> 01:51:10.000

I walk beside you through the.

01:51:10.000 --> 01:51:21.000

I walk beside you through the past years.

01:51:21.000 --> 01:51:26.000

Of cloud and sunshine.

01:51:26.000 --> 01:51:28.000

On, when.

01:51:28.000 --> 01:51:43.000

Call.

01:51:43.000 --> 01:51:44.000

Peter, if you can hear me, could you please leave the meeting, and then come back.

01:51:44.000 --> 01:52:06.000

The sun. Suddenly I walk beside you to the land.

01:52:06.000 --> 01:52:11.000

The heart of all together.

01:52:11.000 --> 01:52:19.000

But before the break of faint Israel beyond.

01:52:19.000 --> 01:52:36.000

Or I'm off to Philadelphia in the morning.

01:52:36.000 --> 01:52:48.000

Likely to not to cross the briny ocean, and I starve.

01:52:48.000 --> 01:52:59.000

I'll run in.

01:52:59.000 --> 01:53:05.000

Called Kate Malone, who might have hoped to call my own.

01:53:05.000 --> 01:53:12.000

And to see my littered.

01:53:12.000 --> 01:53:15.000

But

01:53:15.000 --> 01:53:25.000

How can she be, Mrs. Leary? If I.

01:53:25.000 --> 01:53:31.000

The more running.

01:53:31.000 --> 01:53:32.000

Hey, Peter, can you join the breakout room.

01:53:32.000 --> 01:53:33.000

Shoulder.

01:53:33.000 --> 01:53:36.000

Oh, God! How do I do that.

01:53:36.000 --> 01:53:40.000

I think you need to leave and come back.

01:53:40.000 --> 01:53:42.000

We even come back. Okay.

01:53:42.000 --> 01:54:04.000

Thank you.

01:54:04.000 --> 01:54:20.000

When they told me I must leave the place. I try to keep.

01:54:20.000 --> 01:54:23.000

Didn't seem to work, but it's all good.

01:54:23.000 --> 01:54:24.000

We're all good.

01:54:24.000 --> 01:54:27.000

Oh, wait please wait to be assigned.

01:54:27.000 --> 01:54:28.000

Got it!

01:54:28.000 --> 01:54:30.000

For to show me hard.

01:54:30.000 --> 01:54:32.000

So.

01:54:32.000 --> 01:54:34.000

Fight.

01:54:34.000 --> 01:54:44.000

When I star.

01:54:44.000 --> 01:54:52.000

What though me but shoulder, and there's no man could be.

01:54:52.000 --> 01:54:56.000

I was born in.

01:54:56.000 --> 01:54:59.000

Yet! Come down.

01:54:59.000 --> 01:55:00.000

An ocean.

01:55:00.000 --> 01:55:11.000

The ocean.

01:55:11.000 --> 01:55:17.000

A.

01:55:17.000 --> 01:55:32.000

A.

01:55:32.000 --> 01:55:40.000

I walk beside you through the water today.

01:55:40.000 --> 01:56:09.000

Quiet gleams and songs, and bless your way.

01:56:09.000 --> 01:56:30.000

I walk beside you through the water tonight.

01:56:30.000 --> 01:56:43.000

I walk beside you through the.

01:56:43.000 --> 01:56:44.000

Alright!

01:56:44.000 --> 01:56:45.000

We're back

01:56:45.000 --> 01:56:48.000

Am I hearable?

01:56:48.000 --> 01:56:49.000

Yeah.

01:56:49.000 --> 01:56:51.000

I need to get my I.

01:56:51.000 --> 01:56:56.000

Looking just at myself. It's awful. How do I want to not look at me? Okay,

01:56:56.000 --> 01:57:03.000

So before I go into this, I thought that point about.

01:57:03.000 --> 01:57:07.000

bloom, and and

01:57:07.000 --> 01:57:09.000

Steven, you know, having.

01:57:09.000 --> 01:57:11.000

Important similarities is something to just.

01:57:11.000 --> 01:57:12.000

Keep in mind.

01:57:12.000 --> 01:57:19.000

Also, you know, if you made it through Chapter 3, it's your 1st time reading, and you got to bloom, and you're rolling now.

01:57:19.000 --> 01:57:21.000

You're on. You're in good. You're in good.

01:57:21.000 --> 01:57:22.000

Space. There's gonna be.

01:57:22.000 --> 01:57:24.000

National library, scene.

01:57:24.000 --> 01:57:26.000

Is coming up.

01:57:26.000 --> 01:57:32.000

That one is, can be tedious and fascinating about
shakespeare's wife for about.

01:57:32.000 --> 01:57:36.000

What seems like 9 h in your head, but.

01:57:36.000 --> 01:57:39.000

Anyway, I digress, and I don't want to get too far ahead.

01:57:39.000 --> 01:57:46.000

But there is unsmoothing. This is a this is a uneven book in
in the best of.

01:57:46.000 --> 01:57:48.000

And so, but.

01:57:48.000 --> 01:57:53.000

Here's how I my advice would be to to move forward is.

01:57:53.000 --> 01:57:55.000

Keep your eye on.

01:57:55.000 --> 01:58:02.000

Keep your eye on Bloom. I think Joyce had his eye on Bloom even when bloom is off stage, and there are moments when he is.

01:58:02.000 --> 01:58:06.000

The book radiates around this particular figure right.

01:58:06.000 --> 01:58:10.000

And this is again, this is where the beautiful conceit.

01:58:10.000 --> 01:58:17.000

Of of using you know, Ulysses as Odysseus as a kind of.

01:58:17.000 --> 01:58:19.000

North Star.

01:58:19.000 --> 01:58:20.000

Right.

01:58:20.000 --> 01:58:25.000

And and making, you know the most on Ulysses, like person, into that character.

01:58:25.000 --> 01:58:27.000

And so.

01:58:27.000 --> 01:58:33.000

You know Ulysses is off and off. Odysseus is off and off stage in in the Odyssey.

01:58:33.000 --> 01:58:38.000

And so but the North Star Book is always this guy trying to get home right.

01:58:38.000 --> 01:58:50.000

And so I sort of you know. I I caution against, as you know, a lot of great readers, including the bulk of did caution against to making too much of the Homeric parable, but.

01:58:50.000 --> 01:58:53.000

I do love the idea.

01:58:53.000 --> 01:58:57.000

Of a someone trying to get home and.

01:58:57.000 --> 01:58:59.000

How do you try and get home when you're home?

01:58:59.000 --> 01:59:01.000

Right, and that.

01:59:01.000 --> 01:59:06.000

Is really the challenge that Joyce sets himself out. So keep your eye on Bloom, trying to get home.

01:59:06.000 --> 01:59:07.000

Because.

01:59:07.000 --> 01:59:09.000

Now that he has left home.

01:59:09.000 --> 01:59:12.000

He is not gonna be home for many hours.

01:59:12.000 --> 01:59:14.000

And these are gonna be.

01:59:14.000 --> 01:59:17.000

Long hours for him and for you.

01:59:17.000 --> 01:59:20.000

And so, if you keep your eye on.

01:59:20.000 --> 01:59:21.000

You'll make it.

01:59:21.000 --> 01:59:26.000

And you will, you know, think of the idea of getting. See if you can get them home.

01:59:26.000 --> 01:59:32.000

See if you can get them home. It's not ruining anything to tell you that he does make it home.

01:59:32.000 --> 01:59:36.000

Right, but how he makes it home is what makes this book fascinating.

01:59:36.000 --> 01:59:37.000

Right.

01:59:37.000 --> 02:00:01.000

So let's get to. He's still at home, though. Let's bring him back home. And as I promise, we're gonna even though I do. Wanna I love the sausage seller and that whole scene. I think we covered it really well. Susan really pointed out that wonderful paragraph, and I think that that I'm gonna consider it covered, even though I do. I do wanna mention the ferret pork butcher. The the butcher's Jewish. By the way.

02:00:01.000 --> 02:00:12.000

The name is a little obscure, but it's he's an interesting figure. And Joyce's relationship to other Jews in the book is something. You know, that we can keep our eye on.

02:00:12.000 --> 02:00:14.000

But it's not the main event.

02:00:14.000 --> 02:00:16.000

Tonight, and especially right now.

02:00:16.000 --> 02:00:20.000

But that is what's happening, and you know the irony of a.

02:00:20.000 --> 02:00:27.000

Jewish pork butcher was probably joyce got a kick out of that. Certainly there were Jewish pork butchers.

02:00:27.000 --> 02:00:34.000

All over Europe at one time, and maybe still are. So. We're looking at the bottom of 61.

02:00:34.000 --> 02:00:47.000

And could someone read for us again? Sort of how, Aiden did you know, until you can't do it anymore? Because this is a long, sustained scene. And I wanna really just get it out there and.

02:00:47.000 --> 02:00:48.000

You know.

02:00:48.000 --> 02:00:53.000

You can't reread this one enough and watch. I mean, you know.

02:00:53.000 --> 02:00:58.000

My perspective is, this is as a fixture writer. I want to know how he does stuff.

02:00:58.000 --> 02:01:03.000

How does he just create a just a straight up scene between a husband and wife?

02:01:03.000 --> 02:01:04.000

How does he do it?

02:01:04.000 --> 02:01:08.000

There's nothing fancy in this scene. There's not a whole lot of.

02:01:08.000 --> 02:01:15.000

Interior monologue stream of consciousness is pretty straight up. And it's glorious right.

02:01:15.000 --> 02:01:18.000

So who can read from

02:01:18.000 --> 02:01:25.000

Quick! Warm sunlight came running from Berkeley Road.

02:01:25.000 --> 02:01:26.000

I can.

02:01:26.000 --> 02:01:28.000

It's a memory. By the way, that's a memory.

02:01:28.000 --> 02:01:29.000

And then he.

02:01:29.000 --> 02:01:32.000

And then he finds the 2 letters.

02:01:32.000 --> 02:01:34.000

Thank you. Rachel.

02:01:34.000 --> 02:01:38.000

Quick, warm sunlight came running from Berkeley Road.

02:01:38.000 --> 02:01:39.000

Swiftly.

02:01:39.000 --> 02:01:41.000

In slim sandals.

02:01:41.000 --> 02:01:43.000

Along the brightening footpath.

02:01:43.000 --> 02:01:46.000

Runs, she runs to meet me.

02:01:46.000 --> 02:01:49.000

A girl with gold hair on the wind.

02:01:49.000 --> 02:01:51.000

2 letters and a card lay on the hall floor.

02:01:51.000 --> 02:01:54.000

He stopped and gathered them.

02:01:54.000 --> 02:01:56.000

Mrs. Marion.

02:01:56.000 --> 02:01:59.000

His quick heart slowed. Once.

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

Bold hand.

02:02:01.000 --> 02:02:03.000

Mrs. Marion.

02:02:03.000 --> 02:02:04.000

Poly.

02:02:04.000 --> 02:02:08.000

Great. Can I pause? Can I pause you there for a moment,
Rachel?

02:02:08.000 --> 02:02:33.000

You know, and and I don't need to say this. But obviously, Mrs. Marion, and you know this is a bit dated right. We don't quite do this anymore. But my my grandmother was Mrs. Fred Kaplan, her whole life right and so, and this time she was certainly Mr. Mrs. Leopold bloom. And so this is a provocation, to say the least. And and it's bold, and it's out there, and I don't know.

02:02:33.000 --> 02:02:38.000

To explain it, but I just wanted to pause there, Rachel, go ahead.

02:02:38.000 --> 02:02:43.000

Entering the bedroom, he half closed his eyes and walked through warm, yellow twilight.

02:02:43.000 --> 02:02:45.000

Toward our tousled head.

02:02:45.000 --> 02:02:47.000

Who are the letters for.

02:02:47.000 --> 02:02:48.000

He looked at them.

02:02:48.000 --> 02:02:51.000

Mullingar, Millie.

02:02:51.000 --> 02:02:53.000

A letter for me from.

02:02:53.000 --> 02:02:54.000

He said carefully.

02:02:54.000 --> 02:02:57.000

And a card to you.

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

And a letter for you.

02:02:59.000 --> 02:03:04.000

He later carred and letter on the twill bed near the curve of her knees.

02:03:04.000 --> 02:03:07.000

Do you want the blind up.

02:03:07.000 --> 02:03:13.000

Letting the blind up by gentle halfway his backward eyes saw her glance at the letter.

02:03:13.000 --> 02:03:15.000

And tuck it under her pillow.

02:03:15.000 --> 02:03:16.000

That, do.

02:03:16.000 --> 02:03:18.000

He asked, churning.

02:03:18.000 --> 02:03:20.000

She was reading the card on her elbow.

02:03:20.000 --> 02:03:22.000

She got the things.

02:03:22.000 --> 02:03:24.000

She said.

02:03:24.000 --> 02:03:25.000

He waited.

02:03:25.000 --> 02:03:30.000

So she had laid the card aside and hurled herself back slowly, with a snug sigh.

02:03:30.000 --> 02:03:34.000

Hurry up with that, T, she said. I'm parched.

02:03:34.000 --> 02:03:36.000

Cattle is boiling.

02:03:36.000 --> 02:03:37.000

He said.

02:03:37.000 --> 02:03:40.000

But he delayed to clear the chair.

02:03:40.000 --> 02:03:41.000

For striped petticoat.

02:03:41.000 --> 02:03:43.000

Toss-ed Lenin.

02:03:43.000 --> 02:03:45.000

And lifted all in an armful.

02:03:45.000 --> 02:03:47.000

Onto the foot of the bed.

02:03:47.000 --> 02:03:50.000

As he went down the kitchen stairs she called.

02:03:50.000 --> 02:03:51.000

Holy.

02:03:51.000 --> 02:03:53.000

What?

02:03:53.000 --> 02:03:56.000

It's called the Teapot.

02:03:56.000 --> 02:03:57.000

Found the Boyle, sure enough.

02:03:57.000 --> 02:04:00.000

A plume of steam from the spout.

02:04:00.000 --> 02:04:04.000

He scalded and rinsed out the teapot, and put in 4 full spoons of tea.

02:04:04.000 --> 02:04:07.000

Tilting the kettle, then to let water flow in.

02:04:07.000 --> 02:04:09.000

Having set it to draw.

02:04:09.000 --> 02:04:13.000

He took off the kettle and crush the pan flat on the live coals.

02:04:13.000 --> 02:04:16.000

And watch the lump of butter, slide and melt.

02:04:16.000 --> 02:04:20.000

While he unwrapped the kidney, the cat mewed hungrily
against him.

02:04:20.000 --> 02:04:23.000

Give, or too much meat. She won't.

02:04:23.000 --> 02:04:25.000

Say they won't eat pork.

02:04:25.000 --> 02:04:27.000

Kosher here.

02:04:27.000 --> 02:04:32.000

He let the blood smeared paper fall to her and drop the
kidney. The sizzling butter.

02:04:32.000 --> 02:04:33.000

Pepper.

02:04:33.000 --> 02:04:36.000

He sprinkled it through his fingers ringwise.

02:04:36.000 --> 02:04:38.000

From the chipped a cup.

02:04:38.000 --> 02:04:40.000

Benny Slit opened his letter.

02:04:40.000 --> 02:04:43.000

Glancing down on the page and over.

02:04:43.000 --> 02:04:46.000

Thanks. New tam, Mr. Coglyn.

02:04:46.000 --> 02:04:49.000

Lofall picnic, young student.

02:04:49.000 --> 02:04:52.000

Blazes boil, and seaside girls.

02:04:52.000 --> 02:05:02.000

Can I interrupt right there? Rachel's wonderful reading, and I want you to pick up in a moment so much to say. But one is. Note how choice.

02:05:02.000 --> 02:05:09.000

Replicates on the page my worst nightmare, which is skimmish.

02:05:09.000 --> 02:05:11.000

He's skimming a letter right?

02:05:11.000 --> 02:05:15.000

How often have you ever seen that.

02:05:15.000 --> 02:05:17.000

Dramatized on the page.

02:05:17.000 --> 02:05:18.000

How we.

02:05:18.000 --> 02:05:19.000

It's right there.

02:05:19.000 --> 02:05:25.000

It's right there. It's a it's an glorious example of a fiction writer paying attention.

02:05:25.000 --> 02:05:28.000

And now, as well as so many other things.

02:05:28.000 --> 02:05:32.000

We're gonna get the whole letter in a moment, and we're gonna see how we distilled it right there.

02:05:32.000 --> 02:05:34.000

Right, but he's looking for keywords right.

02:05:34.000 --> 02:05:36.000

Blaze is boiling, being one of them.

02:05:36.000 --> 02:05:43.000

So so much else in here, and we'll point out other things. But maybe let's go to

02:05:43.000 --> 02:05:49.000

Get to the bottom if if you don't mind, Rachel.

02:05:49.000 --> 02:05:52.000

To the bottom of 63. How about that?

02:05:52.000 --> 02:05:54.000

If that's not too much.

02:05:54.000 --> 02:05:56.000

No sorry which line.

02:05:56.000 --> 02:05:59.000

At the bottom of 63 soul.

02:05:59.000 --> 02:06:03.000

Last last.

02:06:03.000 --> 02:06:06.000

Oh, I'm in the green buck, and I'm not seeing soul.

02:06:06.000 --> 02:06:11.000

Oh, oh! It would be bottom of 63. So from where you left off.

02:06:11.000 --> 02:06:13.000

The tea was drawn.

02:06:13.000 --> 02:06:17.000

How about to? What time is the funeral? How about that?

02:06:17.000 --> 02:06:20.000

And the bottom is 63.

02:06:20.000 --> 02:06:22.000

What time is the funeral.

02:06:22.000 --> 02:06:24.000

11, I think.

02:06:24.000 --> 02:06:25.000

Yeah. Oh.

02:06:25.000 --> 02:06:28.000

No, no start from. I'm sorry. Start from where you left off. I apologize.

02:06:28.000 --> 02:06:29.000

Weird.

02:06:29.000 --> 02:06:30.000

Oh, okay. Sorry. Okay. Got it.

02:06:30.000 --> 02:06:32.000

The tea was drawn.

02:06:32.000 --> 02:06:35.000

He filled his own mustache cup.

02:06:35.000 --> 02:06:37.000

Sham crowd, Derby smiling.

02:06:37.000 --> 02:06:39.000

Sally Millie's birthday Gift.

02:06:39.000 --> 02:06:43.000

Only 5. She was then no. Wait. 4.

02:06:43.000 --> 02:06:46.000

I gave her the android necklace she broke.

02:06:46.000 --> 02:06:50.000

Putting pieces of folded brown paper in the letterbox for her.

02:06:50.000 --> 02:06:53.000

He smiled, pouring.

02:06:53.000 --> 02:06:57.000

Oh, Millie, Bloom, you are my darling! You are my looking glass from night to morning.

02:06:57.000 --> 02:07:00.000

I'd rather have you without a farthing.

02:07:00.000 --> 02:07:04.000

Then Katie off with her ass and garden.

02:07:04.000 --> 02:07:07.000

Poor old Professor Goodwin. Dreadful case.

02:07:07.000 --> 02:07:09.000

Still. He was a courteous old chap.

02:07:09.000 --> 02:07:13.000

Old-fashioned the way he used to bow Molly off the platform.

02:07:13.000 --> 02:07:16.000

And the little mirror, and is so cat.

02:07:16.000 --> 02:07:21.000

The nightmare brought it into the parlor. Oh, look what I found! Professor Goodwin's hat.

02:07:21.000 --> 02:07:23.000

Oh, we laughed.

02:07:23.000 --> 02:07:25.000

Sex breaking out even then.

02:07:25.000 --> 02:07:28.000

Part little piece she was.

02:07:28.000 --> 02:07:31.000

He prodded a fork into the kidney and slapped it over.

02:07:31.000 --> 02:07:33.000

Then fitted the teapot on the tray.

02:07:33.000 --> 02:07:34.000

It's hump bumped.

02:07:34.000 --> 02:07:36.000

As he took it up.

02:07:36.000 --> 02:07:37.000

Everything on it.

02:07:37.000 --> 02:07:39.000

Bread and butter, 4.

02:07:39.000 --> 02:07:42.000

Sugar spoon her crane. Yes.

02:07:42.000 --> 02:07:46.000

Carried upstairs, his thumb hooked in the teapot handle.

02:07:46.000 --> 02:07:48.000

Nudging the door open with his knee.

02:07:48.000 --> 02:07:52.000

He carried the train and set it on the chair by the bed.

02:07:52.000 --> 02:07:54.000

What a time you were.

02:07:54.000 --> 02:07:56.000

She said.

02:07:56.000 --> 02:07:58.000

She set the brasses jingling.

02:07:58.000 --> 02:08:00.000

As she raised herself briskly.

02:08:00.000 --> 02:08:03.000

An Elvis on the table.

02:08:03.000 --> 02:08:05.000

He looked calmly down on her bulk.

02:08:05.000 --> 02:08:08.000

In between her large soft bubs.

02:08:08.000 --> 02:08:12.000

Sloping within her nightdress like a she goats utter.

02:08:12.000 --> 02:08:14.000

The warmth of her couched body.

02:08:14.000 --> 02:08:16.000

Rose on the air.

02:08:16.000 --> 02:08:20.000

Mingling with the fragrance of the tshi, poured.

02:08:20.000 --> 02:08:23.000

A strip of torn envelope.

02:08:23.000 --> 02:08:26.000

Peeped from under the dimpled.

02:08:26.000 --> 02:08:28.000

And the act of going.

02:08:28.000 --> 02:08:31.000

He stayed to straighten the bedspread.

02:08:31.000 --> 02:08:33.000

Who was the letter from.

02:08:33.000 --> 02:08:34.000

He asked.

02:08:34.000 --> 02:08:36.000

Bold hand.

02:08:36.000 --> 02:08:38.000

Marianne.

02:08:38.000 --> 02:08:40.000

Oh, boilen.

02:08:40.000 --> 02:08:43.000

She said. He's bringing the program.

02:08:43.000 --> 02:08:46.000

What are you saying.

02:08:46.000 --> 02:08:48.000

Lesley Dare. I'm with Jc. Doyle.

02:08:48.000 --> 02:08:49.000

She said.

02:08:49.000 --> 02:08:52.000

And loves old sweet song.

02:08:52.000 --> 02:08:56.000

Her full lips, drinking, smiled.

02:08:56.000 --> 02:09:00.000

Rather stale smell in that incense leaves. The next day.

02:09:00.000 --> 02:09:03.000

Like foul flower water.

02:09:03.000 --> 02:09:07.000

Would you like the window? Open a little.

02:09:07.000 --> 02:09:11.000

She doubled a slice of bread into her mouth into her mouth, asking.

02:09:11.000 --> 02:09:14.000

What time is the funeral.

02:09:14.000 --> 02:09:15.000

11.

02:09:15.000 --> 02:09:19.000

I think, he answered. I didn't see the paper.

02:09:19.000 --> 02:09:24.000

Following the pointing of her finger, he took up a leg of her soiled drawers from the bed.

02:09:24.000 --> 02:09:25.000

No.

02:09:25.000 --> 02:09:28.000

Then a twisted gray garden looped around a stalking.

02:09:28.000 --> 02:09:31.000

From both shiny soul.

02:09:31.000 --> 02:09:34.000

Great! Thank you, Rachel. Terrific!

02:09:34.000 --> 02:09:53.000

You know, and we could indulge in this all the rest of the rest of tonight, right going through each line of this. And I want to return to I wanna I wanna read a couple of more lines from 64 and 65. But but here we are, and and note how slow down we are. Right.

02:09:53.000 --> 02:10:02.000

I mean, you know. Compare this to the scenes with Mulligan and Mulligan performing and being annoyed, and this is a much different, a much different space.

02:10:02.000 --> 02:10:05.000

And you know you have a writer who's taking his time.

02:10:05.000 --> 02:10:07.000

To make sure that you understand.

02:10:07.000 --> 02:10:11.000

As best you can from external right.

02:10:11.000 --> 02:10:14.000

Position.

02:10:14.000 --> 02:10:19.000

A little bit of what's going on with this couple. On one particular morning.

02:10:19.000 --> 02:10:24.000

In June of 2,010, I mean 1910, right.

02:10:24.000 --> 02:10:29.000

Could be 2,010 for a lot of us. So you know, here we are.

02:10:29.000 --> 02:10:30.000

And.

02:10:30.000 --> 02:10:41.000

So much we could say, Laura, do you have any thoughts? I know that Fred has a thought. But let's start with you, Laura, and then we'll go to Fred.

02:10:41.000 --> 02:10:44.000

And it's somebody.

02:10:44.000 --> 02:10:49.000

Put the line in the act of going. He stayed.

02:10:49.000 --> 02:10:52.000

And just the tip of that envelope is so.

02:10:52.000 --> 02:10:54.000

Enticing.

02:10:54.000 --> 02:11:00.000

But also the warmth of her couch. And all of the smells.

02:11:00.000 --> 02:11:04.000

Just like it's like funky in this room, right? And like.

02:11:04.000 --> 02:11:09.000

You know, it's the normal air conditioning. It's June. It's a Dublin, you know.

02:11:09.000 --> 02:11:10.000

Yeah.

02:11:10.000 --> 02:11:13.000

Of course it would be, and the and and.

02:11:13.000 --> 02:11:18.000

You know. There's a certain kind of welcomingness of it, too. It's cozy, anyway. He's he's.

02:11:18.000 --> 02:11:20.000

Oh, yeah, for sure.

02:11:20.000 --> 02:11:24.000

And just the the.

02:11:24.000 --> 02:11:28.000

The difference in where they are kind of in a head space.

02:11:28.000 --> 02:11:30.000

Seems so vast.

02:11:30.000 --> 02:11:34.000

There's like the separation, in a way, but it's also so intimate.

02:11:34.000 --> 02:11:35.000

Really enjoy it.

02:11:35.000 --> 02:11:40.000

I think it's a straight up scene. I mean, there's nothing there's there's some interior monologue in it.

02:11:40.000 --> 02:11:41.000

But for the most part.

02:11:41.000 --> 02:11:44.000

We are! We are bringing Molly her breakfast.

02:11:44.000 --> 02:11:52.000

And she's opened a letter, and he's wondering, even though he may well know who it's from. And then she tells him straight up.

02:11:52.000 --> 02:11:58.000

She seems to redirect, although he's the one who says he says, what are you singing.

02:11:58.000 --> 02:12:00.000

And then she answers.

02:12:00.000 --> 02:12:05.000

And then her full lips drink rather stale smell that incense leaves next day like 5.

02:12:05.000 --> 02:12:06.000

Bow.

02:12:06.000 --> 02:12:13.000

Lower water, and then he says he kind of changes the subject. Then nobody wants to really talk about this.

02:12:13.000 --> 02:12:14.000

Right.

02:12:14.000 --> 02:12:25.000

We see like the window open, and then she further gets away from what they've been talking about, to say. What times the funeral! As if Molly truly cares what time's funeral is right.

02:12:25.000 --> 02:12:26.000

Right.

02:12:26.000 --> 02:12:27.000

And of course we're gonna.

02:12:27.000 --> 02:12:29.000

I care when he's leaving.

02:12:29.000 --> 02:12:30.000

Right.

02:12:30.000 --> 02:12:31.000

Yeah.

02:12:31.000 --> 02:12:32.000

Yeah.

02:12:32.000 --> 02:12:33.000

Yeah, exactly.

02:12:33.000 --> 02:12:37.000

You. You can't be one place if you're for sure. If you're for sure at a funeral, right.

02:12:37.000 --> 02:12:41.000

And then this time, as we know, the funeral.

02:12:41.000 --> 02:12:42.000

You are in the paper.

02:12:42.000 --> 02:12:45.000

Right if you're at the funeral. So.

02:12:45.000 --> 02:12:48.000

Bloom's gotta be there. It's gotta be there.

02:12:48.000 --> 02:12:51.000

Fred, where do you have for us.

02:12:51.000 --> 02:12:54.000

I wanna remind people they have a 15 year old daughter.

02:12:54.000 --> 02:12:57.000

Yes.

02:12:57.000 --> 02:12:58.000

Yes.

02:12:58.000 --> 02:13:01.000

They've been together for at least 16 years, they have suffered a horrible calamity, which is the death of their child.

02:13:01.000 --> 02:13:06.000

And the death of a child, even a newborn child, or still birth is.

02:13:06.000 --> 02:13:11.000

Is a profound experience that you have to have.

02:13:11.000 --> 02:13:15.000

Otherwise it doesn't make any sense to you, cause it alters everything.

02:13:15.000 --> 02:13:21.000

And I think it's important that people realize they're a couple.

02:13:21.000 --> 02:13:30.000

And sh may be one regular. She may not be wandering, but he still loves her, and he's actually, and this is what I find kind of interesting.

02:13:30.000 --> 02:13:38.000

I have, because I've read this story before. I know that he has problems having sexual relations with her.

02:13:38.000 --> 02:13:44.000

But he has a very active imagination when it comes to everyone else.

02:13:44.000 --> 02:13:52.000

And so clearly. There is. It's not that he is not interested in sex. It's just that their relationship is such.

02:13:52.000 --> 02:13:55.000

That at this particular junction.

02:13:55.000 --> 02:14:02.000

They're having some problems. And may you all not have these problems in your lives?

02:14:02.000 --> 02:14:19.000

Right, and I and I don't think, Fred, you're giving a whole lot of way. It's sort of in the scene as it is right if you were to say if you were to have you know, if a gun, your head, and somebody said these 2 having sex this week or this month, or whatever you're gonna probably know that this isn't happening. You may not know why.

02:14:19.000 --> 02:14:22.000

But but you probably know it's not going on

02:14:22.000 --> 02:14:25.000

And yet he's a very, very interested in every other woman.

02:14:25.000 --> 02:14:32.000

Absolutely absolutely no, this is this is Bloom's. Does not miss an opportunity to leer.

02:14:32.000 --> 02:14:34.000

Among other things.

02:14:34.000 --> 02:14:44.000

So, and I'm I'm glad you mentioned Rudy, and of course that is something I want to discuss, and I, for some reason, cause I'm dealing with 2 different.

02:14:44.000 --> 02:14:46.000

3 different copies of the book.

02:14:46.000 --> 02:14:51.000

Can someone help me and show me where Rudy is 1st introduced in the text?

02:14:51.000 --> 02:14:53.000
Did somebody help me out there.

02:14:53.000 --> 02:14:54.000
I remembered.

02:14:54.000 --> 02:14:57.000
Fairly early.

02:14:57.000 --> 02:14:58.000
Blocks.

02:14:58.000 --> 02:15:01.000
You see it on page 66.

02:15:01.000 --> 02:15:02.000
Midway through the page.

02:15:02.000 --> 02:15:04.000
Great. Thank you. I just went right by it.

02:15:04.000 --> 02:15:07.000
Here it is. 66. Thank you, Laura. Let's.

02:15:07.000 --> 02:15:09.000
Go back.

02:15:09.000 --> 02:15:13.000
To that. Let's let's key in on page 66 right now. And.

02:15:13.000 --> 02:15:15.000

Thank you, Fred, and there's so much.

02:15:15.000 --> 02:15:22.000

More to talk about in that scene, and we're not going to be able to cover everything. But she does ask about a book. She asked them. Psychosis.

02:15:22.000 --> 02:15:32.000

She, and you know, and then there's that wonderful moment which we already talked about where it's like, you know. Tell us, what did she say rocks tell us in plain words right.

02:15:32.000 --> 02:15:52.000

And it's almost, you know, and and I don't want to get too into Joyce's autobiography. But certainly his wife might have very much said that she was not known to be a much particular literary person. She was so down to Earth, and she definitely would have said Rocks tell us and playing words, and you kind of can hear.

02:15:52.000 --> 02:15:59.000

Joyce in his back of his mind rocks in plain words. After the last chapter we just went through right.

02:15:59.000 --> 02:16:01.000

I mean, imagine.

02:16:01.000 --> 02:16:17.000

Imagine Molly reading chapter 3, right rocks and plain words, Stephen, get out of your head. So he has to, you know. Explain this to her, but as as Fred jumped to, and I'm glad he did. Let's talk about page 66.

02:16:17.000 --> 02:16:19.000

And this is where you know, in.

02:16:19.000 --> 02:16:21.000

Just notice.

02:16:21.000 --> 02:16:23.000

The ways in which.

02:16:23.000 --> 02:16:28.000

Joyce does the ordinary things that novelists have to.

02:16:28.000 --> 02:16:30.000

And this is the worst part of the job.

02:16:30.000 --> 02:16:33.000

Is release, information, right.

02:16:33.000 --> 02:16:34.000

It's just. It's miserable.

02:16:34.000 --> 02:16:45.000

And I, you know I spent my head against the table when I have to like. I know I gotta do this, and I can't think of a way to do it other than just to do it, but it doesn't sound right.

02:16:45.000 --> 02:16:47.000

So this is, you know.

02:16:47.000 --> 02:16:51.000

Joyce is making a concerted.

02:16:51.000 --> 02:16:55.000

Attempt here to create bloom on the page.

02:16:55.000 --> 02:16:56.000

In an incredibly.

02:16:56.000 --> 02:17:00.000

Incredibly dense and rich way. Very early.

02:17:00.000 --> 02:17:08.000

Right. It's going to come and circle around. That's not given anything away that, as Fred indicated, it is.

02:17:08.000 --> 02:17:10.000

One of the great.

02:17:10.000 --> 02:17:11.000

That.

02:17:11.000 --> 02:17:19.000

Bloom will carry around Dublin, not just this day, but yesterday and tomorrow, and the day after, and the day after.

02:17:19.000 --> 02:17:21.000

His love for Millie.

02:17:21.000 --> 02:17:22.000

And his loss of Rudy.

02:17:22.000 --> 02:17:23.000

So.

02:17:23.000 --> 02:17:26.000

15 yesterday. It starts with Millie.

02:17:26.000 --> 02:17:31.000

15 yesterday. Curious! 15 of the month. So then, this is when we get the whole letter above.

02:17:31.000 --> 02:17:34.000

We get the wonderful letter she writes him.

02:17:34.000 --> 02:17:37.000

And just as a tiny aside.

02:17:37.000 --> 02:17:41.000

To connect the 2 parts of the book.

02:17:41.000 --> 02:17:47.000

This Guy Bannon, at the bottom of Millie's letter is actually mentioned the very end of the 1st chapter.

02:17:47.000 --> 02:17:59.000

When somebody says to Buck Mulligan, Hey, there's my friend down in Mullingar, and he's got this this nice girl, or he doesn't quite say it like that in the photo office.

02:17:59.000 --> 02:18:00.000

And if that's Millie.

02:18:00.000 --> 02:18:06.000

So already you're having. You know, the worlds are colliding, and it's not like Dublin was a tiny town.

02:18:06.000 --> 02:18:14.000

You know what I mean. So you know, some of this is you knowistic putting stuff together that that is a little bit unbelievable. But.

02:18:14.000 --> 02:18:16.000

The intersections between.

02:18:16.000 --> 02:18:25.000

Leopold and Stephen happen really in the book, but, more importantly, 15. Yesterday curious 15th of the month.

02:18:25.000 --> 02:18:26.000

2.

02:18:26.000 --> 02:18:34.000

Her 1st birthday away from home. Separation is interesting. I've heard a lot of commentary, and this is a 15 year old girl.

02:18:34.000 --> 02:18:35.000

Working.

02:18:35.000 --> 02:18:46.000

Outside the home. Wasn't even that particular, wasn't we? Can't say this was a usual thing. So something a little bit unusual that Millie is, is working there. At least I've heard that argument made.

02:18:46.000 --> 02:18:49.000

Remember the summer morning she was born.

02:18:49.000 --> 02:18:51.000

And this is Millie's birth.

02:18:51.000 --> 02:18:53.000

Gorgeous.

02:18:53.000 --> 02:19:04.000

Summer morning she was born running to knock up Mrs. Thornton and Denzel Street. Jolly old woman! Lots of babies. So they trigger the the remembrance comes from.

02:19:04.000 --> 02:19:11.000

Remembering running to running to Mrs. House on Denzel Street.

02:19:11.000 --> 02:19:15.000

Jolly old woman. Lots of babies she must helped into the world.

02:19:15.000 --> 02:19:21.000

And then immediately look at how cramp this is, and I would argue how seam.

02:19:21.000 --> 02:19:27.000

His mind is jumping around, but he's not lingering a whole lot on Millie's birth.

02:19:27.000 --> 02:19:32.000

Right you could you could you? Could you could make an argument that, hey? Wait a second. What about Millie?

02:19:32.000 --> 02:19:33.000

Right.

02:19:33.000 --> 02:19:34.000

But.

02:19:34.000 --> 02:19:37.000

When he thinks of Mrs. Thorton, he can't.

02:19:37.000 --> 02:19:39.000

Help. But think of the the.

02:19:39.000 --> 02:19:46.000

The the deeper, maybe arguably, the more deeper interaction he had when Mrs. Thorton was with Rudy's, with Rudy.

02:19:46.000 --> 02:19:48.000

Because when he had Millie, it was about Millie.

02:19:48.000 --> 02:19:51.000

And it was about Molina's, their first.st

02:19:51.000 --> 02:19:54.000

Kid, and they're they're, you know. There she was.

02:19:54.000 --> 02:19:55.000

But.

02:19:55.000 --> 02:19:59.000

Lots of babies. She must have helped into the world. She knew from the first.st

02:19:59.000 --> 02:20:03.000

Poor Rudy! Poor little Rudy wouldn't live.

02:20:03.000 --> 02:20:07.000

And then this is her line of dialogue. This is this Joyce thing where he.

02:20:07.000 --> 02:20:09.000

We're a move in from you know what is a.

02:20:09.000 --> 02:20:17.000

You know she knew from the 1st poor little Rudy wouldn't live. You could argue that 1st person, I suppose a 3rd person ish thing.

02:20:17.000 --> 02:20:20.000

And then this line, well, God is good, sir.

02:20:20.000 --> 02:20:22.000

She knew at once.

02:20:22.000 --> 02:20:25.000

He would be 11 now if she had lived.

02:20:25.000 --> 02:20:30.000

And so one of the things I've asked you all to to look for.

02:20:30.000 --> 02:20:34.000

Bloom always in the in the story.

02:20:34.000 --> 02:20:37.000

Rudy is usually not that far away.

02:20:37.000 --> 02:20:42.000

I don't know if I've ever counted. But there are rudisms.

Rudy comes up.

02:20:42.000 --> 02:20:43.000

Really comes up.

02:20:43.000 --> 02:20:44.000

And.

02:20:44.000 --> 02:20:49.000

As he would, of course, and again not giving anything away
that a father would think about.

02:20:49.000 --> 02:20:54.000

His son that lived 11 days.

02:20:54.000 --> 02:21:17.000

So it moves off of that very quickly. But this is, I believe, the
1st mention, and it goes back to Millie on page 67, Millie to
young kisses far away, now past Mrs. Marion, reading line
back, now counting the strands of her hair, smiling, braiding.
I know that Laura might have a few thoughts on the
countdown on this particular moment. Laura, do you wanna.

02:21:17.000 --> 02:21:19.000

Say anything.

02:21:19.000 --> 02:21:23.000

Oh, yeah, I just an interesting.

02:21:23.000 --> 02:21:28.000

Coincident. Not a coincidence of reading in time, but also, I think.

02:21:28.000 --> 02:21:30.000

To the influence of Joyce.

02:21:30.000 --> 02:21:34.000

I was listening to in the time of butterflies.

02:21:34.000 --> 02:21:37.000

By Julia and.

02:21:37.000 --> 02:21:41.000

She has. There's

02:21:41.000 --> 02:21:44.000

4 sisters. She has one of the sisters.

02:21:44.000 --> 02:21:46.000

Attempting to count.

02:21:46.000 --> 02:21:48.000

Each hair on her sister's head.

02:21:48.000 --> 02:21:50.000

And it was so.

02:21:50.000 --> 02:21:53.000

Noticeable and.

02:21:53.000 --> 02:21:57.000

I just I was like, I'm sure, that.

02:21:57.000 --> 02:22:00.000

Her. She was pulling from Joyce for that.

02:22:00.000 --> 02:22:04.000

Like. What a beautiful thing! A tender thing.

02:22:04.000 --> 02:22:05.000

And then.

02:22:05.000 --> 02:22:09.000

Taking that. And this is like we do this right, Peter. I mean.

02:22:09.000 --> 02:22:14.000

Yeah.

02:22:14.000 --> 02:22:15.000

Sure, for sure.

02:22:15.000 --> 02:22:17.000

We're. I'm gonna just move that over to this carrier like it's not. It's not stealing.

02:22:17.000 --> 02:22:18.000

No, no, I mean no.

02:22:18.000 --> 02:22:20.000

Oh, my!

02:22:20.000 --> 02:22:24.000

PS. Elliot covered this, he said, you know good writers.

02:22:24.000 --> 02:22:34.000

Steal what? What's the line? Somebody knows it but anyway. But of course, and and you know it may have been subconscious. It may not have been. It may just be a coincidence, of course, but there are.

02:22:34.000 --> 02:22:39.000

You know, if if we have a writer showing us how to see.

02:22:39.000 --> 02:22:40.000

A new.

02:22:40.000 --> 02:22:43.000

Constantly, and especially in these scenes, right.

02:22:43.000 --> 02:23:07.000

There's gonna be other moments where we frustrated, where it's not. He seems to take his eye off. He's got other agendas right, but here he's he's it's so. Might just so Fred's got it great. Don't publish it. Plagiarize. They steal. Thank you. But again, you know, we it's just something to think about in terms of just how osmosis works with with writer to writer.

02:23:07.000 --> 02:23:12.000

For sure. And so there's a lot to say here and.

02:23:12.000 --> 02:23:16.000

We can't say everything right.

02:23:16.000 --> 02:23:23.000

But by slowing down, especially Rachel reading that that wonderful page and a half of.

02:23:23.000 --> 02:23:28.000

Of this scene. You get the idea. And we had other people talk about how real this feels.

02:23:28.000 --> 02:23:32.000

And so I'm glad that we do that, because you can forget.

02:23:32.000 --> 02:23:34.000

That.

02:23:34.000 --> 02:23:36.000

The relationship between these 2.

02:23:36.000 --> 02:23:46.000

Is what carries throughout this day, even though they are not going to see each other for a long while. They

02:23:46.000 --> 02:24:00.000

They do. Well, anyway, I don't wanna ruin anything. Swear I wasn't gonna do that but but it. But he come. He gets home he gets home, and this is a story of how a character finds his way home.

02:24:00.000 --> 02:24:02.000

And not just one character.

02:24:02.000 --> 02:24:03.000

So.

02:24:03.000 --> 02:24:16.000

So much more to say about this particular chapter. But we're gonna move him out of there. We're gonna get him out of there except just he does ask her about the she asks him about the definition.

02:24:16.000 --> 02:24:40.000

Which we covered a little bit. But there's even more where she doesn't like his response, and so he's got to say it again, and he's got to explain it again on page 65. Some people believe, he said, and this is, you could argue, is a little bit cheesy. This is. This is Joyce injecting like, oh, I see what you're up to here, like some people are living past lives. Hmm! Interesting. And if I look at the cover of the book, I might come.

02:24:40.000 --> 02:24:43.000

Think about who's living? Whose past life, right.

02:24:43.000 --> 02:25:07.000

But he says it to her, and I've forgotten to cover the book, and I've forgotten what the book is called. Some people believe, he said, that we go on living in another body after death, that we lived before, and it would be pretty hilarious if if the real Odysseus finds himself in in Mr Bloom. I'll take that. They call it reincarnation, and we all lived before on the Earth thousands of years ago, or some other planet. They say we have forgotten it.

02:25:07.000 --> 02:25:21.000

Some say they remember their past lives. She doesn't seem to respond to this. By the way, look, he goes and talks about the

the the you know, the the spirals in her in her t in a bit, and then the.

02:25:21.000 --> 02:25:25.000

Picture over the bed. But she seems to kinda almost

02:25:25.000 --> 02:25:33.000

Be somewhere else in a way, until she starts smelling the burn. And this is just this, you know, just it's this fiction writing one on one.

02:25:33.000 --> 02:25:40.000

You've got a kidney on the stove downstairs. How long can you possibly be there before you're gonna smell the smoke right.

02:25:40.000 --> 02:25:42.000

And of course.

02:25:42.000 --> 02:25:50.000

Is down to earth, Molly, that smells the smoke while he's, you know, explaining so.

02:25:50.000 --> 02:26:06.000

Then we have him actually eating, which was promised in the very 1st paragraph. But now we actually have him eating. Then he put a 4th bottom, 65. He put a fork full into his mouth, chewing with the sermon the toothsome client meat.

02:26:06.000 --> 02:26:07.000

Done to a turn.

02:26:07.000 --> 02:26:09.000

Mouthful of tea.

02:26:09.000 --> 02:26:21.000

etc, etc. So then he reads a letter from Millie, and then, of course, we we got 66. We got the the very key information, but so beautifully rendered that.

02:26:21.000 --> 02:26:24.000

It doesn't feel like he's giving us information.

02:26:24.000 --> 02:26:29.000

Which is not easy to do, and I know there's many writers in the in the room.

02:26:29.000 --> 02:26:33.000

We all struggle with this, whatever we write.

02:26:33.000 --> 02:26:37.000

Whether it's pros or poetry, I would think so.

02:26:37.000 --> 02:26:44.000

Is there anything we have to say before we start to make our way.

02:26:44.000 --> 02:26:47.000

In blooms day as he.

02:26:47.000 --> 02:26:49.000

Not very.

02:26:49.000 --> 02:26:53.000

Deliberately make start setting off for the

02:26:53.000 --> 02:26:55.000

The funeral.

02:26:55.000 --> 02:26:58.000

Put a bath in the middle that never gets dramatized.

02:26:58.000 --> 02:27:01.000

But I always wanted. He imagines the path right.

02:27:01.000 --> 02:27:04.000

And I think it's another one of those moments where you can make him akin to.

02:27:04.000 --> 02:27:11.000

Stephen. He imagines a scene before it happens, but he actually does get a bath as opposed to only thinking about it.

02:27:11.000 --> 02:27:18.000

So, Laura, is there anything from this chapter? 4, that we need to cover before we move on to Chapter 5? Do you think.

02:27:18.000 --> 02:27:19.000

And I know I am.

02:27:19.000 --> 02:27:26.000

Not gonna do what I wanted to do. But I'm gonna still try.

02:27:26.000 --> 02:27:27.000

We're good.

02:27:27.000 --> 02:27:37.000

I think that we're okay. When.

02:27:37.000 --> 02:27:40.000

Yeah, yeah, let's do it.

02:27:40.000 --> 02:27:41.000

Sure.

02:27:41.000 --> 02:27:42.000

There's so many great questions. I wish that we'd like one question. I wanna actually, there's 9 questions I'd like to just hit really quick. Just none.

02:27:42.000 --> 02:27:56.000

You don't have time. But there are a few that are kind of yes and no. See this. We can attempt to address over the over, the break.

02:27:56.000 --> 02:27:57.000

For sure.

02:27:57.000 --> 02:28:03.000

And we can't. We put these also in the in, the, in, the on the headquarters page, and also revisit at the beginning. And next time we can address some of those questions.

02:28:03.000 --> 02:28:06.000

Yeah, I I mean, I loved talking about.

02:28:06.000 --> 02:28:09.000

In the chat. We were talking a little bit about the the 20.

02:28:09.000 --> 02:28:13.000

Of names with the

02:28:13.000 --> 02:28:15.000

Mother and daughter, and father and son.

02:28:15.000 --> 02:28:19.000

And then the twinning of the midwife, who's imagined.

02:28:19.000 --> 02:28:24.000

Bidos on the sea versus this memory of the midwife.

02:28:24.000 --> 02:28:31.000

Of the actual midwife. And just this, this really interesting ways in which things echo.

02:28:31.000 --> 02:28:36.000

Across different narrators, but also within lives.

02:28:36.000 --> 02:28:37.000

And.

02:28:37.000 --> 02:28:40.000

Yeah, I I think that that's.

02:28:40.000 --> 02:28:42.000

Something that gets set up really well in this chapter.

02:28:42.000 --> 02:28:45.000

Great, and and and really.

02:28:45.000 --> 02:28:47.000

We are moving into 2.

02:28:47.000 --> 02:28:54.000

Following chapters that are awfully straightforward. So even though we're, you know, mostly out of time, we can at least.

02:28:54.000 --> 02:28:55.000

Move through them.

02:28:55.000 --> 02:29:01.000

In in in a way that I mean you all you know. I'm sure you, if you're if you're at this space in the book.

02:29:01.000 --> 02:29:02.000

You're rolling along.

02:29:02.000 --> 02:29:06.000

You're you're you're now, you know.

02:29:06.000 --> 02:29:09.000

You're now, I mean feeling confident.

02:29:09.000 --> 02:29:30.000

That you are moving through Dublin with Leopold Bloom as your guide, and that is a fairly, you know, benign figure who's gonna help you out. He's gonna he's gonna get you places. He's gonna take you to church. He's gonna have these wonderful conversations with Mccoy, and then bantam lions. And and and then his friends in the carriage.

02:29:30.000 --> 02:29:32.000

He is somebody that.

02:29:32.000 --> 02:29:34.000

Interacts.

02:29:34.000 --> 02:29:36.000

Whether he wants to or not.

02:29:36.000 --> 02:29:48.000

He will interact with anybody who comes his way, and that is, I think, one of the great strengths of this book is Broom's engagement with his city and with the people in it.

02:29:48.000 --> 02:29:49.000

So.

02:29:49.000 --> 02:29:50.000

Peter.

02:29:50.000 --> 02:29:51.000

It may say, leap, yes.

02:29:51.000 --> 02:29:54.000

Yeah.

02:29:54.000 --> 02:29:55.000

Yeah, yeah.

02:29:55.000 --> 02:30:03.000

I'm sorry to interrupt. I'm sorry to interrupt. I don't, and I know you want to move on to the next chapter. I don't think

you'd leave this chapter without at least acknowledging that it's an astounding description of sitting on the toilet.

02:30:03.000 --> 02:30:04.000

And.

02:30:04.000 --> 02:30:05.000

I know.

02:30:05.000 --> 02:30:08.000

Yes, I apologize, Peter, you are you are. You are a hundred percent right to to note that.

02:30:08.000 --> 02:30:14.000

100 100 years later! I don't think I've ever read anything as detailed and as.

02:30:14.000 --> 02:30:15.000

Accurate.

02:30:15.000 --> 02:30:16.000

Thank.

02:30:16.000 --> 02:30:18.000

That wasn't very active conversation in the chat as well.

02:30:18.000 --> 02:30:23.000

Yes, goes without saying but it because Peter is so right.

02:30:23.000 --> 02:30:25.000

Page 69.

02:30:25.000 --> 02:30:33.000

Quietly he read himself the 1st column, and, yielding but resisting, began the second.

02:30:33.000 --> 02:30:40.000

Midway his last resistance he allowed his. I mean right. Yes, no one's ever quite done it since.

02:30:40.000 --> 02:30:44.000

And the brow, as far as I know it, never done it this well before.

02:30:44.000 --> 02:30:57.000

The patience of the description as he goes through. This is wonderful, and it was shocking at the time, and it got him into trouble, and it was one of the reasons why they did go after the book in the United States.

02:30:57.000 --> 02:30:59.000

As well as other places.

02:30:59.000 --> 02:31:01.000

So but also note.

02:31:01.000 --> 02:31:02.000

As well.

02:31:02.000 --> 02:31:04.000

Is that he's reading.

02:31:04.000 --> 02:31:10.000

And that he's also thinking about submitting and all those wonderful things, and actually can't.

02:31:10.000 --> 02:31:12.000

Middle of 69.

02:31:12.000 --> 02:31:14.000

Might manage a sketch.

02:31:14.000 --> 02:31:17.000

By Mr. And Mrs. And this is this is.

02:31:17.000 --> 02:31:25.000

Thank you, Peter, because this is I've got like triple stars on this paragraph, not because he's going to the bathroom, which is funny and hilarious, and also just.

02:31:25.000 --> 02:31:26.000

Real.

02:31:26.000 --> 02:31:27.000

Right.

02:31:27.000 --> 02:31:33.000

But it's not that he imagines writing a sketch. It imagines. He writes a sketch with Molly.

02:31:33.000 --> 02:31:34.000

With Molly.

02:31:34.000 --> 02:31:37.000

This is.

02:31:37.000 --> 02:31:43.000

By Mr. And Mrs. Lm, now, it's not that Molly's gonna write it. What's Molly gonna do? She's gonna provide the material.

02:31:43.000 --> 02:31:45.000

That's what she's gonna do.

02:31:45.000 --> 02:31:55.000

Invent a story for some proverb which time I used to try jotting down. So time I used to try jotting down on my cuff what she said, dressing.

02:31:55.000 --> 02:32:01.000

Dislike dressing together, nicked myself, biting her another lip, hooking the.

02:32:01.000 --> 02:32:08.000

Placket of her skirt, timing her. 9 15. This is what she said at 9 15. Did Roberts pay you yet.

02:32:08.000 --> 02:32:12.000

Great 9 20. What had a Conroy.

02:32:12.000 --> 02:32:13.000

On!

02:32:13.000 --> 02:32:23.000

9, 22. What possessed me to buy this comb? 900. I'm swelled after cabbages, so that to me is the true genius of the bathroom scene is that.

02:32:23.000 --> 02:32:27.000

That he times his wife in his mind and remembers it then.

02:32:27.000 --> 02:32:31.000

So every time we think of these scenes it's like Joyce will give us more.

02:32:31.000 --> 02:32:37.000

It will give us more. It'll always reward what Peter just did was say, hey, wait a second. Don't go on yet.

02:32:37.000 --> 02:32:43.000

But I also want to say just briefly, just because it's fun is what had Greta Conroy on.

02:32:43.000 --> 02:32:44.000

Greta, Conrad.

02:32:44.000 --> 02:32:49.000

Some people, I'm sure will know is is that one of the main characters of the dead.

02:32:49.000 --> 02:32:52.000

And the the characters in Dubliners, and the characters in.

02:32:52.000 --> 02:32:58.000

A portrait come in and out of these out of this book, and it's 1 of the great delights of reading.

02:32:58.000 --> 02:33:01.000

You know more of Joyce than just this.

02:33:01.000 --> 02:33:03.000

But

02:33:03.000 --> 02:33:05.000

But again we gotta move on. Now.

02:33:05.000 --> 02:33:09.000

Except that the last line always look at the last lines.

02:33:09.000 --> 02:33:16.000

But the last line on page 70 poor is the 1st moment we get that. Actually, who's who's being.

02:33:16.000 --> 02:33:20.000

Buried here, and that's Patty, and of course.

02:33:20.000 --> 02:33:24.000

Another wonderful thing about the book is Patty.

02:33:24.000 --> 02:33:25.000

Is not.

02:33:25.000 --> 02:33:33.000

I mean, you know he's as much of an he's less of an ever. He's more of an every man, in a in a sense, than than Leopoldo.

02:33:33.000 --> 02:33:44.000

You know, he's basically a very forgettable, sadly a very forgettable person. But Joyce says, No, wait a second. No, I'm gonna make his funeral.

02:33:44.000 --> 02:33:46.000

The focal point of this part of the book.

02:33:46.000 --> 02:33:51.000

And we're not going to get there tonight. But it is. My favorite part of the book is the funeral scene.

02:33:51.000 --> 02:33:52.000

At least.

02:33:52.000 --> 02:33:53.000

Parts of it.

02:33:53.000 --> 02:33:54.000

Are so key.

02:33:54.000 --> 02:33:56.000

But we haven't gotten there yet.

02:33:56.000 --> 02:34:00.000

We are now by Lori's along Sir John Rogers.

02:34:00.000 --> 02:34:01.000

Key.

02:34:01.000 --> 02:34:03.000

Mr Bloom walked.

02:34:03.000 --> 02:34:06.000

Notice his use of of.

02:34:06.000 --> 02:34:10.000

Soberly, is an adverb right there.

02:34:10.000 --> 02:34:13.000

Adverbs. He's he likes adverbs.

02:34:13.000 --> 02:34:15.000

You're not supposed to like average that much.

02:34:15.000 --> 02:34:17.000

Anyway

02:34:17.000 --> 02:34:30.000

So he's moving through Dublin. But this is another time. Leap. He's on Echo Street. If you look on the maps that I included on on the headquarters page. You can see that he's not, you know you can. You can trace his his.

02:34:30.000 --> 02:34:37.000

His movements. But, you have to make some assumptions, and now we are in a different part of Dublin.

02:34:37.000 --> 02:34:39.000

Not that far away, but a different part of them.

02:34:39.000 --> 02:34:46.000

And there's so much here, but we cannot move forward without talking about Henry.

02:34:46.000 --> 02:34:49.000

And it's 1 of the reasons that you know that that, of course.

02:34:49.000 --> 02:34:57.000

bloom is not a saint, and he is, as Fred indicated, certainly interested in other women.

02:34:57.000 --> 02:35:01.000

And he has this ongoing epistillary affair.

02:35:01.000 --> 02:35:03.000

It seems.

02:35:03.000 --> 02:35:08.000

Because these are not. This is not. They're not strangers to each other. It seems.

02:35:08.000 --> 02:35:14.000

With a woman named Martha, who writes to him as Henry Flower.

02:35:14.000 --> 02:35:16.000

And.

02:35:16.000 --> 02:35:22.000

He is, there was a and this is, you know, the comment about foreshadowing.

02:35:22.000 --> 02:35:27.000

It's not foreshadowing. But Bloom had to be thinking about.

02:35:27.000 --> 02:35:33.000

Picking up the mail because he's really thinking about that piece of paper that's in his hat.

02:35:33.000 --> 02:35:35.000

In the, in the, in the 4th chapter.

02:35:35.000 --> 02:35:42.000

In the earlier chapter. So he's got his mind on that piece of paper, and we're like, What's up. What's up with that piece of paper. Of course. Now we know right.

02:35:42.000 --> 02:35:55.000

And again, it isn't like he's planting stuff. It's just what, Joyce, it's what Bloom is experiencing and doing, and he has no reason to articulate it, because he's not articulating to himself. He's just is the is the piece of paper there.

02:35:55.000 --> 02:35:56.000

Right.

02:35:56.000 --> 02:35:57.000

And so.

02:35:57.000 --> 02:35:58.000

He goes and picks up.

02:35:58.000 --> 02:36:04.000

The any letters for me on page 72.

02:36:04.000 --> 02:36:17.000

While the Post Mistress a pigeonhole. He gazed at the recruiting poster with soldiers of all arms on parade, and held the tip of his baton against his nostrils. This I love, this.

02:36:17.000 --> 02:36:19.000

He held the like.

02:36:19.000 --> 02:36:20.000

Whereas you know.

02:36:20.000 --> 02:36:26.000

Like this. He's got the baton of paper, and he's like, Hmm, you know, like, in total, nonchalant right.

02:36:26.000 --> 02:36:29.000

I don't care what's in. I don't care if there's a letter for me.

02:36:29.000 --> 02:36:32.000

Right. He's kind of assuming there won't be.

02:36:32.000 --> 02:36:52.000

And then no answer went too far last time. Oh, wait no post. Mr. Handed him back through the grill his card with a letter. He thanked her and glanced rapidly at the typed envelope. Henry Flower, Esquire, which is his, his, his pen name, and that's the Post office address that he's using for her to write to him.

02:36:52.000 --> 02:36:57.000

And he doesn't get to the letter right away, and he doesn't necessarily

02:36:57.000 --> 02:37:00.000

skim it yet.

02:37:00.000 --> 02:37:01.000

Right.

02:37:01.000 --> 02:37:06.000

But he is saving that as we would do right with a letter that we really want to read. But.

02:37:06.000 --> 02:37:08.000

We kind of want to get the right moment.

02:37:08.000 --> 02:37:10.000

And so he's waiting for that.

02:37:10.000 --> 02:37:11.000

To happen.

02:37:11.000 --> 02:37:20.000

And there's all kinds of this MoD gone letter about taking them off O'Connell Street at night. It's just in. If you want to look that up. It's a very interesting.

02:37:20.000 --> 02:37:22.000

Back story about what's going on there.

02:37:22.000 --> 02:37:24.000

About soldiers.

02:37:24.000 --> 02:37:31.000

Red coats, British soldiers being a disgrace to our Irish capital, so he's always got his eye on politics, too.

02:37:31.000 --> 02:37:40.000

Even though Bloom is not especially political, he's going to be forced to be political in one key chapter of this book that's coming, which I won't.

02:37:40.000 --> 02:37:41.000

Ruined, right, now.

02:37:41.000 --> 02:37:47.000

But but Bloom is not a necessarily political man. Joyce.

02:37:47.000 --> 02:37:51.000

Wasn't, and he wasn't, which isn't kind of an interesting subject in itself.

02:37:51.000 --> 02:37:56.000

We're running at 9 0, 5. So I'm not gonna go too much longer.

02:37:56.000 --> 02:38:00.000

But are there questions, or comments, or.

02:38:00.000 --> 02:38:07.000

Things we wanna point out, I kinda wanna open it up to this chapter for people before we get to the carriage. And in the funeral.

02:38:07.000 --> 02:38:10.000

What struck you now that you, now that you know blue, really.

02:38:10.000 --> 02:38:15.000

You know, doing pretty well. What are you taking out of this chapter?

02:38:15.000 --> 02:38:21.000

5, which is basically just think of it as bloom around.

02:38:21.000 --> 02:38:23.000

Go and get a church.

02:38:23.000 --> 02:38:26.000

Kind of procrastinating.

02:38:26.000 --> 02:38:38.000

Wondering about stuff, but basically not having much of a destination, even though don't forget he's dressed in black. He's in mourning, and people are noting that as they talk to him.

02:38:38.000 --> 02:38:42.000

Yes.

02:38:42.000 --> 02:38:45.000

I get the sense that he was trying to kill time.

02:38:45.000 --> 02:38:47.000

And that he is a complex.

02:38:47.000 --> 02:38:58.000

Character that everybody speaks about his judic ethnicity. But it's not entirely clear to me that he is completely.

02:38:58.000 --> 02:38:59.000

Bought into.

02:38:59.000 --> 02:39:02.000

All of the good amount of being today.

02:39:02.000 --> 02:39:04.000

Oh, no, not at all. Not at all. Yeah.

02:39:04.000 --> 02:39:18.000

And and and it also walks us around and lets us see him and his, his situation and the community. So it allows him more expansive. Look at what's going on in in that world.

02:39:18.000 --> 02:39:23.000

Absolutely, and in there we have the 1st of many.

02:39:23.000 --> 02:39:34.000

Encounters with people that he meets on the street, and one of them is Mccoy. And this is just textbook how to like interact with somebody who do not want to talk to.

02:39:34.000 --> 02:39:40.000

This is. This is how to write it. Right Mccoy is, and Mccoy wants to show off about his wife.

02:39:40.000 --> 02:39:48.000

And and and notice that Bloom cannot cannot resist doing it, even though he wants to get the hell away from Mccoy.

02:39:48.000 --> 02:39:52.000

But Anne, what do you have about this chapter?

02:39:52.000 --> 02:39:58.000

Well, I mean going to his Judaism, I mean, there is.

02:39:58.000 --> 02:39:59.000

Yes.

02:39:59.000 --> 02:40:00.000

Advertisements about Palestine, you know, and.

02:40:00.000 --> 02:40:11.000

Monte Fiori, and like on page 61.

02:40:11.000 --> 02:40:12.000

Right.

02:40:12.000 --> 02:40:13.000

You know. There it's, you know, this is part of like the early Zionist movement, and you know, come to Palestine, and he's reading about this.

02:40:13.000 --> 02:40:15.000

And you know it's a shithole. I mean, it's.

02:40:15.000 --> 02:40:18.000

You know it's the gray sunken of the world like that's.

02:40:18.000 --> 02:40:21.000

That's the home that's offered to him.

02:40:21.000 --> 02:40:25.000

As a Jewish person, you know at this time in his mind.

02:40:25.000 --> 02:40:26.000

So.

02:40:26.000 --> 02:40:33.000

And it's not entirely clear that he's reading that as an invitation to himself, but absolutely what I what I what I think, what I think about this going back to 61 which.

02:40:33.000 --> 02:40:38.000

Which, you know we'll we'll come back to where we are, but is that he goes places in his mind.

02:40:38.000 --> 02:40:53.000

Like he actually imagines it. So he, you know he is that Odysseus.

02:40:53.000 --> 02:40:54.000

I mean it. It.

02:40:54.000 --> 02:40:55.000

Is that he's moving around a lot, and he imagines the orange groves, etc. So wherever it is, he goes to Turkey goes all kinds of places. But great great point on. And yeah, yeah.

02:40:55.000 --> 02:41:00.000

Yeah, I mean, like as Deasy, you know, says we don't let them in. We're not letting it into.

02:41:00.000 --> 02:41:01.000

Right.

02:41:01.000 --> 02:41:03.000

And so.

02:41:03.000 --> 02:41:10.000

You know, when I'm reading that, I'm like, Okay, well, this is this Jewish man's option.

02:41:10.000 --> 02:41:12.000

And.

02:41:12.000 --> 02:41:13.000

Right, right.

02:41:13.000 --> 02:41:14.000

Even though he's, you know, second generation, or whatever it is in Ireland, you know. That's his option.

02:41:14.000 --> 02:41:16.000

Yeah, and it's not going anywhere, I mean, but be.

02:41:16.000 --> 02:41:17.000

And he's not going. Yeah, it has nothing.

02:41:17.000 --> 02:41:19.000

But it isn't an accident that it's in here for sure it's not.

02:41:19.000 --> 02:41:20.000

Yeah.

02:41:20.000 --> 02:41:32.000

You know it. It may be an option as we see it.

02:41:32.000 --> 02:41:33.000

Yeah.

02:41:33.000 --> 02:41:38.000

But I'm not sure bloom is, you know. And certainly, Molly, it's probably not gonna give up her career to, you know, to build, to build a new country great. And thank you, Roger. What do you have for us?

02:41:38.000 --> 02:41:43.000

I'm so obsessed right now, and fascinated with the relationship.

02:41:43.000 --> 02:41:47.000

Between Steph and Steven and.

02:41:47.000 --> 02:41:48.000

Okay.

02:41:48.000 --> 02:41:50.000

Because it's been set up so blatantly.

02:41:50.000 --> 02:41:54.000

Answer, and what strikes me is that they're both wanderers.

02:41:54.000 --> 02:41:59.000

And one is wandering completely with a little external action.

02:41:59.000 --> 02:42:03.000

And the other is wondering, really, externally, with a little internal action.

02:42:03.000 --> 02:42:05.000

And they're.

02:42:05.000 --> 02:42:06.000

Disconnected.

02:42:06.000 --> 02:42:08.000

From.

02:42:08.000 --> 02:42:22.000

I've done very. I mean he's disconnected from his wife. He's disconnected from a letter that's not even his name, and so I just I wondering how they're tied together, and it will come to me as I.

02:42:22.000 --> 02:42:26.000

Tackle the 90% of the book in front of me.

02:42:26.000 --> 02:42:31.000

And and again, you know, but but just setting it up and.

02:42:31.000 --> 02:42:52.000

I mean, imagine you know again, no pedestals. No, this is the this whatever. It's like. Why the introduction of this new character into a book that we already started to read. I was already starting to get the rhythms of Stephen. And and I think you guys are many people pointing out that the you know, the kind of disparate natures. But but it it's another point.

02:42:52.000 --> 02:42:56.000

That there is a lot in common here.

02:42:56.000 --> 02:42:58.000

And this is one day.

02:42:58.000 --> 02:43:00.000

Where they are, out there.

02:43:00.000 --> 02:43:05.000

Both of them are out there, and they are both at this point. They don't know where they're going.

02:43:05.000 --> 02:43:07.000

They don't know where they're going.

02:43:07.000 --> 02:43:10.000

And that's all we know, so far.

02:43:10.000 --> 02:43:12.000

And again, it's like, just, you know.

02:43:12.000 --> 02:43:14.000

It's a big city.

02:43:14.000 --> 02:43:19.000

Right. And so there's a lot to see and do, and there's a lot that can happen to you.

02:43:19.000 --> 02:43:20.000

Right.

02:43:20.000 --> 02:43:22.000

As you go about your day.

02:43:22.000 --> 02:43:35.000

I mean now that I live in a town of 3,000, I read this book, and I so hunger for Chicago, you know, and where I'm

from, and sort of, you know. Walk into, you know, where all you had to do is walk the streets.

02:43:35.000 --> 02:43:48.000

To kill time and have a day, but I can't do that. I mean, I go from Dan and wits this the general store, and and I, you know, and I and I go to the Public Library, and I go to the fire station, and I go to the school.

02:43:48.000 --> 02:43:49.000

Right.

02:43:49.000 --> 02:43:59.000

So here it's like there is this ability, and that's the celebration here. But that's that's reason that Roger, he can hold this off is because there's so much.

02:43:59.000 --> 02:44:00.000

To tell us.

02:44:00.000 --> 02:44:10.000

And that's the you know, Joyce said famously. You know I want this book to be to be read in 100 years, so you could literally rebuild if it was destroyed.

02:44:10.000 --> 02:44:12.000

I'm paraphrasing.

02:44:12.000 --> 02:44:22.000

But but basically he, you know, he had that kind of uber. He, you know, hubris that he thought that that was possible right. But it's kind of fun to imagine that you could actually.

02:44:22.000 --> 02:44:25.000

Almost rebuild the city. From the details of this book.

02:44:25.000 --> 02:44:33.000

I do want to get to some of the specifics of this particular chapter, and then I'm gonna let you all.

02:44:33.000 --> 02:44:35.000

In your breakout rooms.

02:44:35.000 --> 02:44:37.000

But I saw him, but it went away.

02:44:37.000 --> 02:44:39.000

But.

02:44:39.000 --> 02:44:42.000

Is it? Does anyone wanna.

02:44:42.000 --> 02:44:45.000

Point me to a particular moment.

02:44:45.000 --> 02:44:54.000

Before we get to Martin and his still cat, and there's so much delightful stuff in the church which we've talked about.

02:44:54.000 --> 02:44:59.000

And there's so many places that I could go, but I always.

02:44:59.000 --> 02:45:08.000

For me and Paul. I'll get you one moment, thank you, though, cause I saw you. You disappeared for a moment, but I wanna just go back to our drowned person on page 70.

02:45:08.000 --> 02:45:10.000

3.

02:45:10.000 --> 02:45:11.000

Page 73.

02:45:11.000 --> 02:45:13.000

This is the

02:45:13.000 --> 02:45:16.000

Wait. I just lost it.

02:45:16.000 --> 02:45:19.000

Did I lose it? I think my page flipped.

02:45:19.000 --> 02:45:27.000

Anyway. Well, let's go to Paul. Go ahead, Paul. I'll find where I was looking at.

02:45:27.000 --> 02:45:31.000

Go ahead, Paul.

02:45:31.000 --> 02:45:34.000

Sorry I'm muted. I'm muted. Can you hear me?

02:45:34.000 --> 02:45:35.000

Okay.

02:45:35.000 --> 02:45:36.000

Yeah. And I found it. But all good. Yeah, go ahead.

02:45:36.000 --> 02:45:37.000

Yeah, I've I've.

02:45:37.000 --> 02:45:39.000

Just a quick question.

02:45:39.000 --> 02:45:41.000

Going back to the key thing with.

02:45:41.000 --> 02:45:42.000

Yes.

02:45:42.000 --> 02:45:44.000

With blue.

02:45:44.000 --> 02:45:48.000

He also put a potato in his pocket. And you were, gonna tell us about this potato.

02:45:48.000 --> 02:45:51.000

And I'm curious about why he's carrying around.

02:45:51.000 --> 02:45:52.000

A damp.

02:45:52.000 --> 02:45:53.000

Potato.

02:45:53.000 --> 02:45:56.000

That hasn't left me all night.

02:45:56.000 --> 02:45:59.000

So.

02:45:59.000 --> 02:46:00.000

Oh, okay, alright. Then I can live with that.

02:46:00.000 --> 02:46:03.000

We do not know yet. Let's put it that way, and I don't wanna give anything away. It's not any special secret.

02:46:03.000 --> 02:46:13.000

But but we will find out more about that potato, and it's going to, as you know, because we did read this, it's going to get in the way of how he's sitting, I believe, or the soap does. Anyway.

02:46:13.000 --> 02:46:14.000

Oh, the soap does.

02:46:14.000 --> 02:46:15.000

The soap does. Yeah, the soap does.

02:46:15.000 --> 02:46:23.000

Yeah, yeah, he's carrying a lot of stuff. He's carrying a lot of stuff around. But potato. It will emerge fairly soon.

02:46:23.000 --> 02:46:28.000

That the potato actually belong to his mother, and it's sort of a good luck charm.

02:46:28.000 --> 02:46:29.000

And so, but.

02:46:29.000 --> 02:46:30.000

Oh, okay.

02:46:30.000 --> 02:46:31.000

Got it.

02:46:31.000 --> 02:46:39.000

It it. It moves throughout the book, and I I believe it. It may have an appearance in the famous chapter in *Nighttime*, which will hold.

02:46:39.000 --> 02:46:43.000

So this isn't a cultural thing. It's just an individual thing.

02:46:43.000 --> 02:46:45.000

At the moment is.

02:46:45.000 --> 02:46:53.000

Okay. Eyes.

02:46:53.000 --> 02:46:54.000

Yeah.

02:46:54.000 --> 02:47:00.000

It may well be we could look it up, but I read it. I read it as an individual thing that had to do with his mother. But I think potatoes mean a lot in Irish culture, and so there is much. If you looked up Joyce potato *Ulysses*, you'd find a lot. Maybe we could. We could.

02:47:00.000 --> 02:47:05.000

Next time. I know I've done that. I know I've done that in the past. But

02:47:05.000 --> 02:47:14.000

But but it is just. You know he has the potato, but not the key, is to just go back to that. And also, you know there's all these kinds of fun things that will.

02:47:14.000 --> 02:47:15.000

Emerge.

02:47:15.000 --> 02:47:23.000

Throughout the book. The potatoes, one keys are another. Right. Remember that. That. steven gives up his key.

02:47:23.000 --> 02:47:26.000

To, to, you know, to to.

02:47:26.000 --> 02:47:27.000

To buck.

02:47:27.000 --> 02:47:29.000

And

02:47:29.000 --> 02:47:33.000

You'll notice that he does not ever go back for the key.

02:47:33.000 --> 02:47:36.000

In the bedroom right.

02:47:36.000 --> 02:47:38.000

So he does not have his key.

02:47:38.000 --> 02:47:39.000

Just.

02:47:39.000 --> 02:47:42.000

You know that? Because that's what's here.

02:47:42.000 --> 02:47:54.000

Joyce's Bloom does not have his key, and keys will come up, because, he's he's an advertising person, and he has to make a an advertisement for a guy named Keys. So there's lots of funny as with keys.

02:47:54.000 --> 02:47:56.000

There's also

02:47:56.000 --> 02:48:14.000

And this is in this chapter, when he talks to bantamions about the throwaway and bantamions, seems to have some weird reaction to the fact that he's throwing away the paper. There's a lot of jokes there. Because bantam lines seems to be thinking that he has. He's giving him some gambling tip.

02:48:14.000 --> 02:48:25.000

That will come out throughout the book. And again, I'm not giving it away. But I want to get back to that. Page 73 where my point was. But I do wanna pause a little bit, and I'm gonna take one more minute.

02:48:25.000 --> 02:48:27.000

To talk about Mccoy.

02:48:27.000 --> 02:48:38.000

In this in this scene, and could someone read it for me from the top? My missus has just got an engagement. At least it's not settled yet all the way to the bottom of the page, and then we're gonna be out.

02:48:38.000 --> 02:48:44.000

Few thoughts, and then we'll be done for tonight.

02:48:44.000 --> 02:48:47.000

Anybody anybody still.

02:48:47.000 --> 02:48:49.000

Rare, and to read.

02:48:49.000 --> 02:48:50.000

Alrighty!

02:48:50.000 --> 02:48:53.000

Ann. No go, Catherine, thank you.

02:48:53.000 --> 02:48:57.000

My missus has just gotten engagement least, it's not settled yet.

02:48:57.000 --> 02:48:59.000

Police tech again.

02:48:59.000 --> 02:49:13.000

By the way, no harm. I'm off that. Thanks. Mr Bloom turned his large eyes with the unhasty friendliness. My wife, too, he said. She's going to sing at a swagger affair in the Ulster hallfest on the 25.th

02:49:13.000 --> 02:49:15.000

That's so, Mccoy said.

02:49:15.000 --> 02:49:19.000

Glad to hear that old man who's getting it up.

02:49:19.000 --> 02:49:20.000

This is.

02:49:20.000 --> 02:49:24.000

Hmm! This is Marion. Bloom not up yet.

02:49:24.000 --> 02:49:27.000

Queen was in her bedroom, eating bread and.

02:49:27.000 --> 02:49:31.000

Notebook, blackened court laid along her thigh by sevens.

02:49:31.000 --> 02:49:34.000

Dark lady and fair man.

02:49:34.000 --> 02:49:36.000

Cat, Furry, Blackball.

02:49:36.000 --> 02:49:41.000

Torn strip of envelope loves old sweet song, comes, loves old.

02:49:41.000 --> 02:49:46.000

It's a kind of a tour, don't you see, Mr Bloom saidfully. Sweet song.

02:49:46.000 --> 02:49:48.000

There's a committee formed.

02:49:48.000 --> 02:49:50.000

Part, shares and part profits.

02:49:50.000 --> 02:49:52.000

Mccoy nodded his mustache so.

02:49:52.000 --> 02:49:55.000

I love that. He's picking his mustache. Wonderful.

02:49:55.000 --> 02:49:57.000

Sorry go ahead.

02:49:57.000 --> 02:49:59.000

Oh, well, he said, that's good news.

02:49:59.000 --> 02:50:06.000

He moved to go. Well, glad to see you looking fit, he said. Meet you knocking around? Yes, Miss Bloom, said.

02:50:06.000 --> 02:50:08.000

Tell you what Mccoy said.

02:50:08.000 --> 02:50:11.000

You might put down my name at the funeral. Will you.

02:50:11.000 --> 02:50:13.000

I'd like to go, but I might be able. You see.

02:50:13.000 --> 02:50:20.000

There's a drowning case. It's Sandy Cove may turn up, and then the coroner myself would have to go down there if the bodies found.

02:50:20.000 --> 02:50:24.000

You just shove in my name. If I'm not there, will you.

02:50:24.000 --> 02:50:28.000

I'll do that, Mr Bloom said, moving to get off. That'll be all right.

02:50:28.000 --> 02:50:42.000

And just on the next page. Right, said Bruntley. Thanks, old man, I'd go, if I possibly could, to poor Patty's funeral, which he has earlier in this conversation, actually narrated Paddy's Patty's demise.

02:50:42.000 --> 02:50:49.000

So Corey knows all about it. Last thing he wants to do is go to Patty's funeral, but as long as he's running a bloom.

02:50:49.000 --> 02:50:55.000

Hey? Could you put my name down the register? And also in this case it's gonna make it in the paper.

02:50:55.000 --> 02:50:59.000

It's going to make it in the newspaper. So you know, it gets a little credit right.

02:50:59.000 --> 02:51:07.000

It's wonderful! And you all know you all have friends or acquaintances that are Mccoy.

02:51:07.000 --> 02:51:09.000

Do we not.

02:51:09.000 --> 02:51:11.000

Think of your Mccoys.

02:51:11.000 --> 02:51:14.000

In. In Joyce's case he names them by name.

02:51:14.000 --> 02:51:30.000

Imagine these, like the copyright, or whatever the the libel suits that might have faced him if he included everybody's name today. But I believe Mccoy was somebody like this as well as a lot of the names are real in the book throughout the book.

02:51:30.000 --> 02:51:41.000

But I wanted to point out one thing that I noticed when Katherine was reading. And that's a wonderful thing about rereading this stuff, especially when you hear it from someone else reading it, and you could just follow along and listen.

02:51:41.000 --> 02:51:42.000

But.

02:51:42.000 --> 02:51:46.000

Mrs. Marion Bloom, not up yet. Queen was in her bedroom.

02:51:46.000 --> 02:51:49.000

Eating bread and no book.

02:51:49.000 --> 02:51:58.000

Blackened court cards laid along her. 7 s. Dark lady and fair man, cat, furry black ball. This isn't.

02:51:58.000 --> 02:52:01.000

What we've come to understand and read.

02:52:01.000 --> 02:52:06.000

As the interior monologue. This is almost performative, or almost like.

02:52:06.000 --> 02:52:12.000

Like almost skimming the scene like he was skimming the letters in a way.

02:52:12.000 --> 02:52:14.000

You know this is an odd.

02:52:14.000 --> 02:52:20.000

Paragraph, and so don't get lulled into the notion that you kind of figured out how to read it.

02:52:20.000 --> 02:52:23.000

Because Joyce is always gonna change stylistically.

02:52:23.000 --> 02:52:25.000

Even within. I mean, he's.

02:52:25.000 --> 02:52:29.000

Massive changes of style within certain chapters.

02:52:29.000 --> 02:52:32.000

But I would.

02:52:32.000 --> 02:52:41.000

Just pause it that please be aware of changes in styles that happen even within chapters where you think you've kind of. I've got this.

02:52:41.000 --> 02:52:51.000

And I wanna leave you with one last thing, and that is I am gonna jump to the funeral scene, which we will pick up next time, so I'm a little bit behind. But I knew it would happen.

02:52:51.000 --> 02:52:54.000

And this is something Laura and I were talking about before we came on today.

02:52:54.000 --> 02:52:57.000

But there is a moment towards the.

02:52:57.000 --> 02:53:00.000

Back end at the end of the funeral scene.

02:53:00.000 --> 02:53:01.000

Where.

02:53:01.000 --> 02:53:04.000

Martin Cunningham.

02:53:04.000 --> 02:53:07.000

Speaks to. I believe it's Mr. Powers. I think.

02:53:07.000 --> 02:53:14.000

And and basically tells him what you already know, which is that Bloom's father committed suicide.

02:53:14.000 --> 02:53:17.000

And they were talking about suicide.

02:53:17.000 --> 02:53:19.000

In the carriage.

02:53:19.000 --> 02:53:26.000

And we will discuss that next time. And Rudolph's suicide is is another one of those.

02:53:26.000 --> 02:53:27.000

That.

02:53:27.000 --> 02:53:32.000

That that drags bloom down as he walks around the city.

02:53:32.000 --> 02:53:38.000

But why I'm pointing this out is that stylistically, is something that Laura pointed out earlier today.

02:53:38.000 --> 02:53:39.000

Is, that.

02:53:39.000 --> 02:53:41.000

In that.

02:53:41.000 --> 02:53:45.000

Seen in the funeral scene. We are with bloom throughout.

02:53:45.000 --> 02:53:52.000

But in that moment Bloom has dropped away. He's joined the crowd of of men who have moved ahead.

02:53:52.000 --> 02:53:54.000

It seems.

02:53:54.000 --> 02:53:55.000

And 2 other men.

02:53:55.000 --> 02:54:01.000

Or having a private conversation that bloom is not privy to. But we are.

02:54:01.000 --> 02:54:04.000

That is inconsistent.

02:54:04.000 --> 02:54:05.000

With.

02:54:05.000 --> 02:54:06.000

The way in which.

02:54:06.000 --> 02:54:08.000

Joyce sets up that.

02:54:08.000 --> 02:54:10.000

That chapter.

02:54:10.000 --> 02:54:12.000

And I say, inconsistent with great.

02:54:12.000 --> 02:54:15.000

You know praise. I don't say it as a criticism.

02:54:15.000 --> 02:54:19.000

But he's willing to do that. He's willing to do anything.

02:54:19.000 --> 02:54:28.000

And so don't get lulled in thinking that you kinda got it and don't get lulled. If you think this is your 9 time reading it that you've got that you've got this.

02:54:28.000 --> 02:54:34.000

Because there's so I mean, that's why we do this. That's why we reread it. But again, you can't reread it unless you read the 1st time.

02:54:34.000 --> 02:54:36.000

That's my mantra. Remember.

02:54:36.000 --> 02:54:41.000

Is that just be keeping in mind that there's so much throughout.

02:54:41.000 --> 02:54:44.000

Each scene, each moment that you can. You can.

02:54:44.000 --> 02:54:48.000

Never kind of rest easy. There's so much more to see.

02:54:48.000 --> 02:54:52.000

So I think I'll leave you with that if I may.

02:54:52.000 --> 02:54:53.000

And and and I'll.

02:54:53.000 --> 02:55:03.000

I'll I'll I'll come on on Thursday and give a little bit indication about the newspaper scene, which is kind of wacky. The last scene you wrote for this book.

02:55:03.000 --> 02:55:06.000

In some ways it doesn't fit some ways. It does.

02:55:06.000 --> 02:55:08.000

Lotwise, it's important.

02:55:08.000 --> 02:55:09.000

We'll get to that.

02:55:09.000 --> 02:55:18.000

But I really wanna linger in the funeral scene. Next time, and and I'll do that while still moving ahead.

02:55:18.000 --> 02:55:19.000

So please.

02:55:19.000 --> 02:55:25.000

To continue with the schedule, as is because I will keep trying to catch up with it.

02:55:25.000 --> 02:55:33.000

But we built it in. We built in that extra day because we knew this would happen right.

02:55:33.000 --> 02:55:34.000

Right.

02:55:34.000 --> 02:55:36.000

Right, Hunter. Okay, I've gone long way too long tonight, but I'm having so much fun now I'm gonna go find my dog.

02:55:36.000 --> 02:55:39.000

And find the campsite in the dark.

02:55:39.000 --> 02:55:44.000

And and I'll see you all on Sunday.

02:55:44.000 --> 02:55:45.000

See ya.

02:55:45.000 --> 02:55:46.000

Wonderful Peter.

02:55:46.000 --> 02:55:47.000

Thank you. Thanks! Everybody.

02:55:47.000 --> 02:55:48.000

Just wonderful.

02:55:48.000 --> 02:55:50.000

Feel free to hang out in the virtual, as is.

02:55:50.000 --> 02:55:51.000

Thanks. Peter.

02:55:51.000 --> 02:55:57.000

Yeah, look forward to. I know Laura's looking forward, and I love hearing about what's going on. When you guys.

02:55:57.000 --> 02:55:59.000

I have your time to talk so. Thank you.

02:55:59.000 --> 02:56:08.000

Bye, everybody!