

00:30:18.000 --> 00:30:22.000

Hi! All!

00:30:22.000 --> 00:30:27.000

Welcome!

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Just giving it.

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Few more, seconds.

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Make sure we have everybody in the room.

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It wants to be here right when we start.

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Lisa is.

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Not able to be here today. So.

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I am going to do our introduction.

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I am.

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Just have a few businessy items.

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First, st I want to thank everyone.

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Or managing to make it this far into the book.

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Encourage you to keep going.

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I want to say that if you aren't quite caught up, that's okay.

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We'll all get there together.

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Maybe not at the same time, and, as you know, the recordings of these sessions.

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Go up on headquarters the day after the session.

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Usually those recordings and the headquarters stay up for about 30 days following the last session. But given the nature of this course, and the book.

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We'll be keeping the headquarters.

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Available for at least 60 days after the last section.

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Session, so you'll have at least until early December.

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To re-watch these recordings, if not longer.

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I hope that we can help assuage any concerns, because we do all operate at different paces.

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I'm an extremely slow reader. Personally.

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And that is totally okay. Life happens as well.

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And different people will have different weeks when they can fit in a lot of reading, or very little. Again, we'll get there together.

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At last a little piece of housekeeping is again for the sake of expediency. We're going to do what we did last week, where we ask you to keep the chat minimal for the 1st half.

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I'm focused on, or the 1st part and focus on discussion.

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If you have questions, please continue to put them in the chat. We're tracking them.

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And for this, in trying to get to all of them as best we can for this 1st half we want to learn it.

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When that potential distractions.

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And then in the second half you can feel free to make use of the chat as you'd like.

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Also, as we move through the next session.

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Next few sessions we might not always get to again everyone who has their hand raised, or all of the questions.

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Or be able to include every.

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Thing to the degree that.

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Everyone who has something to add to the degree that we would like. We wish, you know, we.

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We could. But we have to get through the text 1st and foremost. So as a reminder, there are the virtual house discussion groups that meet Andly after this session. There are a ton of fun and really interesting where they end up going. I've I've been enjoying them a lot.

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And also they're the virtual house meetings on Saturdays at 10 Am. Pacific time.

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So if there you feel that are left unset and really want to talk about please.

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Attendees. Those are great places to say them

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Okay. With that I'm pleased to welcome Peter for Part 4.

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Of a warm, full, blooded life.

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Thanks, Laura. Can everybody hear me?

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Okay. I'm

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I'm in my podcasting studio, otherwise known as my closet.

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And

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So this, yeah. So if you can all hear me right?

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Good. I always feel like.

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I start out in the void, you know, like I'm kinda like, and I have to figure out how not to look at myself, which I know how to do now.

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Great. Okay.

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So couple of preliminary things before we start.

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I've been asked, and I think this is a good request is to try and get us a little bit up to date, while at the same time acknowledging what Laura said, which is that.

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You know this is.

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A book that that takes a great deal of time.

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And a great deal of attention.

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And, as I said, as I've already said many times, slow reading is really the only I I think the only way to truly enjoy it.

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You're not reading this for information.

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You know we're not reading this as a biography of Shakespeare, right? Or or you know.

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So enjoy it, and and if I, if we get too far ahead, you know, catch up when you have a chance.  
But

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These are the chapters where we.

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I want to quote ed, who says, because this is this is where this is relevant. Now the progress of Ulysses was for its author the progress of a sandblast.

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His audacity increasing with every chapter.

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Right. And so you can see that audacity increasing and it's gonna continue to increase. He's gonna try and one up himself, which again.

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Raises the question of you know. How much was he keeping the reader in mind.

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And and and how much was he sort of almost competing with himself.

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To, you know, to to reinvent and and reinvent and reinvent.

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And and is that sometimes at the expense of the characters themselves? And what's going on?  
The characters we've come to love.

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I think it is, but I still think that somehow.

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Especially Bloom, but also Steven and and yes, Molly, too.

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And blazes, and all the people we've really come to know. At this point.

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They sort of fight their way, in my view. They fight their way through.

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The the the you know, the audacity of his technique.

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And they are actually, truly.

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Full blooded characters.

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That's my argument, and and that's somehow they transcend.

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Even.

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The author's best efforts to.

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To almost make that irrelevant. The characterizations right.

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They're so good that they're better than he is. That's that's what I think.

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A couple of things, and this is just purely for fun, and I'm gonna get right to it. But I can't resist.  
This is the latest. This is Joyce in the News. This is in the Irish Times.

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Irish times 2 articles about.

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On June 28.th

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2,024. The Irish Times. 2 articles about quote inappropriate behavior, and quote.

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Accusations of misogyny and harassment in the community of James Joyce.

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These articles paint a thoroughly, and this is actually referring to the.

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Iris Times articles. But this is a petition.

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That I found online that is going around to sort of call the articles into question. But you can check it out because there's a major controversy in.

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The world of James Joyce.

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The articles in question quoted a small number of academics, including those known as the originators of a safety campaign inspired by the Me. Too movement this campaign, though originally well intentioned. This is the.

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This is the petitioners talking.

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Has ribbon apart. What had traditionally been exceptionally welcoming and nurturing international community.

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Since 2,018, a section of the Joyce world has generated rumors that it resulted in the vilification of a number of fellow joyans for offenses, always nebulously, nebulously whispered about, but never openly declared.

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And apparently it centers around a man named Sen, who's now 96 years old.

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Who was accused of various.

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Improprieties, and and worse.

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I believe he's still alive, or maybe he passed away. I'm not sure, anyway, just an interesting thing, just like, you know the world of joy. Just take on, obviously a huge world of its own. And this has been a apparently a major rift in the in the in that world.

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Just just something that's out there.

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Check it out if you're interested.

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Is bloom sentimental. I think he is. I think a lot of people are. I don't think there's any crime in being sentimental.

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You know. I think one of the things that.

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You know he's he's many other things, though he's he's I mean, if if you, if you define sentimentality as I think Steven actually does at 1 point.

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And somehow, like.

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You know, getting something without the pain of actually doing it.

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Right then. Fair enough. Okay? Then he's not sentimental.

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Under Stevens, under Stevens.

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Definition of that. So you know, I I agree with the thoughts that that we can't just label him.

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With such an easy label as as sentimental, but he certainly has his moments, and the moment of them, sharing the cake from their mouth to mouth is, you know, is beautiful, but also, you know, you could argue a sentimental, but I wasn't trying to denigrate blue in any way. I've come to love him in the years that I've been reading about him and reading.

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Speaking of reading about him one last thing before we get into it. There was a question about Mr. Hunter.

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As I said, I think when I when I introduced the idea of Mr. Hunter, I.

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The man that supposedly bloom. I mean that Joyce modeled bloom on.

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The one story, and it originates at least as far as I can tell, in the in the J. In the Richard Elementary, which is right here. And Ellman says this. He says.

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He was taken home that night, if it, if if Dublin report can be trusted.

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There's a footnote on that, so I'll look at that later.

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So apparently, if Dublin report can be trusted. There was another aspect of the fracking became important. Joyce was said to have been dusted off and taken home by a man named Alfred Hunter. In what Ulysses.

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Would call orthodox Samaritan.

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Hunters. We hunter was rumored to be Jewish, and to have an unfaithful wife.

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etc. So it goes on from there.

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But.

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In Peter Costello's biography, which came out much later than completely discounts this.

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Hunter didn't exist, hit another name, or maybe he did exist. Name was Hunter. Wasn't Jewish.

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And no one knew anything about his relationship with his wife.

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But he was a friend of.

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Costello argues that he was a friend of Joyce's father, who Joyce met at a funeral.

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So.

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It gets, it gets more complicated because an even more recent biography. And this one I really enjoyed. He goes back to the original hunter story and claims it's true. So.

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What do you know? That's it. There's something, too, I think.

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The idea that Hunter, that boom was based on a real person. Why do we? Why do I say that? Because so many of these characters were right. There! There's not that many people in this book that are not based on someone else, which is, you know, not uncommon for fiction writers, of course.

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One other.

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I do want to talk just a tiny bit about Shelby's question, which I mentioned last time.

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Wondering what you think about the density of illusions and difficulty from the perspective of contemporary craft.

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And literary trends, which seems to argue for writing to be as accessible as possible.

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It's just an interesting thing to raise. I don't think I can answer it. Possibly.

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You know I don't. I don't know necessarily. But Joyce, obviously.

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Aired on the side of the fact that he wanted to.

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Have a narrative that that that was, I think, accessible to any reader, while at the same time, having all these extra layers right.

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And I think he was designing a book, in my view, to be reread.

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To be enjoyed on its 1st time, but also then to be enjoyed and enjoyed and enjoyed.

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I also feel like he was writing for the most local audience possible.

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Right, and that.

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Is is Dubliners who are around in roughly 1,01040 whatever they would recognize all of this. And now and of course a Dubliner today would recognize a ton of it, which is why.

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People in Dublin have so much fun with Blooms day, and have so much fun with like selling Joyce now is because it is. It's a it's a wondrous thing to be able to do to pick up this book and have all that familiarity, even if it's distant.

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So, but you know I think it goes back for me to the old kind of.

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Is this a saw? I don't know if it is or not, but the idea of you know all politics is local, you know all literature is local.

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Check off, said would say something like he could not imagine, because in in check off lifetime he was translated into English. He was, he became, very popular.

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And check. I was surprised. He's like, what do people? What do people in in London.

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Want to read about these provincial Russians for.

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You know. And so I think that that's you know. The more you know your people, the more people from Dubuque are gonna love this book. That's what I think.

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So but it doesn't answer Shelby's question, but I think it's just something to raise maybe we can circle back to it, or if Shelby wants to speak to it at some point.

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We could. Here's what I'm gonna do tonight. 7, 13. Here's what I'm gonna do. I wanna just talk about Shakespeare. And can I do it in 1011 min.

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I don't know I'm gonna try. But there is some wonderful stuff in here for sure. There always is. There's direct relationship between this chapter, and Ulysses, and the Odyssey.

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Character, you know, Dcis, and the book is more linked than ever. It's very, almost transparent. There is. This is the 1st meeting.

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Or the 1st time that sort of Stephen becomes more aware that bloom is circling around him. He's warned by Mulligan right.

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That this this guy, and it's kind of weird. And he makes this almost suggestive.

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You know that Bloom is kind of stalking him.

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Maybe sexually. You know, Mullins, up to what Mulligan does is stir up trouble right.

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So. It's a pivotal chapter. For that reason.

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It's also one that you know. I mentioned alone.

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You know, in Chapter 3, which is, which is, you know, we really get a sense of him.

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Steven teaching, and you know, at work and chapter 2.

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But now Stephen, with his buddies, or with his sort of frenemies, let's say right.

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And he gets to, you know, he gets to finally, uncork that theory about Shakespeare, which is basically.

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Fairly simple. The ghost of Hamlet is hamlet is really is really Hamlet himself.

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Right. It's really Shakespeare himself. The ghost of Hamlet is that that Hamlet wasn't Shakespeare.

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The ghost with Shakespeare.

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That he was writing from perspective of a wronged.

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Father. Who was he wronged by? He was wronged by one of his brothers, or maybe even both.

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Right? And who is he also wronged by.

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He was wrong by his wife, Anne Hathaway.

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Now, what do we also know? What does Steven also go on about? And everybody knows this. And then, every you know, this is just basic.

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Shakespeare. Knowledge is he spent.

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Many, many, many years away from his wife while she was at home, and he was in London, you know, becoming Shakespeare right? And so the questions become. And I'm gonna point out a few page numbers. And there's some really key stuff. And then where I swear we're gonna move on.

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But I wanna just look at page 187.

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Really quickly

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No, yeah, no sorry one is. There's a couple just quick.

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Things and fun things to think about and look for. But I'm not gonna stop here.

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But for those interested, you know. Did Joyce think about American literature? He did. He mentions Whitman. At least twice in this book, and Whitman is, is here on page 187.

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Between the Saxon smile and the Yankee yop.

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The devil and the deep sea.

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But anyway goes on, and it's also above. There is a reference. And I particularly interested Joyce's view of the Boer war, because I'm interested in Southern Africa. So there's lots of reference to the Boer war going on around this swirling around this book.

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And you know, when, when just quickly on the Boer war, it was the British forces fighting the Afrikaans.

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Forces the Boers in South Africa for control of South Africa.

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Basically, you know, 2 white colonial.

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I mean you. It's hard to really add for Connors quite as a colonial power, but they were certainly colonists, for sure, fighting each other for control of South Africa.

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What's interesting from the Irish point of view is, what do they come down? Any enemy of my enemy is my friend right? And so there's a sympathy for the boards, and there was also a great deal.

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And you know you again. You can look this up, read about, or watch, break. But there was a great deal of violence, and a great deal. The concentration camp that's actually mentioned on a 187 is something that the British maintained.

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Around then. So Steven and Joyce know all about this, and it's swirling in the air. You know what the atrocities that the English are committing in South Africa were relevant in Ireland.

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For obvious reasons. Right? So just keep just just.

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The idea that that Joyce wasn't political is kind of a misnomer.

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But he was interested in how other people talked about politics and dealt with politics, and that was something, I think, that he was fascinated by his own political opinions. I've got a quote from his brother Stanislaus, which I can share with you at some point about that. He said that he was something ineffective. He was a very indifferent Socialist, which is, you can't really. How can you be in a different Socialist? Right? So anyway. Moving on, though.

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To the actual substance of the chapter.

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And and again, you know, it's it's extremely hard to follow. At times I find I find these guys.

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Annoying at times, but also I find a great deal of delight in a lot of the

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In the in, in the crux of the argument that they're having. And so I'm looking particularly at page 189 at the top.

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Is it possible that the player, Shakespeare, a ghost by absence, and in the vesture of Barrett Denmark a ghost by death.

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Speaking his own words to his own son's name.

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Had Hamnet, Shakespeare, and of course.

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Shakespeare had a son gets confusing. His name was Hamnet.

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Is a recent novel, I think. I forget.

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It's somewhere in my house. My wife is reading it. But Hamnet was Shakespeare's son, died.

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And so hamlet, hamlet, right.

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Is it possible? I want to know that he did not draw or foresee the logical conclusion of these premises?

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You are the dispossessed son.

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I am the murdered father. Your mother is the guilty queen, and Shakespeare, born.

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And Hathaway.

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Right and the the poet in the room. We got librarians and poets and.

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A lot of people going around. And there's actually earlier, there's even a a Joyce kind of sticks in the idea of like our young Irish have not quite reached the level of anything that Shakespeare.

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Produced right. It's almost like he's going himself on right. And you know, is Joyce.



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As great as Shakespeare. I mean, we can have that discussion.

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It would be a ridiculous discussion to have, but I mean Joyce put his name up there, didn't he? Maybe got close.

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So I'll take question in one in one moment. Just staying on 1, 89.

00:51:09.000 --> 00:51:21.000

And this is what the poet in the room says. But this prying into the family life of a great man, Russell began impatiently, so there's your crux, is it even relevant.

00:51:21.000 --> 00:51:25.000

Whether or not, you know, Shakespeare had a problem with his wife.

00:51:25.000 --> 00:51:28.000

What's the what's the point of even.

00:51:28.000 --> 00:51:33.000

Getting into this, Russell says, and Stephen's response is.

00:51:33.000 --> 00:51:37.000

Everything about Shakespeare's life went into the place themselves.

00:51:37.000 --> 00:51:40.000

That's his argument. And what's what's.

00:51:40.000 --> 00:51:44.000

What's hard here is that we don't know a whole lot about Shakespeare. We still don't.

00:51:44.000 --> 00:51:49.000

Right. And so Steven didn't either. So he's kind of going on what we do know.

00:51:49.000 --> 00:51:59.000

And one of the things we do know is that Shakespeare gave in his will. He gave Anne Hathaway his, not his 1st best bed, but his second to best bed.

00:51:59.000 --> 00:52:05.000

Scholars have been fighting about this for years. What this means, and again, something you can chase down if you're interested.

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

But it's doesn't sound great to me.

00:52:08.000 --> 00:52:14.000

Right doesn't sound like the the like. They had such a wonderful relationship. And yet.

00:52:14.000 --> 00:52:23.000

And yet there's moments in in this chapter when Stephen kind of says like, look she was there. She bores children, and she was there when he died.

00:52:23.000 --> 00:52:26.000

And she was very much a part of him.

00:52:26.000 --> 00:52:38.000

And and you know, maybe she did have an affair with both his brothers or one of them. I don't know, but all of that is fodder. And and I, you know it's just an interesting thing to it's an interesting detour arguably in the book.

00:52:38.000 --> 00:52:40.000

But it also.

00:52:40.000 --> 00:52:44.000

Track thematically with some of the issues going on right.

00:52:44.000 --> 00:52:53.000

People being upset about other people about, you know about their wives committing adultery. Right? That is the crux. I mean. That is what bloom. Why is circling the city.

00:52:53.000 --> 00:52:55.000

Right, and not going home.

00:52:55.000 --> 00:52:57.000

Right. So you know.

00:52:57.000 --> 00:53:05.000

Shakespeare didn't come home. Why didn't he come home? Maybe that was why what kept him away so long? All that sort of implicit in in the

00:53:05.000 --> 00:53:15.000

In in the discussion this chapter. I'll point out a couple more page numbers, and then I swear we're gonna move on. But I wanna take Neil's comment.

00:53:15.000 --> 00:53:18.000

I just. I'm.

00:53:18.000 --> 00:53:21.000

This book is just beginning to.

00:53:21.000 --> 00:53:23.000

Open up for me, and

00:53:23.000 --> 00:53:24.000

Hey!

00:53:24.000 --> 00:53:28.000

And one of the things that I just wanted to mention is, you know, there was a

00:53:28.000 --> 00:53:36.000

A little sort of a almost, it seemed at 1st like a joke or a pun where he's he describes.

00:53:36.000 --> 00:53:39.000

Poached eyes on ghost.

00:53:39.000 --> 00:53:41.000

And

00:53:41.000 --> 00:53:49.000

But I that has really stuck with me because it just seems to me in this section that you're talking about.

00:53:49.000 --> 00:53:58.000

2. This idea about whether what reality lies, whether it lies in this

00:53:58.000 --> 00:54:02.000

Day to day and visceral experience

00:54:02.000 --> 00:54:07.000

Of the body, or whether it lies in the world of ideas.

00:54:07.000 --> 00:54:11.000

Seems to be so such a.

00:54:11.000 --> 00:54:13.000

Really dynamic tension.

00:54:13.000 --> 00:54:19.000

That that I'm now seeing it over and over again, running through this. And so

00:54:19.000 --> 00:54:20.000

I think.

00:54:20.000 --> 00:54:27.000

I. I just wanted to mention that, because also, you know, they they at 1 point he says, you know,

00:54:27.000 --> 00:54:30.000

Hamlet is a ghost story.

00:54:30.000 --> 00:54:33.000

And

00:54:33.000 --> 00:54:39.000

It seems to me that maybe, is what this whole discussion about Shakespeare.

00:54:39.000 --> 00:54:45.000

Is really about, which is, again, this idea about where does reality lie?

00:54:45.000 --> 00:54:46.000

So anyway, I just I.

00:54:46.000 --> 00:55:01.000

That's I think you do a really nice job of distilling it, Neil, and it's interesting to hear in real time that it's you know that as you, as you move forward in the book, or seeing kind of the the tension between again that you know the life of them, I mean we set it up.

00:55:01.000 --> 00:55:07.000

Pretty pretty like starkly when he's got bloom, you know, describing what he what he eats.

00:55:07.000 --> 00:55:15.000

In the in the opening movement of bloom. And and that is such a you know. Stephen doesn't even look at what he eats. You know he's he's too busy.

00:55:15.000 --> 00:55:27.000

Thinking up stuff. And so that is definitely the tension throughout this book. And also you know what's going to sort of bring them together as we as they start to become. I mean again. I always, you know, kind of.

00:55:27.000 --> 00:55:33.000

It's a trick that I learned years ago reading this book. It's just think about where they, the principles are.

00:55:33.000 --> 00:55:37.000

Right easy with Molly, because she doesn't leave home.

00:55:37.000 --> 00:55:40.000

I do. I believe she does not leave home this entire day.

00:55:40.000 --> 00:55:49.000

Her husband, on the other hand, leaves home and does not come back. Stephen leaves the tower and does not come back. What are they doing around Dublin right.

00:55:49.000 --> 00:55:58.000

And so but yeah, absolutely. I think you're really sort of again. Distilling, I think you know, kind of some of the main themes of which is, you know.

00:55:58.000 --> 00:56:00.000

Life of the mine life of the body.

00:56:00.000 --> 00:56:05.000

And and just to page 1, 90, it's just got some really essential.

00:56:05.000 --> 00:56:09.000

Stuff here, and and an incredible move.

00:56:09.000 --> 00:56:15.000

There was a question from one of you about my favorite moments of compression.

00:56:15.000 --> 00:56:19.000

In a way the book is so compressed.

00:56:19.000 --> 00:56:21.000

Constantly right.

00:56:21.000 --> 00:56:25.000

I mean one of the things. This is a tiniest side. Before I get back to 190.

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

But and I'm gonna I was gonna say this when we get to wondering.

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

Rock's Chapter.

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

Notice how much of Dublin is not described.

00:56:33.000 --> 00:56:42.000

Right. We are always in character's heads. We are always character. But this is not a guy who describes what a building looks like or a room looks like.

00:56:42.000 --> 00:56:46.000

Those poached eyes, though he's really good on people's faces.

00:56:46.000 --> 00:56:56.000

But you know this idea that you can construct a Dublin out of this book. I'm not so sure I'm not sure you'd have enough to work with. But page 190.

00:56:56.000 --> 00:57:02.000

And this is an example of wonderful and remarkable compression. In my view.

00:57:02.000 --> 00:57:08.000

He's talking about Ann Hathaway at the top of the pitch. He died.

00:57:08.000 --> 00:57:14.000

Oh, actually just going ahead! This is Johnson, who is described as the as a Puritan.

00:57:14.000 --> 00:57:19.000

Do you mean to fly in the face of the tradition of 3 centuries?

00:57:19.000 --> 00:57:25.000

John Anglinton's carping voice asked, her ghost, at least, has been laid.

00:57:25.000 --> 00:57:32.000

Forever. She died for literature, at least before she was born, ie. Totally irrelevant.

00:57:32.000 --> 00:57:39.000

Completely irrelevant, and Stephen says, no, no, no! She died.

00:57:39.000 --> 00:57:43.000

67 years after she was born.

00:57:43.000 --> 00:57:46.000

She saw him into and out of the world.

00:57:46.000 --> 00:57:49.000

She took his 1st embraces.

00:57:49.000 --> 00:57:57.000

She bore his children, and she laid pennies on his eyes to keep his eyelids closed. When he lay on his deathbed.

00:57:57.000 --> 00:57:59.000

Beautiful, right.

00:57:59.000 --> 00:58:06.000

But Joyce isn't done here, and this is the move, that is, you know, and he does this in the in the very 1st chapter.

00:58:06.000 --> 00:58:12.000

He does it in chapter 3 as well. This sudden shift into Stephen's mother.

00:58:12.000 --> 00:58:18.000

So he thinks about. He's talking out loud, and I I don't. Did I say this on my.

00:58:18.000 --> 00:58:23.000

Remarks, I had to delete a video because I did a whole video about this chapter, but then it.

00:58:23.000 --> 00:58:32.000

I started tangle myself up, and I had to delete it. But one of the things I think I said, and the one that you did get if you happen to watch it on Thursday or Friday, or whatever

00:58:32.000 --> 00:58:37.000

Was that in this chapter the way to read it is to understand that they're either talking.

00:58:37.000 --> 00:58:42.000

Dash conversation, or we are in Steven's mind.

00:58:42.000 --> 00:58:44.000

So it's a fairly simple.

00:58:44.000 --> 00:58:48.000

You know we don't. I don't always understand what the hell he's thinking. I'll just be totally honest.

00:58:48.000 --> 00:58:51.000

But you know I don't always know what's going on.

00:58:51.000 --> 00:58:54.000

Period. But this is remarkable.

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

The shift, and it's an easy one. He he talks about Ann Hathaway, laying the pennies on Shakespeare's.

00:59:00.000 --> 00:59:05.000

Eyes to keep them close when you on his death bed.

00:59:05.000 --> 00:59:07.000

And then mother's death bed.

00:59:07.000 --> 00:59:10.000

Simple mother's death, but.

00:59:10.000 --> 00:59:12.000

Candle.

00:59:12.000 --> 00:59:14.000

How's that for a compressed sentence.

00:59:14.000 --> 00:59:16.000

Candle.

00:59:16.000 --> 00:59:18.000

The sheeted mirror.

00:59:18.000 --> 00:59:21.000

Who brought me into this world lies there bronze.

00:59:21.000 --> 00:59:24.000

Under few cheap flowers.

00:59:24.000 --> 00:59:27.000

And then I believe that's the Latin name of the flowers.

00:59:27.000 --> 00:59:31.000

I wept alone. Right? So it's this, you know. I mean.

00:59:31.000 --> 00:59:37.000

The grief that Stephen carries around, and this is what saves him frankly, as a character for me in a lot of ways.

00:59:37.000 --> 00:59:42.000

You know it brings his humanity back because he's not always in the clouds. He's not always.

00:59:42.000 --> 00:59:44.000

Trying to impress.

00:59:44.000 --> 00:59:47.000

People in the room, and himself.

00:59:47.000 --> 00:59:56.000



Right. He's a he's a he's a 22 year old guy. He's trying to figure stuff out after his mother's died some other died again, and had to come home from Paris.

00:59:56.000 --> 00:59:59.000

He didn't come home flying high.

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

Like Icarus. His name is based on Icarus.

01:00:02.000 --> 01:00:07.000

He came home on steerage right. He didn't become a big man in Paris.

01:00:07.000 --> 01:00:11.000

The book he wants to write has yet to happen.

01:00:11.000 --> 01:00:13.000

But you'll notice at the very end of this chapter.

01:00:13.000 --> 01:00:19.000

What does Mulligan say? He says he says, oh, you know what Stephen says. He's gonna write a book in 10 years.

01:00:19.000 --> 01:00:21.000

Right, and then he scoffs.

01:00:21.000 --> 01:00:23.000

So

01:00:23.000 --> 01:00:28.000

If if Joyce is Steven, he got the last

01:00:28.000 --> 01:00:34.000

Lots more here, and I swear I'm gonna move on. But.

01:00:34.000 --> 01:00:43.000

Page 1, 95. I have a note on that. I want to share this so much that I'm skipping right. But this is fascinating idea.

01:00:43.000 --> 01:00:47.000

That he actually repeats, and he notes to himself that he repeats.

01:00:47.000 --> 01:00:53.000

There can be no reconciliation, Stephen said. If there has not been a sunder.

01:00:53.000 --> 01:01:06.000

Just an interesting thing. So, in other words, the late Shakespeare place is what got tangled me up in the video that I came, that I that I that I caught was the idea that the late Shakespeare plays. There's a.

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

A sense of ease in the playwright.

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

Winter's Tale, even though it's there's a lot of sadness and bitterness. There's a sense of ease that.

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

Is, you know you could argue, is not there in Macbeth or Hamlet, especially.

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

That anxiety that's in Hamlet is gone.

01:01:22.000 --> 01:01:29.000

And so Steven's making the argument that towards the end of his life there was a reconciliation with Ann Hathaway.

01:01:29.000 --> 01:01:35.000

But in order to have the reconciliation, what are there to be? There had to be the sundering and the sundering is what gave him hamlet.

01:01:35.000 --> 01:01:46.000

This is just Steve, and this is not very sophisticated that Stephen is saying, but it makes it makes a certain amount of sense, and I think there's a kind of a beauty in this argument here.

01:01:46.000 --> 01:01:58.000

And then there's the mention of Ulysses, which happens a couple of times in this chapter. So note that, and then finally, just to just to end it because I wanna move on. But

01:01:58.000 --> 01:02:03.000

Page 202, one. And this is where again.

01:02:03.000 --> 01:02:16.000

This constant harping on the Jews that they do. And you know the anti-semitism of all the major of many of the major characters, right, and certainly Buck can't get enough here, he says.

01:02:16.000 --> 01:02:25.000

So you you all remember, I think, or that Bloom is in the library, also looking, doing some work. He's trying to get it. An old ad.

01:02:25.000 --> 01:02:27.000

To run about Mr. Keys.

01:02:27.000 --> 01:02:34.000

So he's there, but I think he also seems to be aware of what's going on in the room, even though he doesn't enter.

01:02:34.000 --> 01:02:40.000

Right, and so mulligan has seen him coming in.

01:02:40.000 --> 01:02:44.000

And he notes it, and he says.

01:02:44.000 --> 01:02:55.000

The this gentleman. Freeman's journal, Kenny. People, to be sure! Good day, Sir Kilkenny. We certainly have. That's the librarian talking to bloom outside of the room that these guys are talking in.

01:02:55.000 --> 01:03:03.000

Right, Evans, conduct this gentleman. If you just then that just that incredible again compression here.

01:03:03.000 --> 01:03:10.000

Evans, conduct this gentleman, and then, if you just follow me, sir, right. It's just that, you know, kind of like.

01:03:10.000 --> 01:03:12.000

Transition, this movement into.

01:03:12.000 --> 01:03:17.000

Dialogue into characters, doing things without the clunky transitions.

01:03:17.000 --> 01:03:20.000

So if there's anything that you know did.

01:03:20.000 --> 01:03:27.000

That this book shows me is like, if I'm gonna use transitions, I better use them well. Otherwise just forget them.

01:03:27.000 --> 01:03:32.000

Forget them. You don't need them.

01:03:32.000 --> 01:03:44.000

The door closed. The sheeny buck Mulligan cried. He jumped up and snatched the card. What's his name? And this is again I. This is completely anti-semitic and disgusting, but incredible.

01:03:44.000 --> 01:03:50.000

Writing here. What's his name? And you can kind of see Buck Mulligan reading the card.

01:03:50.000 --> 01:03:58.000

What's his name? And before he reads Bloom he thinks up in his mind and says out loud, What is his name? Moses?

01:03:58.000 --> 01:04:00.000

Boom because he looks down, he reads it.

01:04:00.000 --> 01:04:09.000

So. There you have it, and then you have the lines. He knows you. Page 201. He knows your old fellow.

01:04:09.000 --> 01:04:14.000

Oh, I fear me he is, and this is where it just gets almost transparent and arguably right.

01:04:14.000 --> 01:04:18.000

Oh, I see why you have it! Why, it's called Ulysses, Mr. Joyce.

01:04:18.000 --> 01:04:26.000

Oh, fear me, he is Greek, but again he's Mulligan's voice, and so he can do it, because Mulligan's over the top, and ridiculous.

01:04:26.000 --> 01:04:28.000

So give it to Mulligan.

01:04:28.000 --> 01:04:39.000

Oh, I oh, I fear me he is the Greeks! His pale Galatian eyes I got Galilean eyes. Sorry we're upon her messial groove.

01:04:39.000 --> 01:04:48.000

etc, etc. All right, you we want to hear more, John, England says, and then they talk some more, and there's more and more and more so.

01:04:48.000 --> 01:04:51.000

There's there's a lot to say.

01:04:51.000 --> 01:04:55.000

In addition to the fact that Penelope is mentioned directly.

01:04:55.000 --> 01:05:01.000

In this story. So the idea of Anne Hathaway as Penelope, is a comparison going on.

01:05:01.000 --> 01:05:05.000

You know, in Penelope we think of as being chased.

01:05:05.000 --> 01:05:11.000

And Molly. Certainly portrayed as not that Molly's a lot of things, and maybe Chase isn't 1 of them.

01:05:11.000 --> 01:05:15.000

But maybe that's not a value that anyone cares about in this book.

01:05:15.000 --> 01:05:29.000

Or at least the principal characters. Maybe Bloom does maybe bloom does. I have a mark on page 207, which just the final thing I want to say about this chapter is this remarkable line.

01:05:29.000 --> 01:05:32.000

Where Steven says, and this is again another.

01:05:32.000 --> 01:05:34.000

Huge theme of the book.

01:05:34.000 --> 01:05:44.000

And it's a theme that is distilled in this chapter. A father, Stephen said, battling against hopelessness is a necessary evil.

01:05:44.000 --> 01:05:46.000

So so there! You've got it.

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

And so.

01:05:50.000 --> 01:06:00.000

Any questions or quick thoughts about this chapter before we move on, Laura, do you have anything? And I have to yell at my kids hang on one sec.

01:06:00.000 --> 01:06:03.000

Yeah, I I guess.

01:06:03.000 --> 01:06:06.000

Just going back to a page we already looked at, but.

01:06:06.000 --> 01:06:13.000

I I could not get over on 1 90

01:06:13.000 --> 01:06:19.000

But Anna Hathaway and Mr. Best said forgetfully, yes, we seem to be forgetting her.

01:06:19.000 --> 01:06:22.000

Is Shakespeare himself forgot her.

01:06:22.000 --> 01:06:26.000

And I thought about Molly being the final chapter.

01:06:26.000 --> 01:06:28.000

And kind of being.

01:06:28.000 --> 01:06:34.000

Mentioned, but forgotten. There just seems to be so many.

01:06:34.000 --> 01:06:45.000

Like.

01:06:45.000 --> 01:06:46.000

Oh!

01:06:46.000 --> 01:06:49.000

A little bit of like that insider. I don't even know what insider baseball means, but I can guess, but that, like Joyce.

01:06:49.000 --> 01:06:51.000

Joking about his own.

01:06:51.000 --> 01:06:54.000

Book, or at least referencing his own book, and then.

01:06:54.000 --> 01:06:58.000

And and that is sorry that is starting to happen a great deal. Now.

01:06:58.000 --> 01:06:59.000

Yeah, so much.

01:06:59.000 --> 01:07:20.000

After this you could look at the the wandering chapters I mean, people have said this, not just me. The saying is, is the end of the naturalist book is the end of the book that is familiar, you know, arguably familiar to us.

01:07:20.000 --> 01:07:21.000

Exactly. Yeah.

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

And then he, then it becomes self referentials, you know. There the book is, read the early part of the book, you know. Which is nothing new. Don Quixote does that, too. But anyway but it's a it's a it's fun to follow that.

01:07:26.000 --> 01:07:27.000

You know.

01:07:27.000 --> 01:07:30.000

Yeah, the self referential aspect. And then I I just.

01:07:30.000 --> 01:07:35.000

And I'm really just interested also in how.

01:07:35.000 --> 01:07:44.000

That's the book is with women. But how few women are on the page, right like. And just, I mean, it's just the nature of.

01:07:44.000 --> 01:07:45.000

The beast, but.

01:07:45.000 --> 01:07:50.000

Well, but it's what, but I think what you just said like he acknowledges that.

01:07:50.000 --> 01:07:56.000

And you you will. Let's talk later. In a few more weeks. Whether or not.

01:07:56.000 --> 01:08:07.000

Giving the just opening up the stage to Molly in the last 100 pages is enough to overcome the fact that we have been all guys all the time.

01:08:07.000 --> 01:08:14.000

Pretty much except for mile in the bedroom. Mrs. Husband, the waitresses, I mean. There are women, but.

01:08:14.000 --> 01:08:16.000

No, this is a mail book.

01:08:16.000 --> 01:08:17.000

Once.

01:08:17.000 --> 01:08:21.000

And does. The Molly takes over the book, change that or doesn't. And I've heard.

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

Both, and everything in the middle.

01:08:24.000 --> 01:08:28.000

I I. It is what it is is my.

01:08:28.000 --> 01:08:31.000

Feeling, and it's fine, but I just.

01:08:31.000 --> 01:08:41.000

I'm kind of obsessed with their obsession in a way. And and the number of just like boyish jokes, too, about.

01:08:41.000 --> 01:08:42.000

Penis, and such are.

01:08:42.000 --> 01:08:43.000

All that. Yeah.

01:08:43.000 --> 01:08:47.000

It's kind of sweet.

01:08:47.000 --> 01:08:52.000

That when it's not sweet, when we get to the citizen, but

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

But great. I just think it's really good to point that out, and also just to acknowledge it. But I think I think the idea of Joyce being aware of it.

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

You know and maybe trying to address it in in this final book.

01:09:05.000 --> 01:09:19.000

In in Dubliner certainly has a lot of of women and and lead women in in those stories. But this is not the case here. It's it's you know, again. It's about 2 men wandering a city.

01:09:19.000 --> 01:09:21.000

In part because of women.

01:09:21.000 --> 01:09:23.000

You know, but.



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

And fathers and sons.

01:09:25.000 --> 01:09:26.000

And father, yeah.

01:09:26.000 --> 01:09:29.000

Yeah, it. Which is, it's it is what I did.

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

Here's where it is.

01:09:30.000 --> 01:09:36.000

Totally fine. But yeah, I I just I I loved how many echoes of Molly were in.

01:09:36.000 --> 01:09:37.000

This chapter.

01:09:37.000 --> 01:09:43.000

And he's constantly thinking about her, and she's she's there through him, I mean, you know. Maybe not.

01:09:43.000 --> 01:09:51.000

As a character herself, until you know, I mean until the end, or in this brief moment, that we get her in the beginning.

01:09:51.000 --> 01:09:54.000

Let's move on to Wandering Rocks and see if we could.

01:09:54.000 --> 01:09:58.000

Move into the Ormond Hotel, and even a little bit of.

01:09:58.000 --> 01:10:01.000

The

01:10:01.000 --> 01:10:04.000

What they call the Cyclops chapter, and it's kind of.

01:10:04.000 --> 01:10:06.000

Tempting just to say that so.

01:10:06.000 --> 01:10:12.000

But I call the citizen chapter but but it is, you know, the Homeric.

01:10:12.000 --> 01:10:16.000

Parallel or inspiration, or, as I said, scaffolding becomes

01:10:16.000 --> 01:10:22.000

A little bit more. You know, kind of obvious as we move forward in the book, so.

01:10:22.000 --> 01:10:27.000

It's fine, I think, to mention it, and even to to drill down sometimes, if you want to.

01:10:27.000 --> 01:10:35.000

But Wandering rocks or wandering is a chapter that, as you all know.

01:10:35.000 --> 01:10:42.000

Does really fascinating things with time, you know. He literally tries in this chapter to capture.

01:10:42.000 --> 01:10:49.000

Simultaneity. Characters cross and recross each other's paths. Time moves backwards, we hear.

01:10:49.000 --> 01:10:55.000

You know. For example, blazes, boil and makes a phone call. And then later in the chapter, we hear the.

01:10:55.000 --> 01:10:57.000

The other side of that phone call.

01:10:57.000 --> 01:11:06.000

Right because of his secretary. I forget her name now. And that's the moment in the book where you get the the date, you know we we have no idea what.

01:11:06.000 --> 01:11:15.000

Date it is until until we get there. But this is a chapter that, like I said, quoting. And O'brien is this idea that.

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

You know, he's constantly reinventing. I mean, this is not a novel that's linear.

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

I mean, I think, by. In his heart he was a short story writer.

01:11:25.000 --> 01:11:28.000

And I think he thought of these episodes as stories.

01:11:28.000 --> 01:11:34.000

But he but then he thought, Well, I I know how to do this other thing.

01:11:34.000 --> 01:11:37.000

So now I wanna I wanna allow myself.

01:11:37.000 --> 01:11:43.000

You know, the the freedom he just granted himself the freedom to.

01:11:43.000 --> 01:11:45.000

To to frustrate us.

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

After we may have fallen in love with bloom.

01:11:48.000 --> 01:11:55.000

To then go. Well, wait, wait, and well, no, he's got. He's got a bigger canvas that he wants to.

01:11:55.000 --> 01:11:57.000

Project.

01:11:57.000 --> 01:12:04.000

And at the same time is very much still a part of the story, and he's still very much a part of Dublin which is also his point.

01:12:04.000 --> 01:12:06.000

It's like you can't take Bloom out of Dublin.

01:12:06.000 --> 01:12:08.000

But here's Dublin, everybody right.

01:12:08.000 --> 01:12:19.000

And so it starts out with Father Con. Me, who's a real guy? Apparently Joyce really liked him, but he's not. It's not portrayed as like the brightest or most intellectually interesting.

01:12:19.000 --> 01:12:26.000

Priest around. But you know the Reverends, the Reverend, and there's a wonderful moment. On 2, 19.

01:12:26.000 --> 01:12:31.000

Where he where? And again this idea of compression cause I've been thinking about it. A lot.

01:12:31.000 --> 01:12:45.000

After the question. Here's a compressed conversation that we get, and this is not the 1st time Joyce has done anything like this. But just notice it's it's a real good example. Here on 2 19. Father was wonderfully well indeed.

01:12:45.000 --> 01:12:48.000

The questions. Very well indeed, father, and you, father.

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

And then bother. And this is not dial you call this, I suppose the the

01:12:54.000 --> 01:12:58.000

Creative Writing, Creative Writing,

01:12:58.000 --> 01:13:00.000

Lingo, people.

01:13:00.000 --> 01:13:04.000

Father Khany was wonderfully well indeed, he would go to.

01:13:04.000 --> 01:13:16.000

Buxton, probably for the waters and her boys where they go getting on well at Velvet Ear. Was that so? Father was very glad indeed to hear that right. It is their conversation, but it's a, you know, externally told.

01:13:16.000 --> 01:13:31.000

And you know, question. You might ask yourself the question of like, who's narrating this chapter. And you know it's this almost like wandering eye that's able to see everything, while at the same time you'll notice in in this chapter.

01:13:31.000 --> 01:13:33.000

Joyce allows.

01:13:33.000 --> 01:13:35.000

Moments of interior monologue.

01:13:35.000 --> 01:13:38.000

For characters. You don't normally get that.

01:13:38.000 --> 01:13:42.000

And haven't at this point to my recollection, had it.

01:13:42.000 --> 01:13:50.000

So blaze is boiling me. We get into their mind a little bit, and they become that almost that that blew me in.

01:13:50.000 --> 01:13:53.000

Interior monologue.

01:13:53.000 --> 01:13:56.000

Notion we we he's he's not. He's not.

01:13:56.000 --> 01:13:59.000

Limiting that access.

01:13:59.000 --> 01:14:06.000

But he's willing to go into these other people. So I have lots of examples here. I think it's a fairly straightforward chapter.

01:14:06.000 --> 01:14:13.000

Right and you know, but there's, of course, nuances which you know I wish we had time for, but.

01:14:13.000 --> 01:14:19.000

I wanna point out just one of the parallels on page 2, 23.

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

Where Father Con is kind of

01:14:23.000 --> 01:14:29.000

Thinking about this old story, and we've heard this story before about the jealous Lord Belvedere.

01:14:29.000 --> 01:14:35.000

And his brother and his wife apparently adultery with his brother. This has come up earlier, but.

01:14:35.000 --> 01:14:43.000

You know it's it's just that theme of like the the brother having committed the the offense against.

01:14:43.000 --> 01:14:49.000

Someone's husband is an interesting thing. Now, blazes is not anything close to blooms.

01:14:49.000 --> 01:14:54.000

Brother. So it doesn't really work in that sense. But these things are circling around each other.

01:14:54.000 --> 01:14:59.000

And then Father Comey says only God knew, and she and he her husband's brother.

01:14:59.000 --> 01:15:02.000

Right so.

01:15:02.000 --> 01:15:09.000

He's wandering around thinking about stuff. And then this great chapter, I mean, I could literally go through each one because they're all terrific.

01:15:09.000 --> 01:15:17.000

Courtney Keller another wonderful example of compression, I mean, do you feel like you know, Corny, at this point.

01:15:17.000 --> 01:15:24.000

Right. Some people, I'll admit, like I can't ever quite get a handle on like Lenahan slips out of my mind.

01:15:24.000 --> 01:15:38.000

I can't quite. But Courtney Keller maybe it's his name and his job, you know. He's the he's the funeral director, and he's sitting there chewing his blade of Hey, it's just in his large-footed boots. I mean these sketches.

01:15:38.000 --> 01:15:42.000

Of of minor characters are extraordinary.

01:15:42.000 --> 01:15:46.000

We can't again see I'm going page by page, which I promise myself I wouldn't do.

01:15:46.000 --> 01:15:49.000

But we get Katie, and booty.

01:15:49.000 --> 01:15:59.000

We get Jj. Malloy, we get the the sailor who's 1 legged, and he's wandering around getting money, and Molly throws him some money.

01:15:59.000 --> 01:16:10.000

The Katie and booty scene on page 2 is, of course, these are Steven sisters. Could somebody read this for us? Because it's such a.

01:16:10.000 --> 01:16:21.000

A great example of just his, his use of of tight, I mean, you know, to go from Shakespeare to this is, you know, just what he's.

01:16:21.000 --> 01:16:24.000

Willing to do, and somebody jump in and.

01:16:24.000 --> 01:16:26.000

Katie and booty. Let's just maybe maybe read about half the page.

01:16:26.000 --> 01:16:29.000

Howard!

01:16:29.000 --> 01:16:31.000

Great.

01:16:31.000 --> 01:16:32.000

Thank you.

01:16:32.000 --> 01:16:34.000

Katyn booty. Diddleys shoved in the door.

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

Of the close, steaming.

01:16:36.000 --> 01:16:39.000

Did you put in the books? Booty? Asked.

01:16:39.000 --> 01:16:44.000

Maggie at the range, rammed down a grass beneath bubbling suds.

01:16:44.000 --> 01:16:46.000

Twice with her pot stick.

01:16:46.000 --> 01:16:48.000

And wipe your brow.

01:16:48.000 --> 01:16:51.000

They wouldn't give anything on them, she said.

01:16:51.000 --> 01:16:53.000

While the economy walked through.

01:16:53.000 --> 01:16:55.000

Clan, Gow's Fields.

01:16:55.000 --> 01:16:59.000

Is sin socked ankles tickled by stubble.

01:16:59.000 --> 01:17:20.000

I mean, and just to. Sorry to interrupt David, but you all see what's going on there. Right we're not. We just we left the kitchen, and we are back in the field with Father Comic, because that's

what's happening at that moment. But he doesn't. There's no, there's no transition there, and you'd be like, you know you you would be hard pressed not to be like what the hell just happened right. But you already know that he's gonna do this. So it doesn't surprise you anymore.

01:17:20.000 --> 01:17:22.000

Go. Ahead. David. Sorry.

01:17:22.000 --> 01:17:24.000

While economy walked through.

01:17:24.000 --> 01:17:27.000

Clung goes, fields, is thinning, socks.

01:17:27.000 --> 01:17:30.000

Hinkle's, tickled by the stubble.

01:17:30.000 --> 01:17:32.000

Where did you try?

01:17:32.000 --> 01:17:35.000

Buddhist Mcinnes.

01:17:35.000 --> 01:17:38.000

But he stopped her foot and threw her satchel on the table.

01:17:38.000 --> 01:17:43.000

Bad sister, a big face.

01:17:43.000 --> 01:17:48.000

Katie went to the range and paired with squinting eyes. What's in the pot? She asked.

01:17:48.000 --> 01:17:51.000

Shirts. Maggie said.

01:17:51.000 --> 01:17:56.000

Booty, cried angrily. Is there nothing for us to eat.

01:17:56.000 --> 01:18:00.000

Katie, lifting the kettle lid in a pad of her stained skirt, asked.

01:18:00.000 --> 01:18:04.000

And what's in this.



01:18:04.000 --> 01:18:05.000

A heavy fume. Gustan, sir.

01:18:05.000 --> 01:18:08.000

Pea soup, Maggie said.

01:18:08.000 --> 01:18:10.000

Where did you get it? Katie? Asked.

01:18:10.000 --> 01:18:13.000

Sister Mary Patrick, Maggie said.

01:18:13.000 --> 01:18:15.000

The Lackey Rangers, Bell.

01:18:15.000 --> 01:18:18.000

Boring.

01:18:18.000 --> 01:18:21.000

Buddy sat down at the table and said, Hungry.

01:18:21.000 --> 01:18:23.000

Give us it here.

01:18:23.000 --> 01:18:26.000

Maggie poured yellow thick from the kettle into a bowl.

01:18:26.000 --> 01:18:30.000

Katie, sitting opposite Hoodie, said quietly.

01:18:30.000 --> 01:18:34.000

As their fingertip lifted to her mouth, random crumbs.

01:18:34.000 --> 01:18:37.000

A good job. We have that much.

01:18:37.000 --> 01:18:41.000

Where's Dilly gone to meet father? Maggie? Said.

01:18:41.000 --> 01:18:44.000

Booty, breaking big chunks of bread into the yellow soup, added.

01:18:44.000 --> 01:18:48.000

Our Father who art not in heaven.

01:18:48.000 --> 01:18:52.000

Maggie Porn, yellow soup, and Katie's bull! Exclaimed.

01:18:52.000 --> 01:18:55.000

Booty. For shame!

01:18:55.000 --> 01:19:05.000

A skiff, a coupled, a throwaway. Elijah's coming rodely down the Liffey under Loop Line Bridge, shooting the rapids where water chafed around the bridge piers.

01:19:05.000 --> 01:19:08.000

Sailing eastward, pasts and anchor chains.

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

Between the Custom House, Old Doc and George's way.

01:19:12.000 --> 01:19:16.000

Great. Thank you so much, David. I mean again.

01:19:16.000 --> 01:19:25.000

And you know, if you read portrait, you know you do spend a lot of time in house, so it's not as if he hasn't done this before, but.

01:19:25.000 --> 01:19:47.000

Notice how let little this book focuses on the rest of Steven's family, and what they may or not be doing. So, while Bloom's mind is back home. Stevens isn't. But the narrator on occasion will remind us as he just did, what's going on back at home, which is not great. It's not great.

01:19:47.000 --> 01:19:55.000

I see hand there, Peter.

01:19:55.000 --> 01:20:00.000

There's 2 other chapters in this wandering Rocks which talk about.

01:20:00.000 --> 01:20:02.000

The kids, one in which.

01:20:02.000 --> 01:20:04.000

The youngest daughter, I guess.

01:20:04.000 --> 01:20:06.000

Meets

01:20:06.000 --> 01:20:09.000

Meets, meets Steven's father and asked for money.

01:20:09.000 --> 01:20:10.000

Right.

01:20:10.000 --> 01:20:15.000

And then there's a chapter where Steven sees the 2 girls, 2 girls.

01:20:15.000 --> 01:20:17.000

Trying to pawn books.

01:20:17.000 --> 01:20:19.000

And.

01:20:19.000 --> 01:20:24.000

And thinks of, thinks that if he tried to help his family he'd just be drawn down with him.

01:20:24.000 --> 01:20:30.000

So that's 3 chapters in here, and I was reading it on your suggestion.

01:20:30.000 --> 01:20:33.000

Edna O'Brien's biography of Joyce.

01:20:33.000 --> 01:20:38.000

And Steven was the second of 16 children that his mother bore.

01:20:38.000 --> 01:20:41.000

6 of whom died. So there was 10.

01:20:41.000 --> 01:20:47.000

And I'm only a 3rd of the way through. But it's pretty clear that Stephen felt the same that.

01:20:47.000 --> 01:20:52.000

Joy. It seems to me this Joyce felt the same way that if he.

01:20:52.000 --> 01:20:56.000

If he stopped to take care of the family.

01:20:56.000 --> 01:20:57.000

He'd never be a writer. He couldn't do what he.

01:20:57.000 --> 01:20:58.000

Yeah, I mean, I mean, right?

01:20:58.000 --> 01:21:00.000

He couldn't do what he had to do, and.

01:21:00.000 --> 01:21:01.000

Add.

01:21:01.000 --> 01:21:03.000

And so he just blew it off.

01:21:03.000 --> 01:21:04.000

That's my impression.

01:21:04.000 --> 01:21:27.000

Right? Right? Yeah. And I think it's a correct one. It's definitely his line. That's joy. That's Joyce's version of it for sure. And then, you know, I think there's a lot more. He borrowed a lot of money from them back home. He he was in touch with his father. You know there was his complicated, more nuanced. But I so I think he's he. I think he's simplifying it here in that crucial line that you just mentioned, which is.

01:21:27.000 --> 01:21:44.000

If he, if he, if he, if he can concentrate on them, it would drag him down. I also think it kind of works in the sense of the book itself, too. If I worried about what's going on back at home, I wouldn't be able to do this, you know. So it's it definitely resonates, and I'm glad you bring it up.

01:21:44.000 --> 01:21:55.000

You know, as a as a biographical explanation of you know him, not him leaving Dublin and leaving the family, and and maybe not helping them a lot of means himself. So it was. He never did.

01:21:55.000 --> 01:22:03.000

So. You know. He had a few moments where he had a little money in his pocket. For the most part he wasn't really in a position to help anybody, and you know it's a sad.

01:22:03.000 --> 01:22:26.000

Story that you know these. This was not a well. He was never wealthy man, and they were never a wealthy family. They they had. Apparently there's some indications they'd come down in the world with Simon, you know, with Joyce's father, but in the same in the book, too. Simon had come down in the world. So he he puts on heirs of being, you know, wealthier man. And you know we see him in the bar in the next in the next chapter. Right, you know, hanging out.

01:22:26.000 --> 01:22:28.000

You know, drinking his whiskey.

01:22:28.000 --> 01:22:31.000

You know he's not. He's not boiling.

01:22:31.000 --> 01:22:34.000

Right, that's happening at home.

01:22:34.000 --> 01:22:40.000

Anyway, the other key person in this chapter, of course, is blazes right.

01:22:40.000 --> 01:22:57.000

And we get to see blazes up, upfront up close on page 2, 27, where he's looking down the shirt of the shop girl. Among other things, he's got the rose in his mouth and also on page 2, 27, is you actually get.

01:22:57.000 --> 01:22:59.000

Blazes and bloom.

01:22:59.000 --> 01:23:11.000

On the same page that often happens, but actually in the same vicinity of each other, which is gonna happen in this chapter and the next chapter. Of course is you have.

01:23:11.000 --> 01:23:13.000

You have.

01:23:13.000 --> 01:23:33.000

Blooms, shopping for books. A dark figure under merchant's arch scanned books on the hawker's car, and so again, you you know, you may have missed that that was bloom. But I think probably a lot of you thought, oh, right, there's there he is the dark backed figure. It must be bloom right, and so bloom is shopping for the he ends up buying the suites of sin.

01:23:33.000 --> 01:23:39.000

Encounter that Stephen has with his Italian teacher is is interesting.

01:23:39.000 --> 01:23:48.000

Boiling secretary on page 2, 29. That's when she clicks on the keyboard. 16, June 19, 0, 4.

01:23:48.000 --> 01:23:51.000

That's Mrs. Done, and she speaks to.

01:23:51.000 --> 01:23:54.000

Boil in on the phone.

01:23:54.000 --> 01:24:08.000

At that point, or later on, I forget. But anyway, it moves on. There's in that Lambert chapter which is always befuddled me a little bit but interesting. I wanna pause on page 234, though, because I think this stuff is.

01:24:08.000 --> 01:24:11.000

We've seen this kind of conversation before.

01:24:11.000 --> 01:24:18.000

But it's a wonderful example of the way that people talk about bloom.

01:24:18.000 --> 01:24:24.000

On page 234, can someone read? And this is, you know, this is real kind of.

01:24:24.000 --> 01:24:29.000

Mccoy is is telling this story.

01:24:29.000 --> 01:24:34.000

And it it. It says as much about sort of how people see bloom.

01:24:34.000 --> 01:24:39.000

And Molly, and it it also says something. This is this.

01:24:39.000 --> 01:24:45.000

Kind of indicated. This, too, is, there is for some of the people, not everybody.

01:24:45.000 --> 01:24:48.000

But for some of the people in counter bloom.

01:24:48.000 --> 01:24:50.000

There is a grudging respect for him.

01:24:50.000 --> 01:24:58.000

Right? So it's not just us thinking. Oh, Bloom is the victim. Everyone's on them throughout the book. No, everybody sort of.

01:24:58.000 --> 01:25:10.000

Gets the fact that he is that he is a man of some kind of substance. And and this is that indication here. He's telling a story. Mccoy is about some night they spent.

01:25:10.000 --> 01:25:34.000

We had a midnight lunch, too, after all the jollification, and when we sallied forth it was blue o'clock the morning after the night before coming home. It was a gorgeous winters. Night on the feather bed. Mountain Bloom and Chris Callanan were on one side of the car, and I was with

the wife on the other, we started singing glees and duets. Lo! The early beam of morning. She was well primed, with a good load of dell hunts port under her belly, band.

01:25:34.000 --> 01:25:41.000

Every jolt, the bloody car I gave her a bumping up against me. Hell's delight! God bless her like that! Etc.

01:25:41.000 --> 01:25:47.000

Can we move on and read? Because then we actually get to watch, bloom.

01:25:47.000 --> 01:25:50.000

Pointing out the stars, while at the same time.

01:25:50.000 --> 01:25:58.000

You know McCoy is. I think he's imagining this is, you know. I think they're just sitting next to each other in a crowded car. Frankly, but.

01:25:58.000 --> 01:26:04.000

Maybe not. Can someone read from the lads to attention, anyway.

01:26:04.000 --> 01:26:05.000

Oh, yeah, sure I will.

01:26:05.000 --> 01:26:06.000

Thank you.

01:26:06.000 --> 01:26:07.000

Where is it? From? The.

01:26:07.000 --> 01:26:09.000

Bottom of page 2, 34. If you have this. Yeah.

01:26:09.000 --> 01:26:17.000

Well, that's good to attention, anyhow, he said, with a sign. She's a gainer and no mistake.

01:26:17.000 --> 01:26:22.000

Bloom was pointing out all the stars in the comets in the heaven.

01:26:22.000 --> 01:26:30.000

To Chris Callanan and the Jarby, the Great Bear, and Hercules and the Dragon, and the whole Jing, bang!

01:26:30.000 --> 01:26:35.000

By God, I was lost, so to speak, in the Milky Way.

01:26:35.000 --> 01:26:38.000

He knows all.

01:26:38.000 --> 01:26:43.000

At last she spotted wishy one to me.

01:26:43.000 --> 01:26:46.000

On. What star is that? Paul says she.

01:26:46.000 --> 01:26:51.000

I got you bloomed cornered that one.

01:26:51.000 --> 01:26:53.000

Is it? Says Chris in.

01:26:53.000 --> 01:27:00.000

Sure that's only what you might call a pinprick. By God, he wasn't far wide of.

01:27:00.000 --> 01:27:18.000

Lennon stopped, and we named on the river Walling with soft laughter. I'm weak, he gasped. White face smiled about it, at instance, and grew grave. Lena walked on again. He lifted his yachting cap and scratched his hind head.

01:27:18.000 --> 01:27:23.000

Rapidly. He glanced sideways in the sunlight at Mccoy.

01:27:23.000 --> 01:27:28.000

It is a culture all around. Bloom is, he said seriously.

01:27:28.000 --> 01:27:36.000

He's not one of your common, you know. There's a touch of the artist about.

01:27:36.000 --> 01:27:41.000

There you have it great. Thank you so much. Who is who is reading.

01:27:41.000 --> 01:27:42.000

Emily, I'm like.

01:27:42.000 --> 01:27:50.000

Oh, Emily, thank you, Emily, that was that was terrific. And it's a it's a it's a kind of a I mean. It's it's funny how Mccoy here.

01:27:50.000 --> 01:28:04.000



Almost can't. The point of the story is supposed to what's going on with him and him and Molly, but it's almost like he can't help but tell the part about, you know Bloom, looking at the stars as being as being the real point of the story right.

01:28:04.000 --> 01:28:08.000

So it's a it's again one of these things. How we see bloom.

01:28:08.000 --> 01:28:11.000

And this, I think also is a key.

01:28:11.000 --> 01:28:14.000

Point in terms of.

01:28:14.000 --> 01:28:18.000

The way that Joyce is all it. I think Joyce himself had his eye on Bloom.

01:28:18.000 --> 01:28:27.000

To check as my argument my own, you know I don't know. Maybe someone said it, but to check the impulse of that constant audacity.

01:28:27.000 --> 01:28:35.000

That I know Brian talks about. I think it checks it like, wait a second. I better check in with how bloom is seen and what blooms up to, and how you know.

01:28:35.000 --> 01:28:38.000

So it's just another example.

01:28:38.000 --> 01:28:44.000

And and the reason that they're telling this story is on page 2. There he is, Len said.

01:28:44.000 --> 01:28:48.000

You know they're they're looking at him. There's the dark figure again.

01:28:48.000 --> 01:28:50.000

So.

01:28:50.000 --> 01:28:54.000

This chapter again goes on, and there is

01:28:54.000 --> 01:29:05.000

The moment. Peter already mentioned, this, which I think is, is important, and we can actually move on from it. But the really really great scene between Dilly and her father.

01:29:05.000 --> 01:29:10.000

Which you know there's I mean size, not a great dad, but.

01:29:10.000 --> 01:29:21.000

You know, gives her. He gives her a little bit of money and sends her on her way. And you know it's a it's a it's a more nuanced relationship than he's just a piece of shit, although he's he's definitely.

01:29:21.000 --> 01:29:26.000

You know some of that, too. So.

01:29:26.000 --> 01:29:30.000

Laura any any thoughts, or we can open it up. I mean, I've got.

01:29:30.000 --> 01:29:35.000

We, Elijah? Everybody knows what's going on there right? It's.

01:29:35.000 --> 01:29:42.000

Piece of paper he's thrown away, and it's floating in the river. Live, you know, and it's that's kind of keeping time for us a little bit.

01:29:42.000 --> 01:29:48.000

Constantly mentioned throughout this chapter, but also in other chapters as well. The throwaway.

01:29:48.000 --> 01:29:54.000

It also leads us to the joke about the horse, which you don't really know yet, but.

01:29:54.000 --> 01:30:00.000

It was already planted. I think I've already mentioned it.

01:30:00.000 --> 01:30:12.000

Yeah, I have other thoughts on this. The other thing we didn't I didn't mention is, who's coming through the Lord General, Lord Lieutenant General kind of the the Lord Mayor. You know.

01:30:12.000 --> 01:30:17.000

That the British exemplar of British power in.

01:30:17.000 --> 01:30:20.000

In Ireland is walking through the streets.

01:30:20.000 --> 01:30:24.000

Earlier today, when I was sitting in the lawn.

01:30:24.000 --> 01:30:26.000

Preparing for class.

01:30:26.000 --> 01:30:33.000

A motorcade which I live in Vermont. We don't see many motorcades right, but all of a sudden I saw about.

01:30:33.000 --> 01:30:43.000

6 green Vermont State Troopers and a couple of black Suvs. And I'm like what the hell's going on. And of course, you know, I live in tiny town, everyone knows. So within 2 seconds.

01:30:43.000 --> 01:30:47.000

I found out who it was. Anthony Blinken who's here for a funeral.

01:30:47.000 --> 01:30:51.000

Anyway, so

01:30:51.000 --> 01:30:59.000

Motorcades. This is basically their version of a motorcade. And so Joyce uses this as a kind of a framing.

01:30:59.000 --> 01:31:01.000

To help us with the time.

01:31:01.000 --> 01:31:08.000

And who, you know, it's interesting who kind of respects the British. Everyone seems to have a little bit of respect, at least curiosity.

01:31:08.000 --> 01:31:12.000

It's a question. And I've I've read about this, and I think that people don't really.

01:31:12.000 --> 01:31:19.000

Get it. What was Simon Dedalus's response to the Lieutenant general coming through.

01:31:19.000 --> 01:31:31.000

He see he he's coming out of the bathroom, so he's he's somebody I read argue, he's leaning over and zipping up his pants. But that's not in the text. Actually. So it does seem as if he bows.

01:31:31.000 --> 01:31:38.000

Which is, which is a little bit contrary to where we would, I would think Simon would be politically, but.

01:31:38.000 --> 01:31:46.000

You know. Sometimes you bow, even if you don't mean to. Emily.

01:31:46.000 --> 01:31:48.000

Oh, I think you're muted.

01:31:48.000 --> 01:32:05.000

Oh, there we go. Okay, so this is really funny. You know how you always keep saying, Oh, you know, why didn't Joyce write about when Steven had to take the tram to Sandy Mountain. I mean, you said that like 8 million times right.

01:32:05.000 --> 01:32:09.000

Like. Why didn't you write that? Why didn't you write that? So I'm reading along.

01:32:09.000 --> 01:32:14.000

When we meet. You know, Patrick, the young morning Guy.

01:32:14.000 --> 01:32:15.000

Hmm.

01:32:15.000 --> 01:32:17.000

And then right in the middle. There, it says.

01:32:17.000 --> 01:32:20.000

2, 51 right.

01:32:20.000 --> 01:32:21.000

Yeah.

01:32:21.000 --> 01:32:24.000

Yes, and then so then I thought, oh, so it was like.

01:32:24.000 --> 01:32:31.000

That's why he didn't write about it, because it was really ordinary that it always worked.

01:32:31.000 --> 01:32:33.000

And for some reason.

01:32:33.000 --> 01:32:38.000

If they work, because maybe the funeral, they shut it down.

01:32:38.000 --> 01:32:59.000

Maybe that you say there's no Sandy Mount tram that day. So you know, it's a flaw in the book that that somehow Stephen gets to. You know where he needs to be without taking the tram or Emily, you have a point. Yeah.

01:32:59.000 --> 01:33:00.000

Makes it.

01:33:00.000 --> 01:33:03.000

No, I think that there is a sandy mop trim. Everybody takes a sandy tram, and it wasn't working because of the funeral, so he has to walk back, and he goes shit. No Sandy.

01:33:03.000 --> 01:33:04.000

Right.

01:33:04.000 --> 01:33:05.000

So that.

01:33:05.000 --> 01:33:08.000

And I often say some just a little bit. I I.

01:33:08.000 --> 01:33:15.000

Oh, that there was no send about tram, and it was unusual, unless it was so ordinary. It wasn't even included.

01:33:15.000 --> 01:33:29.000

Right. I do want to talk about Patty, because it's in remarkable scene. So I'm glad we're there. But one other thing about this tram issue. We do get a little bit of again, like there isn't, you know.

01:33:29.000 --> 01:33:35.000

We talk about Joyce being a great writer. Of course he is. I mean he, the things that he can do, and things that he can make us see.

01:33:35.000 --> 01:33:59.000

But there's a lot that he doesn't. And you know the tram ride. Father is actually on the tram. I don't really quite feel that, you know. So there's not, you know. This is not, you know. There are other writers who would make me feel that tram ride, you know, and Joyce maybe, isn't 1 of them. But we do get on the tram. There's a lot of telephones in here. There's a lot of technology. We talked about that before. Joyce seems interested, but also not that interested sometimes.

01:33:59.000 --> 01:34:04.000

But Patrick, Master Patrick, of course, on page.

01:34:04.000 --> 01:34:07.000

2 50 has just suffered the loss of his father right.

01:34:07.000 --> 01:34:11.000

I'm particularly moved by this section.

01:34:11.000 --> 01:34:18.000

You know he's not that maybe the most sophisticated kid, and he doesn't know how to feel what he's feeling. If he's feeling anything.

01:34:18.000 --> 01:34:24.000

But he seems. I think it's a really kind of moving description of what it's like to be blindsided, you know.

01:34:24.000 --> 01:34:26.000

By your father's death.

01:34:26.000 --> 01:34:32.000

Also tiny note on page 250, Mr Bloom's dental windows. Do people notice that.

01:34:32.000 --> 01:34:37.000

That's a from early on. This is some of these fun things that.

01:34:37.000 --> 01:34:48.000

That you that the book has, and there's hundreds of them. But when Bloom was walking to get the sausages, I believe I think he himself walks by Bloom's dental windows. It's another bloom. It's not him.

01:34:48.000 --> 01:35:11.000

Just another bloom, Mister Dentist. Bloom. I think everything will come back in a later chapter. Known as the Bellicone Blot brothel chapter, so I think even Mr Bloom's dental windows will come back there too. But Master Patrick Eloci, the pound and half of magnum late.

01:35:11.000 --> 01:35:18.000

Fragon box stakes, so he's bought. He's been sent for pork stakes here.

01:35:18.000 --> 01:35:32.000

And he says he thinks it was blooming in the parlour with Mrs. Stower and Mrs. Quigley, and Mrs. Mcdowell, and the blind down, and they all, at their sniffles and sipping sups of the superior tawny sherry.

01:35:32.000 --> 01:35:37.000

Uncle Barney brought from tunnies. And look how deep we're going into Paddy's son.

01:35:37.000 --> 01:35:49.000

Right. And and this is the kind of thing that you know. I I just like, you know, tear Joyce for what you couldn't do. But what you could do was drill down into somebody that quickly.

01:35:49.000 --> 01:36:03.000

I think we had a discussion in night, too, about the addresses that Stephen attributes to the one of the midwives, when who he encounters on the beach. I think you notice by now that he loves.

01:36:03.000 --> 01:36:14.000

To give people's addresses. Joyce does, the narrator does. And so this is, there's a conflation, Stephen, I think, also kind of likes that Bloom does too.

01:36:14.000 --> 01:36:17.000

And bloom is obsessed with the addresses.

01:36:17.000 --> 01:36:26.000

And I think I can totally relate to this where you think back to the address where you lived at a certain time in your life, and you refer to that era.

01:36:26.000 --> 01:36:31.000

You know. So he, as I think I mentioned on the on the video Lombard Street, West.

01:36:31.000 --> 01:36:46.000

Becomes this this this almost halcyon time in in Bloom's memory also the when he lived at the City Arms Hotel that comes up. We can track, I mean, and I've done it in a previous reading. Just he's all his addresses.

01:36:46.000 --> 01:36:54.000

So keep your eye on where he's lived and and what's happened at those addresses, of course. Now Echo Street, it's very complicated.

01:36:54.000 --> 01:36:56.000

Right? What's happening now?

01:36:56.000 --> 01:37:05.000

About now. Well, we're starting to starting. We're starting to get there. In terms of what? Maybe it may not be happening on Echo Street at 4 o'clock.

01:37:05.000 --> 01:37:10.000

he's looking at a picture that actually another character looks at.

01:37:10.000 --> 01:37:14.000

In a different scene. So there's all these cross. I mean, you can really.

01:37:14.000 --> 01:37:19.000

It. It's fascinating to reread this section, and it was just kind of watching for.

01:37:19.000 --> 01:37:24.000

Kind of tracing out what's going on. But you know, on a 1st read, which again.

01:37:24.000 --> 01:37:30.000

I am assuming we are doing, even if it isn't is. We're moving through our day here.

01:37:30.000 --> 01:37:36.000

And we're getting a sense of not just the main characters, but what's going around them.

01:37:36.000 --> 01:37:39.000

And you know what's happening on this particular day.

01:37:39.000 --> 01:37:42.000

One day, in time.

01:37:42.000 --> 01:37:44.000

Got a kid. He's just lost his father.

01:37:44.000 --> 01:37:54.000

You got a a priest who's wandering around, and you know, saying, Hey, mail this letter for me. Don't fall into the mailbox. I'm just goofy shit daily shit right.

01:37:54.000 --> 01:38:01.000

Don't fall into the mailbox. The priest says like what a dumb thing to say! That's just something someone said on a Tuesday, 1910 or Thursday.

01:38:01.000 --> 01:38:06.000

19 0, 4. Sorry

01:38:06.000 --> 01:38:14.000

I think Neil mentioned those the eyes that poached, or something. But he's so good at this 2, 53.

01:38:14.000 --> 01:38:21.000

John Henry Minton, filling the door. We have commercial buildings, stared from wine, big oyster eyes.

01:38:21.000 --> 01:38:23.000

Holding a fat.

01:38:23.000 --> 01:38:33.000

Gold hunter watch Don Henry Minton was Paddy's paddy's boss, I think, barely remembers him.

01:38:33.000 --> 01:38:35.000

But he did show up at the funeral.



01:38:35.000 --> 01:38:46.000

Anyway, any other thoughts on this chapter got the tan shoes. He's got the straw hat, and he's strutting around town.

01:38:46.000 --> 01:38:48.000

And there is so much more.

01:38:48.000 --> 01:38:52.000

In this chapter 2, that we can talk about.

01:38:52.000 --> 01:39:08.000

Just briefly. Page 2, 49. This is when the line when Buck says 10 years, he saiding and laughing, he's gonna write something in 10 years. Seems a long way off, Hand said thoughtfully, lifting his spoon. Still, I shouldn't wonder if he did, after all. Well.

01:39:08.000 --> 01:39:14.000

Haynes. Haynes gets the better of Mulligan's team. You know. Haynes is a more decent guy than Mulligan.

01:39:14.000 --> 01:39:19.000

For a British guy. He's not bad. So also.

01:39:19.000 --> 01:39:33.000

I love to track John Howard Parnell, who's the brother? I don't know if I talked about this last time. I think we didn't have time, but he's around, and just the great man's brother is kind of almost haunts the city.

01:39:33.000 --> 01:39:35.000

And they all sort of notice him and look at him.

01:39:35.000 --> 01:39:42.000

He's not the great man. He's the great man's brother. It's just a and he's playing chess on page 2, 48.

01:39:42.000 --> 01:39:47.000

But you know the the Parnell is such a huge

01:39:47.000 --> 01:39:52.000

Idea to to to Joyce, and to Stephen. I just kind of.

01:39:52.000 --> 01:39:55.000

Think about like our own, you know. I don't know.

01:39:55.000 --> 01:39:59.000

Like if you'd wander around, you know, thinking about.

01:39:59.000 --> 01:40:02.000

And I think about Jimmy Carter, who's still with us right.

01:40:02.000 --> 01:40:10.000

You know, like just these people that kind of haunt us? I don't know. I don't know if Jimmy Carter would ever listen to kind of affection that Parnell did, but.

01:40:10.000 --> 01:40:13.000

Maybe he will time.

01:40:13.000 --> 01:40:15.000

Last thoughts on wandering.

01:40:15.000 --> 01:40:17.000

Chapter, or.

01:40:17.000 --> 01:40:19.000

I wanted to. Bring up a couple of.

01:40:19.000 --> 01:40:20.000

Yeah. Great.

01:40:20.000 --> 01:40:22.000

Comments and questions.

01:40:22.000 --> 01:40:25.000

And then I think we'll take a break and we'll do the big ones.

01:40:25.000 --> 01:40:27.000

Nice one thing that happened.

01:40:27.000 --> 01:40:30.000

Last week that was.

01:40:30.000 --> 01:40:32.000

Talked about a lot in the chat.

01:40:32.000 --> 01:40:36.000

How time passes. And if you actually.

01:40:36.000 --> 01:40:42.000

Read this out loud. It takes, you know, over 24 HI can't remember.

01:40:42.000 --> 01:40:46.000

The numbers that were quoted. But how the passage of time.

01:40:46.000 --> 01:40:48.000

Moves.

01:40:48.000 --> 01:40:52.000

In a way that isn't maybe doesn't track with.

01:40:52.000 --> 01:40:54.000

A full day.

01:40:54.000 --> 01:40:58.000

And how time moves in fiction, versus in.

01:40:58.000 --> 01:41:04.000

And one thing I really appreciated, that you said that I wanted to kind of loop into.

01:41:04.000 --> 01:41:09.000

Conversation is, have the simultaneity of this.

01:41:09.000 --> 01:41:11.000

Specifically this piece.

01:41:11.000 --> 01:41:13.000

And.

01:41:13.000 --> 01:41:16.000

How? And somebody asked, You know.

01:41:16.000 --> 01:41:20.000

Why do we get that grass on the ankle of Father.

01:41:20.000 --> 01:41:23.000

In the middle of the kitchen, and and it is this.

01:41:23.000 --> 01:41:30.000

The simultaneity of time. And how, if you're writing time over and over and over itself.

01:41:30.000 --> 01:41:34.000

It is going to lengthen the book, and how, describing.

01:41:34.000 --> 01:41:42.000

Life in general takes much longer than living it. It's it's.

01:41:42.000 --> 01:41:44.000

Horrible!

01:41:44.000 --> 01:41:47.000

So horrible truth!

01:41:47.000 --> 01:41:50.000

Right.

01:41:50.000 --> 01:41:55.000

Well, I mean, I think it's important to keep in your mind.

01:41:55.000 --> 01:41:57.000

You know that this is one day.

01:41:57.000 --> 01:42:01.000

And that his whole conceit here.

01:42:01.000 --> 01:42:06.000

And I think I mentioned this on the 1st day is like, you know how much is in a day.

01:42:06.000 --> 01:42:08.000

How much do we miss.

01:42:08.000 --> 01:42:11.000

How much miraculous things.

01:42:11.000 --> 01:42:14.000

You know, and again, like you think about you just don't think about it, but I.

01:42:14.000 --> 01:42:18.000

You know, like I just you know, I was sitting outside the picnic table in the.

01:42:18.000 --> 01:42:20.000

So, you know, in the front and.

01:42:20.000 --> 01:42:26.000

And I had the dog. I had this crazy dog that is really gentle, but.

01:42:26.000 --> 01:42:30.000

It chases people like she's ferocious, but she only wants.

01:42:30.000 --> 01:42:33.000

You to pet her, but.

01:42:33.000 --> 01:42:37.000

People think that she's gonna attack them, because that's what it looks like.

01:42:37.000 --> 01:42:40.000

And so I have to hold. I have to keep her under the picnic table.

01:42:40.000 --> 01:42:43.000

Right like I have to keep her like lodged, locked.

01:42:43.000 --> 01:42:45.000

I use the picking table as weight.

01:42:45.000 --> 01:42:49.000

On on the leash, so she doesn't run away. The leash is kind of long.

01:42:49.000 --> 01:43:11.000

Today she got so excited and I was so enraptured with this chapter. Whatever I was reading, she literally took the picnic table with her and dragged it across the lawn and into the street to to attack a bassetown that she wanted to play with. But the person like freaked out is this whole big dramatic? The picking tables turned over, anyway. But you know, like that happened in one day.

01:43:11.000 --> 01:43:18.000

You know, and it's just like the the whole. The the what this book always does for me is like, just remind me to like.

01:43:18.000 --> 01:43:26.000

You know, not forget the picnic table that happened in a day of a million other things that I've now forgotten that I shouldn't.

01:43:26.000 --> 01:43:29.000

I sort of went off too far on that.

01:43:29.000 --> 01:43:32.000

And real quick. And then we're gonna take a break.

01:43:32.000 --> 01:43:33.000

Talking about other random.

01:43:33.000 --> 01:43:36.000

Yeah, I mean, I guess.

01:43:36.000 --> 01:43:41.000

I mean when I'm reading what what's been kind of helping me a little bit is, I think about it like.

01:43:41.000 --> 01:43:45.000

Cut to almost like. Sometimes I feel like I'm reading a montage.

01:43:45.000 --> 01:43:49.000

And the reason. And so when I got to that bit where.

01:43:49.000 --> 01:43:52.000

You know we're in this kitchen scene, and then we cut to.

01:43:52.000 --> 01:43:54.000

Father.

01:43:54.000 --> 01:43:55.000

I forget his name already, you know.

01:43:55.000 --> 01:43:56.000

Other kind of yeah.

01:43:56.000 --> 01:44:00.000

I, I wanna know, like, why are we cutting to that like? Is it.

01:44:00.000 --> 01:44:04.000

To remind us of him, so that later we're picking him up. And oh, yeah, that guy.

01:44:04.000 --> 01:44:10.000

Or like so any ideas. Why or was it just.

01:44:10.000 --> 01:44:12.000

Capricious, or.

01:44:12.000 --> 01:44:19.000

I think there's a lot of caprice capriciousness in this book, but I also feel like he did have fun.

01:44:19.000 --> 01:44:21.000

With. He. He had a canvas.

01:44:21.000 --> 01:44:29.000

And he had a big canvas, and I think in his mind I mean, I think he wasn't unmathem oriented.

01:44:29.000 --> 01:44:36.000

So unlike, you know, other fiction writers who may not be able to even consider that I think Joyce's brain.

01:44:36.000 --> 01:44:41.000

You know, he could have been a surgeon or something. He could have done a lot of other things. He actually studied medicine.

01:44:41.000 --> 01:44:47.000

So. He is intricate. He is scientific, and I think there is. You could argue. There's a reason why.

01:44:47.000 --> 01:44:55.000

You know how, how, at least how he tracks thematically essential to the book? No, not necessarily, however.

01:44:55.000 --> 01:44:58.000

Page 2, 24.

01:44:58.000 --> 01:45:06.000

A flushed young man came from the gap of a hedge, and after him came a young woman with wilding daisies in her hand.

01:45:06.000 --> 01:45:17.000

The young man raised his cap abruptly. The young woman abruptly bent, and with slow care, detached from her light skirt a clinging twig.

01:45:17.000 --> 01:45:19.000

And Father Comey blesses them.

01:45:19.000 --> 01:45:23.000

So you know, these 2 have been fooling around in the in the, you know. So it's like.

01:45:23.000 --> 01:45:28.000

You know, and and that's some just that that happened. And father maybe noticed, maybe didn't.

01:45:28.000 --> 01:45:31.000

Right, but there's something kind of delightful about the scene.

01:45:31.000 --> 01:45:37.000

And also there is. It resonates later because we kind of hear about these people later. And so.

01:45:37.000 --> 01:45:46.000

They're not unknown to other characters. In fact, Steven, I think this guy is Stevens and one of Steven's friends, but it doesn't answer the the.

01:45:46.000 --> 01:45:49.000

The larger question that you have, Anne, but I think that.

01:45:49.000 --> 01:45:52.000

You know. I think he was having a great deal of fun.

01:45:52.000 --> 01:46:02.000

Creating this, and I think he had bigger he wanted. It wasn't just about his principal characters. I think it was essential for him to capture.

01:46:02.000 --> 01:46:07.000

The the texture of the of the city, and the day as best he could.

01:46:07.000 --> 01:46:14.000

Right in order to in order to do more. Now, I think we're gonna have to answer what that more is at a later date.

01:46:14.000 --> 01:46:22.000

What is the more, and is the more too much, and is the more sometimes off putting, and does, the more finally lose people from.

01:46:22.000 --> 01:46:25.000

Caring about bloom at certain points in the book.

01:46:25.000 --> 01:46:28.000

That may happen. But he in his mind.

01:46:28.000 --> 01:46:32.000

Definitely had a reason for everything he put in.

01:46:32.000 --> 01:46:44.000

And so if we ask him, he'll say, Yeah, everything's there, absolutely for a reason. That's what he told his buddies who wrote the guidebooks that ended up, you know, kind of making the book sort of legendary. He created his own myth.

01:46:44.000 --> 01:46:48.000

You know, and I'm not gonna buy everything he puts in as being.

01:46:48.000 --> 01:46:55.000

Right, right? But ultimately, and this is why I focus on the last 3 chapters. If we get there.



01:46:55.000 --> 01:46:59.000

You're gonna love it, but it's he does not make it easy.

01:46:59.000 --> 01:47:01.000

Especially for a 1st time.

01:47:01.000 --> 01:47:09.000

Let's take a break. I see if ham from Fred. Can you hold it? And we'll we'll get back, because I really do wanna move forward.

01:47:09.000 --> 01:47:11.000

Ormond Hotel, which is, you know.

01:47:11.000 --> 01:47:14.000

Typically discussed as a musical chapter.

01:47:14.000 --> 01:47:23.000

It has so much sound in it, and great stuff. And then finally, the the citizen chapter, I do want to get there, and then I we're gonna be caught up.

01:47:23.000 --> 01:47:25.000

Right. Let me caught up kind of.

01:47:25.000 --> 01:47:27.000

So anyway, great.

01:47:27.000 --> 01:47:40.000

So you know, in a in a few minutes cool.

01:47:40.000 --> 01:47:42.000

Where's that? John McCormick?

01:47:42.000 --> 01:47:46.000

Sorry not to give you a hard time.

01:47:46.000 --> 01:47:48.000

I'm getting pranked.

01:47:48.000 --> 01:47:50.000

By my computer.

01:47:50.000 --> 01:47:51.000

Okay.

01:47:51.000 --> 01:47:54.000

I'll figure it out.

01:47:54.000 --> 01:48:24.000

Derek.

01:49:03.000 --> 01:49:16.000

But before I.

01:49:16.000 --> 01:49:27.000

With the people on my shoulder.

01:49:27.000 --> 01:49:57.000

On lately took the notion to cross the briny ocean, and I starve. Philadelphia.

01:50:03.000 --> 01:50:26.000

How can she be? Mrs.

01:50:26.000 --> 01:50:55.000

I'm leaving.

01:50:55.000 --> 01:51:06.000

When they told me I must leave the place, I tried to keep.

01:51:06.000 --> 01:51:23.000

For to show me hard.

01:51:23.000 --> 01:51:35.000

Behind me when I star.

01:51:35.000 --> 01:51:41.000

What though me barrels on me shoulder, and there's no man could be.

01:51:41.000 --> 01:51:46.000

So I believe in tea in the spot, that I was.

01:51:46.000 --> 01:51:51.000

Yet. Someday I'll take to.

01:51:51.000 --> 01:52:21.000

The ocean.

01:52:22.000 --> 01:52:45.000

I walk beside you through the world today, wild leaves and songs, and bless your way.

01:52:45.000 --> 01:52:59.000

I walk beside you through the golden.

01:52:59.000 --> 01:53:21.000

I walk beside you through the water tonight beneath the sunny skies, with.

01:53:21.000 --> 01:53:36.000

I walk beside you through the.

01:53:36.000 --> 01:54:06.000

I walk beside you through the passing years of clown and sunshine.

01:54:39.000 --> 01:54:52.000

But before the break of mortal faint is there beyond, for I'm off.

01:54:52.000 --> 01:55:04.000

With the people on my shoulder.

01:55:04.000 --> 01:55:34.000

Likely took the notion for to cross the briny ocean, and I star Philadelphia.

01:55:39.000 --> 01:55:56.000

How can she be? Mrs.

01:55:56.000 --> 01:56:07.000

With me shoulder. No man could be.

01:56:07.000 --> 01:56:32.000

All I lately took the ocean, or to cross the briny ocean, and I star Philadelphia. In the morning.

01:56:32.000 --> 01:56:43.000

When they told me I must leave the place. I try to keep.

01:56:43.000 --> 01:56:59.000

For to show me hard.

01:56:59.000 --> 01:57:12.000

When I.

01:57:12.000 --> 01:57:17.000

What do me shoulder? And there's no man could be.

01:57:17.000 --> 01:57:23.000

So I believe in tea in the time.

01:57:23.000 --> 01:57:27.000

Yet someday I will take to.

01:57:27.000 --> 01:57:38.000

The ocean.

01:57:38.000 --> 01:57:58.000

A.

01:57:58.000 --> 01:58:08.000

Walk beside you through the world today.

01:58:08.000 --> 01:58:35.000

While it gleams and songs. Bless your way.

01:58:35.000 --> 01:58:57.000

I walk beside you through the water tonight, beneath the sunny skies, with light.

01:58:57.000 --> 01:59:27.000

I walk beside you through the.

01:59:46.000 --> 01:59:52.000

Everybody here.

01:59:52.000 --> 01:59:54.000

Alright!

01:59:54.000 --> 01:59:56.000

And get rid of myself. Hang on.

01:59:56.000 --> 02:00:00.000

I wanna go back to rocks real quickly.

02:00:00.000 --> 02:00:04.000

Cause, I mean, how could we not talk about Raoul.

02:00:04.000 --> 02:00:08.000

Does anybody have any thoughts about Raou.

02:00:08.000 --> 02:00:10.000

Lord, do you have any thoughts about.

02:00:10.000 --> 02:00:15.000

Of course not banking, or maybe she is. I don't know.

02:00:15.000 --> 02:00:17.000

Does anyone know what I'm talking about? Raoul.

02:00:17.000 --> 02:00:18.000

Page.

02:00:18.000 --> 02:00:20.000

Round.

02:00:20.000 --> 02:00:25.000

That was one of my favorite parts of the book.

02:00:25.000 --> 02:00:27.000

Page 2, 36.

02:00:27.000 --> 02:00:29.000

Thank you.

02:00:29.000 --> 02:00:35.000

H. 2, 35 is, we see, bloom at the books at the bookstall.

02:00:35.000 --> 02:00:37.000

And he's going over.

02:00:37.000 --> 02:00:41.000

He's turning over pages of the awful disclosures of Maria Monk.

02:00:41.000 --> 02:00:45.000

And then he's reading Aristotle's masterpiece.

02:00:45.000 --> 02:00:50.000

And then there's a mention in that same paragraph of

02:00:50.000 --> 02:00:57.000

Infants cuddled in a ball, and blood moons like slaughtered cows. What a cow stuff!

02:00:57.000 --> 02:01:01.000

In this book, isn't there hope and mouth disease? Cows.

02:01:01.000 --> 02:01:05.000

Child born every minute somewhere, and then, Mrs. Foy, keep your eye, Mrs. Foy.

02:01:05.000 --> 02:01:08.000

Right. She's gonna come back.

02:01:08.000 --> 02:01:14.000

Although not never in person. We only hear her from a distance. There, from A, from another room.

02:01:14.000 --> 02:01:19.000

In the hospital. Oh, I don't want to get ahead, anyway, but

02:01:19.000 --> 02:01:21.000

Raul is.

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

In a book called Sweets of Sin, page 2, 36.

02:01:24.000 --> 02:01:32.000

He opened it, thought so. Woman's voice behind the dingy curtain. Listen, the man! No, she wouldn't like that much. Got it. Her.

02:01:32.000 --> 02:01:40.000

Got hurt. Once he read the other title, Suites of Sin, more in her line. Let us see, he read where his finger opened.

02:01:40.000 --> 02:01:58.000

All the dollar bills her husband gave her were spent in the stores on wondrous gowns, and costliest for him for Raou. Yes, this here try! Her mouth glued at his on his and luses full up. She was kissed, while his hands felt for the Opel and curves inside her.

02:01:58.000 --> 02:02:00.000

I can't pronounce that.

02:02:00.000 --> 02:02:10.000

That's embarrassing. Etc. Your lady spoke hoarsely, eyeing her with suspicious care. So he's reading this trashy novel, and it's so, I mean.

02:02:10.000 --> 02:02:13.000

The the moments of reading.

02:02:13.000 --> 02:02:15.000

Other characters, reading.

02:02:15.000 --> 02:02:23.000

In the Citizen chapter. They're going to read letters. That hangman hangman write trying to get jobs saying how great they are at hanging people.

02:02:23.000 --> 02:02:26.000

We we get the Martha letter.

02:02:26.000 --> 02:02:30.000

But there's also like watching people read in real time.

02:02:30.000 --> 02:02:33.000

And I just don't think that anyone.

02:02:33.000 --> 02:02:35.000

I just don't see this.

02:02:35.000 --> 02:02:39.000

Joyce is kind of obsessed with it. It's wonderful

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

To to watch, and actually kind of see it.

02:02:43.000 --> 02:02:51.000

See it dramatized in real time. So he's reading the trashy novel suites. Of course he's gonna get for Molly, cause it's in her line.

02:02:51.000 --> 02:02:57.000

And Raoul will come up periodically named Raoul. So look for it.

02:02:57.000 --> 02:03:01.000

So, Laura, what? So I was thinking,

02:03:01.000 --> 02:03:09.000

As we move into the Ormond Hotel, which I think we'll spend a little bit less time on. Then.

02:03:09.000 --> 02:03:15.000

The citizen chapter, but it's hard to ask 80. Some odd people.

02:03:15.000 --> 02:03:18.000

If you guys are all at the citizen chapter.

02:03:18.000 --> 02:03:22.000

So, if you're not.

02:03:22.000 --> 02:03:25.000

But I do want to sort of catch us up tonight.

02:03:25.000 --> 02:03:30.000

So we may not finish the citizen. Chapter.

02:03:30.000 --> 02:03:32.000

But I'll kind of sketch it out.

02:03:32.000 --> 02:03:44.000

And talk about it. But let's pause here in the armed and what is going on? And, Laura, what what should we? Where do you think we should go? I mean, I can go a lot of places, but I wanted to.

02:03:44.000 --> 02:03:48.000

Check in with you.

02:03:48.000 --> 02:03:50.000

For the Hotel. Chapter.

02:03:50.000 --> 02:03:53.000

Yeah, so which is 2, 9.

02:03:53.000 --> 02:03:55.000

56.

02:03:55.000 --> 02:03:59.000

I mean, one thing I was really interested in is.

02:03:59.000 --> 02:04:04.000

This opening of

02:04:04.000 --> 02:04:06.000

Of the noises.

02:04:06.000 --> 02:04:07.000

Yeah, yeah.

02:04:07.000 --> 02:04:11.000

And that it's it's it was so.

02:04:11.000 --> 02:04:13.000

Jarring and difficult.

02:04:13.000 --> 02:04:15.000



Yeah, yeah.

02:04:15.000 --> 02:04:18.000

But also then becomes.

02:04:18.000 --> 02:04:22.000

You know, almost. And I was thinking about like.

02:04:22.000 --> 02:04:24.000

You know, for lack of a better.

02:04:24.000 --> 02:04:31.000

Way to say it, but kind of how Joyce is showing us how to read.

02:04:31.000 --> 02:04:34.000

I feel like it was a way into the.

02:04:34.000 --> 02:04:37.000

The tone of the chapter.

02:04:37.000 --> 02:04:40.000

But I still often was like, Wait, who's playing.

02:04:40.000 --> 02:04:44.000

Who's listening?

02:04:44.000 --> 02:04:48.000

I was lost a little bit there.

02:04:48.000 --> 02:04:49.000

And then was also.

02:04:49.000 --> 02:04:58.000

And and and you know, just let me. You know you're not. At least I see it is like you're not meant.

02:04:58.000 --> 02:04:59.000

No.

02:04:59.000 --> 02:05:01.000

Like to, especially on your 1st go.

02:05:01.000 --> 02:05:16.000

Not meant to see. Know what the hell's going on. But you have the idea. You hear the sounds, you know. It must be the Vicereal, whatever. He's got a million names you know he's it's the the noise of him going through the street.

02:05:16.000 --> 02:05:22.000

We kind of know at least a certain point in this chapter that the jingling.

02:05:22.000 --> 02:05:26.000

Is the jingle, jingle, jingle jaunted, jingling.

02:05:26.000 --> 02:05:30.000

You know, you're not gonna know that's blazes necessarily.

02:05:30.000 --> 02:05:33.000

But he kind of does have that jingle.

02:05:33.000 --> 02:05:35.000

You know jauntiness right.

02:05:35.000 --> 02:05:43.000

So it's not, you know. It's not crazy to think that you might stick to getting the feeling even on the first. st Read right.

02:05:43.000 --> 02:05:45.000

The one way of seeing this.

02:05:45.000 --> 02:05:56.000

Opening is almost like a prelude, you know, to kind of like, you know, he's testing out sounds he loves and loves, and you know we could reach Ping against Wake. It's the entire book is.

02:05:56.000 --> 02:06:01.000

This and more right is it this obsession sort of.

02:06:01.000 --> 02:06:04.000

How to capture what is what is basically incurable.

02:06:04.000 --> 02:06:07.000

You know he was not a musician, you know.

02:06:07.000 --> 02:06:12.000

I think he had musical insights, and I think he wanted to see.

02:06:12.000 --> 02:06:17.000

If it was possible to to get

02:06:17.000 --> 02:06:19.000

Music on the page.

02:06:19.000 --> 02:06:25.000

You know, and sounds on the page. And so, you know, just you could take any line.

02:06:25.000 --> 02:06:30.000

You know and then but the kind of the the playing with the word bloom.

02:06:30.000 --> 02:06:36.000

That he does. Throughout this I feel so sad. PS. So lonely, blooming.

02:06:36.000 --> 02:06:40.000

Listen. The spiked and winding cold.

02:06:40.000 --> 02:06:43.000

Have you the each, and I mean it's almost like.

02:06:43.000 --> 02:06:46.000

You need a sense of things being overheard.

02:06:46.000 --> 02:06:52.000

And the chapter will sort of use a lot of this stuff. And so you can actually go back and.

02:06:52.000 --> 02:06:57.000

Track it, and it is it, you know it always does to go back to ants.

02:06:57.000 --> 02:07:04.000

Point or question or comment is that you know? There in his mind he was making use of everything.

02:07:04.000 --> 02:07:09.000

Right. So for those of us who take the time and wanna.

02:07:09.000 --> 02:07:11.000

Go back and reread it.

02:07:11.000 --> 02:07:15.000

As you know, and when I say go back and reread, I mean like their next time reading, and I mean.

02:07:15.000 --> 02:07:21.000

I often read chapters as I going along, just to kind of just again. Just enjoy them.

02:07:21.000 --> 02:07:24.000

Not because I'm confused, even though I can be confused.

02:07:24.000 --> 02:07:39.000

And you are totally within your rights to be confused. But where do we start to figure out is like you get Mrs. Head by Mrs. Kennedy's head. That Re. That's a recurrence from the previous chapter. And so we get a sense of 2 waitresses.

02:07:39.000 --> 02:07:42.000

Kind of looking out the window.

02:07:42.000 --> 02:07:45.000

You know as the the lieutenant.

02:07:45.000 --> 02:07:54.000

Goes by right. And so that's your point of reference. And why is the Ormond Hotel become important? Well, it's because it's another. I mean, you know.

02:07:54.000 --> 02:07:57.000

I don't need to say that this nobody's working.

02:07:57.000 --> 02:07:59.000

Nobody nobody's working right?

02:07:59.000 --> 02:08:05.000

Bloom basically doesn't even I mean I I keys must come up again. But.

02:08:05.000 --> 02:08:13.000

The idea of anybody sort of like going to their job is is off by this time of day. We're what time are we looking at here?

02:08:13.000 --> 02:08:21.000

We're we're we're sort of leaning towards what? 3, 33 o'clock 3. So you know, it's getting a little later in the day, right.

02:08:21.000 --> 02:08:27.000

And so if you made it this far, you're doing well, because, you know this is a 1 day book, and you're at 3 Pm.

02:08:27.000 --> 02:08:36.000

Right after 3. So you're doing pretty well. And so here we are again.

02:08:36.000 --> 02:08:44.000

Kind of in this wandering mode. This is especially to me, at least, if I use bloom as my focal point.

02:08:44.000 --> 02:08:53.000

A laundry chapter. It's you know, and I mean, I'm sure, that everyone in this room has felt this way where you're not sure where to go.

02:08:53.000 --> 02:08:56.000

Right. And so you just especially in her city.

02:08:56.000 --> 02:09:00.000

Were you just kinda like, Oh, make sure I go to that coffee shop. It's closed.

02:09:00.000 --> 02:09:04.000

You know. Should I go to that store? Whatever.

02:09:04.000 --> 02:09:08.000

And and you know what's on Bloom's mind at this point we all know.

02:09:08.000 --> 02:09:13.000

Blooms. What's on Bloom's mind is where Blazes is going to extensively talk about the concert right?

02:09:13.000 --> 02:09:16.000

But she hid the letter.

02:09:16.000 --> 02:09:19.000

Underpillow.

02:09:19.000 --> 02:09:21.000

He's worried. He's worried.

02:09:21.000 --> 02:09:25.000

Jonathan.

02:09:25.000 --> 02:09:31.000

Yeah, the the beginning of this chapter the poet Robert lacks. He was

02:09:31.000 --> 02:09:34.000

Minimalist, Po, good friend of Thomas Mertens.

02:09:34.000 --> 02:09:37.000

Actually have a look of his right here.

02:09:37.000 --> 02:09:39.000

Samuel Beckett. Blurb it.

02:09:39.000 --> 02:09:45.000

He loved you, he loved it, and he had to hit one of his one line. Poems was,

02:09:45.000 --> 02:09:50.000

Or no, this isn't as you said, the afternoon is making a palm of itself.

02:09:50.000 --> 02:09:51.000

Hmm.

02:09:51.000 --> 02:09:53.000

They have to make a palm of itself, and

02:09:53.000 --> 02:09:54.000

Nice nice.

02:09:54.000 --> 02:09:57.000

That's what I mean. I keep hearing the the sounds. There's a.

02:09:57.000 --> 02:10:01.000

Bloom's music on music can. On page 278.

02:10:01.000 --> 02:10:04.000

He's overhearing the the conversation he starts talking about.

02:10:04.000 --> 02:10:07.000

Music, mathematics, or something, mathematics.

02:10:07.000 --> 02:10:13.000

I love that. But I was thinking of Robert Lax when I was hitting this section. It's a.

02:10:13.000 --> 02:10:22.000

A very. It's full of these vibrations and sounds. There is a music to it.

02:10:22.000 --> 02:10:23.000

Yeah.

02:10:23.000 --> 02:10:29.000

Yeah, and absolutely. And and you know, and actually, they're playing music piano and singing. And you know their demi again. It's like, I mean. I just think it's like 4 o'clock in the afternoon. The party has begun, you know.

02:10:29.000 --> 02:10:40.000

At least for some people right? And Boom is interested, but not there, you know. So he's more almost like kind of intellectualizing, or, you know, kind of you know not sort of feeling it emotionally.

02:10:40.000 --> 02:10:44.000

You know, or trying to avoid that, because I think he's yeah. He's in a rough spot.

02:10:44.000 --> 02:10:50.000

But yeah, totally. This is this, this chapter is full of that. You know. You can.

02:10:50.000 --> 02:10:54.000

Have a lot of fun with going back and and and tracking.

02:10:54.000 --> 02:11:03.000

And that's really interesting about Robert Lax. The sense of that. The Po. The poem, The Afternoon, has become a poem. Is that the lines wonderful.

02:11:03.000 --> 02:11:04.000

So I.

02:11:04.000 --> 02:11:06.000

The afternoon is making a poem of itself.

02:11:06.000 --> 02:11:09.000

Yes, much better than.

02:11:09.000 --> 02:11:15.000

Interpretation great. I saw another. I saw another hand, and

02:11:15.000 --> 02:11:16.000

You know again, I mean, kind of you know, we we open stuff up in the second half, and.

02:11:16.000 --> 02:11:20.000

Sounds, like, wow.

02:11:20.000 --> 02:11:23.000

I'm just love to hear people's thoughts on this chapter.

02:11:23.000 --> 02:11:24.000

Yeah.

02:11:24.000 --> 02:11:25.000

As as yeah. Go ahead.

02:11:25.000 --> 02:11:33.000

So that one thing, this is the Sirens chapter. And so reading it, it felt like he was trying to make a song.

02:11:33.000 --> 02:11:45.000

And there's just repeated things. There's noises that keep happening all throughout, and it starts off with this sort of clatter, and then it becomes a little bit more organized.

02:11:45.000 --> 02:11:49.000

And so he just felt to me like kind of the music, like the siren song.

02:11:49.000 --> 02:11:55.000

Right. And again, as you say, it's it's the sirens chapter, and and you know.

02:11:55.000 --> 02:11:58.000

Joyce himself was using those.

02:11:58.000 --> 02:12:09.000

Terms to describe these chapters it just as I said the 1st day. He didn't include him in the book, and he had ample chances. So I I you know I always kind of go back and forth about this, but absolutely at this juncture in the book.

02:12:09.000 --> 02:12:12.000

It's very helpful to think about it that way.

02:12:12.000 --> 02:12:16.000

And and you know, and the parallels become more evident.

02:12:16.000 --> 02:12:23.000

And the obsession with sound, and the session with with music as being hypnotic right, the.

02:12:23.000 --> 02:12:25.000

You know the original source here? Right?

02:12:25.000 --> 02:12:27.000

So, but just moving. Yeah, go ahead.

02:12:27.000 --> 02:12:29.000

Peter. Correct. Just real quick.

02:12:29.000 --> 02:12:30.000

Yeah.



02:12:30.000 --> 02:12:34.000

There was a question in the chat. From.

02:12:34.000 --> 02:12:38.000

That, I think, applies to this chapter as well. But about wandering rocks.

02:12:38.000 --> 02:12:43.000

And there's so many great questions. But this one kind of seems to be.

02:12:43.000 --> 02:12:46.000

Coming up.

02:12:46.000 --> 02:12:50.000

What are some of the effects of dispersing the narrative across.

02:12:50.000 --> 02:13:00.000

Multiple characters and wandering. Some of your early comments about how this book will help us live more vividly on the street. Among other bodies.

02:13:00.000 --> 02:13:10.000

True. I also wonder if Joyce is floating the idea of individual points of view as fictions implying. We're made up of others. Story.

02:13:10.000 --> 02:13:13.000

There's no follows.

02:13:13.000 --> 02:13:15.000

Am I pronouncing it right?

02:13:15.000 --> 02:13:18.000

To borrow Stephen's word in.

02:13:18.000 --> 02:13:20.000

The singular self. That's a question.

02:13:20.000 --> 02:13:27.000

There's no follows to borrow Stephen's word in the singular self.

02:13:27.000 --> 02:13:29.000

I mean, I think that's kind of.

02:13:29.000 --> 02:13:35.000

Says it all in the sense of just kind of thinking about. Why.

02:13:35.000 --> 02:13:43.000

He, you know, makes these subdivisions, or whatever you want to call them, and we're about to move into a chapter after this one, where it's actually in the 1st person.

02:13:43.000 --> 02:13:46.000

For the 1st time a sustained.

02:13:46.000 --> 02:13:49.000

Ordinary least on the surface.

02:13:49.000 --> 02:14:08.000

I speaker telling us the story unnamed about is Joe, and about this experience he had in the bar with citizen and and Bloom, and everybody else. So why have this different? I mean, I I think of it in terms like angles, like, I think Joyce is just experimenting with angles.

02:14:08.000 --> 02:14:11.000

You know, and you don't need a big book to do this.

02:14:11.000 --> 02:14:18.000

You don't, you know? But obviously with a big book, you can. You know you've got a lot of opportunity.

02:14:18.000 --> 02:14:20.000

And he took everyone he could think of.

02:14:20.000 --> 02:14:24.000

You know any just, and he went with it. So you know.

02:14:24.000 --> 02:14:30.000

The I mean. The wandering chapter, I think, is is a great distillation of that.

02:14:30.000 --> 02:14:35.000

But as you of of sort of at least of of the kind of.

02:14:35.000 --> 02:14:39.000

How far you can possibly go with sort of the narrative we were at that point.

02:14:39.000 --> 02:14:43.000

Right, cause you'll devise it all up, and so everything gets scattered.

02:14:43.000 --> 02:14:46.000

Just when we were feeling comfortable with bloom.

02:14:46.000 --> 02:14:54.000

Right, you know, and maybe oh, another Stephen chapter. I'll get through that. But then I'll get back to bloom, and everything will be fine.

02:14:54.000 --> 02:15:02.000

Wondering rocks, wandering Dublin, whatever you wanna call it, shatters that. And like, Look no, we're we're gonna go other places here, too.

02:15:02.000 --> 02:15:06.000

And then this chapter and I'm forgetting. Is it? 1211.

02:15:06.000 --> 02:15:08.000

And that's why the some of those.

02:15:08.000 --> 02:15:11.000

Titles help keep you keep track, but.

02:15:11.000 --> 02:15:14.000

And arguably this chapter.

02:15:14.000 --> 02:15:16.000

In the Ormond Hotel kind of.

02:15:16.000 --> 02:15:20.000

Kinda even even goes further than we've gone so far.

02:15:20.000 --> 02:15:22.000

In terms of like.

02:15:22.000 --> 02:15:28.000

Especially the opening pages, like not really caring at all about any narrative momentum.

02:15:28.000 --> 02:15:31.000

But then, of course, you know.

02:15:31.000 --> 02:15:39.000

Th- there's this idea of grounding that I've talked about earlier, where you might be a little lost, but then he'll always remind us where we are in time.

02:15:39.000 --> 02:15:43.000

You know, cause he does have the day to get through.

02:15:43.000 --> 02:15:48.000

So making this is different than fitting his wake. He doesn't at that point isn't care at all.

02:15:48.000 --> 02:15:51.000

There's no kind of grounding reality.

02:15:51.000 --> 02:16:07.000

That I can discern. But here we are with Mrs. And Mrs. Kennedy in the Ormond bar we get very familiar people coming in, including sidelists who comes in and has very ordinary conversation with mrs. Doocy, right.

02:16:07.000 --> 02:16:11.000

She says, on page 2, 61.

02:16:11.000 --> 02:16:18.000

He hoped he hoped she had nice weather in Roster.

02:16:18.000 --> 02:16:32.000

Gorgeous, she said. Look at the holy show. I am lying out on the Strand all day. Bronze whiteness that was exceedingly naughty of you, Mr. Dedalus told her, and press her hand indulgently, tempting poor simple males this is, do see if sat and doused her arm away.

02:16:32.000 --> 02:16:36.000

Booster arm away. Oh, go away, she said. You're very simple. I don't think.

02:16:36.000 --> 02:16:44.000

He was. Well, now I am so, you know, and and reading it out loud, however, you do it, even if you stumble, and even if you don't quite get the.

02:16:44.000 --> 02:16:47.000

Follow the transitionless transitions.

02:16:47.000 --> 02:16:50.000

Is a really good way of hearing this chapter, for sure.

02:16:50.000 --> 02:16:52.000

Right, and so

02:16:52.000 --> 02:16:58.000

I kind of think like my recommendation here is, revisit this, or if if you had trouble with it.

02:16:58.000 --> 02:17:07.000

Don't sweat it, but then get into it, because at certain point we realize, oh, blazes. And this is, there's a technical problem here.

02:17:07.000 --> 02:17:10.000

Like a a very ordinary writerly problem.

02:17:10.000 --> 02:17:13.000

I got bloom on one side.

02:17:13.000 --> 02:17:24.000

Apparently of. Is it the same room? What is it? And if you kind of go slow and figure out like they're on like, there's the hotel, and then there's the restaurant.

02:17:24.000 --> 02:17:27.000

And they're kind of connected. But they're not in the same room.

02:17:27.000 --> 02:17:29.000

So bloom can overhear stuff.

02:17:29.000 --> 02:17:33.000

And so it's just. And he, I don't think Joyce does the best job of explaining that.

02:17:33.000 --> 02:17:36.000

I think you could do a better job of like.

02:17:36.000 --> 02:17:39.000

Like what I would call the choreography of the scene.

02:17:39.000 --> 02:17:44.000

But you know he doesn't give a shit. He's just gonna do it, anyway, you know, and and focus on the characters.

02:17:44.000 --> 02:17:50.000

Emily. And then I I'm gonna I'm gonna make an executive decision. And and.

02:17:50.000 --> 02:17:52.000

A couple more points here.

02:17:52.000 --> 02:17:57.000

Because I tend to like, feel like I need to cover everything which is impossible. So I am gonna move on and introduce the.

02:17:57.000 --> 02:17:58.000

Oh, okay.

02:17:58.000 --> 02:18:00.000

The citizenship.

02:18:00.000 --> 02:18:03.000

You know, I I was just curious. If you were, gonna do one more on this chapter on the.

02:18:03.000 --> 02:18:04.000

Yeah, yeah.

02:18:04.000 --> 02:18:13.000

Hans Gold, cause I you know I love this chapter, and I had a lot of fun reading it, and re think I read it, and

02:18:13.000 --> 02:18:18.000

I didn't quite get this bronze goal. Anyways.

02:18:18.000 --> 02:18:20.000

Which which page you're on.

02:18:20.000 --> 02:18:29.000

Just in referring to Miss Ducie's gold, and Miss Kennedy is bronze gold bronze, I mean.

02:18:29.000 --> 02:18:32.000

I think she's down in the sun, I mean she says it like at least partly. I mean, maybe there's other.

02:18:32.000 --> 02:18:33.000

Right. But then there's something else that.

02:18:33.000 --> 02:18:35.000

The reason.

02:18:35.000 --> 02:18:39.000

Okay. So that's that just one's got Goldie here. And once.

02:18:39.000 --> 02:18:42.000

Bronze, but it seemed.

02:18:42.000 --> 02:18:43.000

Okay. Fine.

02:18:43.000 --> 02:18:54.000

I mean. No, it could be. I mean, God knows there's you know, there's double quadruple meanings constantly so, but I tend to sort of go for the one I can get first, st you know.

02:18:54.000 --> 02:18:58.000

So I think I mean, there's a fluritation going on here with sidelists.

02:18:58.000 --> 02:19:03.000

Who is supposedly, you know, mourning his wife, but you know, is also

02:19:03.000 --> 02:19:05.000

Checking out the the.

02:19:05.000 --> 02:19:09.000

Waitresses Benard. Interesting Character.

02:19:09.000 --> 02:19:19.000

He's apparently shattered. He's wasted, he's, you know. There's this incredible moment where he goes and talks about the death of Patty.

02:19:19.000 --> 02:19:24.000

Patty, dig him, and he's he's weeping. I my notes are.

02:19:24.000 --> 02:19:29.000

Little bit scattered. But, Paige! Where's that? Where's that?

02:19:29.000 --> 02:19:33.000

This is what I get. This is the time of night 8, 40. I start to get.

02:19:33.000 --> 02:19:37.000

But you'll know where I am.

02:19:37.000 --> 02:19:41.000

Help me! Somebody help me!

02:19:41.000 --> 02:19:47.000

When they and they talk about Patty's death.

02:19:47.000 --> 02:19:48.000

That in the citizen.

02:19:48.000 --> 02:19:51.000

Yeah, it's in the citizenship.

02:19:51.000 --> 02:19:52.000

I believe it's I believe it's also in here. But I might be wrong. I might be conflating. Anyway, we'll save that.

02:19:52.000 --> 02:19:59.000

Chapter.

02:19:59.000 --> 02:20:02.000

Tina.

02:20:02.000 --> 02:20:05.000

Just something interesting about sounds.

02:20:05.000 --> 02:20:07.000

Does like bloom, have gas, or something.

02:20:07.000 --> 02:20:15.000

Is that all the sounds that like there's like the tapping of the the blind tuner. And then, like, there's all these weird, bizarre noises like from.

02:20:15.000 --> 02:20:19.000

No doubt bloom has gas.

02:20:19.000 --> 02:20:20.000

Sure, for sure.

02:20:20.000 --> 02:20:21.000

It's just like so crazy.

02:20:21.000 --> 02:20:24.000

Sure what page you on with that.

02:20:24.000 --> 02:20:34.000

There's just several mentions. And even in the when I went back to those 1st lines, those 1st 2 pages, whatever.

02:20:34.000 --> 02:20:39.000

Sounds like. Is that his discomfort? I just wondered what those noises were.

02:20:39.000 --> 02:20:41.000

I think if you're hearing discomfort.

02:20:41.000 --> 02:20:43.000

There's discomfort.

02:20:43.000 --> 02:20:49.000

Definitely. And I mean, you know, think of Boom. He's the. Of course he's gonna have that problem right?

02:20:49.000 --> 02:20:53.000

Page 2 67.



02:20:53.000 --> 02:21:07.000

Just these, you know, just know. I mean this the the way that he we you know we don't. We often talk on sentence level. But we don't pause necessarily that much. 2 67 bald pat in the doorway.

02:21:07.000 --> 02:21:15.000

Met teal is tilis gold returning right? So that she's not. She doesn't have to tee with her, and it's 1 of them I forget which one's gold.

02:21:15.000 --> 02:21:29.000

Bothered. He wanted power insider. Bronze by the window, watched bronze from afar, and then jingle a tinkle like there's our, there's our blaze, so it's like, you know, it's kinda like, I mean, think about the the intellectual modality.

02:21:29.000 --> 02:21:31.000

Stuff that Steven talks about.

02:21:31.000 --> 02:21:41.000

I mean. Remember, if you know, it's not that Steven's writing the book. Joyce and Stephen are not the same right, but they have a lot of the same preoccupations, and one of them is audio.

02:21:41.000 --> 02:21:53.000

Right. And so this is the audio. You know. He's constantly it's hearing you could. I mean, you can't read this with your eyes close. But wouldn't it be wonderful if you could? And you can certainly listen to it.

02:21:53.000 --> 02:21:59.000

Certainly list. There's 1. There's many versions of this that are dramatized. BBC has a great one.

02:21:59.000 --> 02:22:03.000

So you can. You can just shut your eyes and hear this one. It's a good one to hear.

02:22:03.000 --> 02:22:08.000

And I recommend that a lot, especially if you're in trouble with any chapter. Listen to it.

02:22:08.000 --> 02:22:15.000

Listen to it. Yeah, Peter.

02:22:15.000 --> 02:22:19.000

One thing I found this Jeff very hard to read, but

02:22:19.000 --> 02:22:22.000

But one thing that was interesting is all the.

02:22:22.000 --> 02:22:26.000

How much it captures, of what's going through Bloom's.

02:22:26.000 --> 02:22:33.000

So there's this great and 1 1 passions that's very easy is 2, 72 to 2, 73.

02:22:33.000 --> 02:22:38.000

Where they're singing the song. All the air, all is lost now.

02:22:38.000 --> 02:22:42.000

And it just, and it blooms. Mind, he.

02:22:42.000 --> 02:22:46.000

Goes from the song to thinking about Molly and.

02:22:46.000 --> 02:22:54.000

Too late. She longed to go. That's why women as easy to see. Yes, all is lost. I thought that was really well done.

02:22:54.000 --> 02:23:01.000

But at the same time he's sort of he's. There's 1 passes where he's kind of gling the waitresses.

02:23:01.000 --> 02:23:11.000

He's writing a letter. He's writing this letter and getting it off to this woman as the correspondence with, and at the end of the chapter he runs into a prostitute who apparently knew.

02:23:11.000 --> 02:23:13.000

Way back, when so.

02:23:13.000 --> 02:23:16.000

It's all these things are happening.

02:23:16.000 --> 02:23:17.000

To bloom.

02:23:17.000 --> 02:23:18.000

Right.

02:23:18.000 --> 02:23:25.000

And and they're kind of sidelight to the chapter. It's it's really cool.

02:23:25.000 --> 02:23:26.000

I.

02:23:26.000 --> 02:23:29.000

Yeah. And again, it's like, Keep your eye on right, and bloom will bloom, is he? He ends up.

02:23:29.000 --> 02:23:35.000

He's, you know. He doesn't want to eat. He's just there, you know. Why is he there? He's spying on blazes right.

02:23:35.000 --> 02:23:39.000

He's spying on blazes. And then on page 2, 67.

02:23:39.000 --> 02:24:00.000

We get. I'm off, said Blazes, boiling with impatient. He slid his chalice brisk away, grasped his change, and and that voice that he slid his chalice away. That sort of elevated kind of funny, like mock heroic language. Is that gonna come in full force in the next chapter. Right? I'm gonna talk about that in a second.

02:24:00.000 --> 02:24:02.000

Come on to blazes, it blazes.

02:24:02.000 --> 02:24:19.000

Boiling, going Lenahan, gulp to go. Got the horn or what? He said? Wait, I'm coming. You followed the hasty, creaking shoes, but stood by nimly by the threshold, saluting forms of bulky with a slender anyway, that's that's been dollars wasted. Anyway. So.

02:24:19.000 --> 02:24:21.000

Blazes, leaves.

02:24:21.000 --> 02:24:24.000

Right, and so bloom sticks around.

02:24:24.000 --> 02:24:28.000

And he on 2 72, as Peter pointed out, it's some wonderful stuff.

02:24:28.000 --> 02:24:30.000

By Graham's lemons.

02:24:30.000 --> 02:24:37.000

Pineapple rock by Elvis. Elephant, jingle, steak, kidney liver mashed at meat.

02:24:37.000 --> 02:24:42.000

Fit for Princess, that Princess Bloom and Goulding. He's sitting right.

02:24:42.000 --> 02:24:47.000

With the uncle of Stephen. They're not really talking much. They're just eating.

02:24:47.000 --> 02:25:07.000

Golding's kind of a nice companion. He says a few things, but tenderly bloom over liverless bacon. Saw the Titan feature strain back key. Remembering's got a back got back problems right? We know that from Steven and Chapter 3, we know it because Bloom mentions a chapter 4. Why is that important.

02:25:07.000 --> 02:25:14.000

It's not except that the guys got back problems. It's real. And it's city. He's sitting in front of.

02:25:14.000 --> 02:25:16.000

And Joyce knows that a character.

02:25:16.000 --> 02:25:22.000

That's sitting in front of somebody with back problems may well think or see evidence of that person having back problems.

02:25:22.000 --> 02:25:27.000

Because this is, you know, because and again it kind of goes back to to Laura's point.

02:25:27.000 --> 02:25:30.000

Reading that question, that comment.

02:25:30.000 --> 02:25:35.000

Is in the sense of like he doesn't want it. He didn't want to limit this.

02:25:35.000 --> 02:25:39.000

So Ritchie Golding in his back. Trouble is very much a part of this day.

02:25:39.000 --> 02:25:43.000

As well right. So.

02:25:43.000 --> 02:25:52.000

Any other thoughts on this chapter, and I I feel a little bit bad that I'm skipping through it because there's so many notes that I have, including.

02:25:52.000 --> 02:26:01.000

You know, Martha Clifford makes it makes an appearance because he's writing. He's writing her back. There's all kinds of.

02:26:01.000 --> 02:26:11.000

Movement in this chapter that are important for the book. So let's not. I'm not diminishing this chapter. But I do wanna introduce the next chapter, not just to get us ahead, but also because I think it.

02:26:11.000 --> 02:26:15.000

It's like a full. It's it's it's a, it's a. It's a.

02:26:15.000 --> 02:26:17.000

It's significant.

02:26:17.000 --> 02:26:21.000

Upping of the ante of what's at stake in the book in the next chapter.

02:26:21.000 --> 02:26:24.000

Things. Things come to a 4.

02:26:24.000 --> 02:26:30.000

The anti-semitism that we've been boiling, boiling almost in. It is in every chapter.

02:26:30.000 --> 02:26:36.000

Then here we get it face to face, and bloom has to say something.

02:26:36.000 --> 02:26:39.000

And we get that conversation. It's mock, heroic.

02:26:39.000 --> 02:26:52.000

It's also one of the funniest chapters. This is quite a funny chapter we're in right now, but the next chapter, and if it isn't funny to you. Just take it easy, reread. It's funny, I swear, Shelby, what do you have.

02:26:52.000 --> 02:26:56.000

Well, actually, maybe we should just go on to the next

02:26:56.000 --> 02:26:57.000

Well, that's cool. We got.

02:26:57.000 --> 02:26:59.000

Next chapter, and I can. I can bring up a question.

02:26:59.000 --> 02:27:00.000

Yeah, we get time. Yeah, we're good.

02:27:00.000 --> 02:27:01.000

Man.

02:27:01.000 --> 02:27:02.000

No! What do you got.

02:27:02.000 --> 02:27:06.000

Yeah, okay, I mean, I guess this. I guess I'm still thinking through.

02:27:06.000 --> 02:27:10.000

In this chapter, but also all throughout, like what you call staging.

02:27:10.000 --> 02:27:15.000

Or what other people might call like the the visual theater of the page.

02:27:15.000 --> 02:27:16.000

And it seems like he's sacrificing that.

02:27:16.000 --> 02:27:17.000

Like that.

02:27:17.000 --> 02:27:19.000

Again, and then.

02:27:19.000 --> 02:27:29.000

For like I don't know, like music or sound, or experiments in ways that I find like exhilarating, and that I want to keep reading on.

02:27:29.000 --> 02:27:33.000

But that are like difficult, I think.

02:27:33.000 --> 02:27:35.000

I don't know. I'm just thinking about like.

02:27:35.000 --> 02:27:39.000

A contemporary publisher gets Ulysses on their desk today.

02:27:39.000 --> 02:27:43.000

They throw it out. Now you know what I mean like I don't know. I'm kind of.

02:27:43.000 --> 02:27:53.000

There's something I don't know. So I I was struck by that, especially in this chapter, which is, and the chapter before this, which both of which are sort of diffuse.

02:27:53.000 --> 02:27:56.000

And like, like, interested in.

02:27:56.000 --> 02:28:04.000

The musicality and experience and like and call attention to the language that we're reading, right like he's saying, this is an artifice.

02:28:04.000 --> 02:28:06.000

You're reading a book right now.

02:28:06.000 --> 02:28:09.000

And still it's immersive, even at the same time.

02:28:09.000 --> 02:28:11.000

I don't. I guess it's not really a question. I I don't know if you have anywhere.

02:28:11.000 --> 02:28:17.000

No, but I mean your point. You usually word sacrifice is really interesting because he does sacrifice, you know.

02:28:17.000 --> 02:28:23.000

Any, and in his own publishing history sacrifice his ability to publish.

02:28:23.000 --> 02:28:24.000

Yeah.

02:28:24.000 --> 02:28:26.000

You'd have some noises. Put this thing out right.

02:28:26.000 --> 02:28:27.000

Yeah.

02:28:27.000 --> 02:28:30.000

He had a lot of powerful friends, you know. It's helpful to be friends with Ezra Pound.

02:28:30.000 --> 02:28:33.000

You know, in this at this moment, in time.

02:28:33.000 --> 02:28:36.000

So it's not surprising to me that it came out.

02:28:36.000 --> 02:28:43.000

You know, and it wouldn't be surprising. Necessarily. They're great readers always in every time, you know.

02:28:43.000 --> 02:28:46.000

And who can? Who can see through whatever.

02:28:46.000 --> 02:28:51.000

Whatever whatever constraints they may have because of.

02:28:51.000 --> 02:28:58.000

The the, the the the moment they live in. Right. I'm not just talking about the publishing. I'm just talking about the fact that.

02:28:58.000 --> 02:29:03.000

You know, a great reader can get through it as you guys are doing right now, you're seeing what.

02:29:03.000 --> 02:29:08.000

What early readers were like. Wait a second. I'm confused, but, oh, my God, I'm exhilarated like Shelby said.

02:29:08.000 --> 02:29:10.000

Like this is exhilarating.

02:29:10.000 --> 02:29:20.000

And is also, and for me, I mean just to add to what you're saying is like. If I don't have the love of the characters, then that exhilaration means less to me. That's my only point.

02:29:20.000 --> 02:29:25.000

Right, but he does. He absolutely sacrifices

02:29:25.000 --> 02:29:29.000

You know certain you said staging, I might say choreography, you know.

02:29:29.000 --> 02:29:31.000

In, just in, just.

02:29:31.000 --> 02:29:39.000

Because he sees. I know that he sees everything, and he does a lot of times he does choreograph, and it's so specific.

02:29:39.000 --> 02:29:43.000

Right. So he is deliberately giving that up, as you say, for the.

02:29:43.000 --> 02:29:46.000

For the, for the sound, and for the musicality of the language.

02:29:46.000 --> 02:29:51.000

He's loving the language. But you can see someone saying to him in all seriousness.



02:29:51.000 --> 02:29:59.000

Jim, you know, like lay off a little bit. I wanna know what's going on with Bloom and Molly, and this blazes end up in her bed or not.

02:29:59.000 --> 02:30:02.000

Right, so.

02:30:02.000 --> 02:30:04.000

Yeah, I'd love that. Thanks.

02:30:04.000 --> 02:30:15.000

But that's a great, great comment. Thank you, Shelby. And again, something to just kind of think about as we move forward, because it's gonna get more complicated as as we get as we get deeper.

02:30:15.000 --> 02:30:25.000

So I'm gonna why don't I introduce the next chapter and say a few words? Take some comments, and then we'll we'll I I promise I was gonna be

02:30:25.000 --> 02:30:29.000

Tighter tonight, so I won't take you into 9 30. I'll take you to 9, 11.

02:30:29.000 --> 02:30:33.000

I don't know why I said 9, 11, 9, 12.

02:30:33.000 --> 02:30:38.000

9, 13, so

02:30:38.000 --> 02:30:41.000

This chapter.

02:30:41.000 --> 02:30:43.000

Just as a tip in terms of reading it.

02:30:43.000 --> 02:30:46.000

Right. There is moments where it's like.

02:30:46.000 --> 02:30:55.000

Fairly normal, easy to follow. And then suddenly, there's this voice. But you've heard this voice. This voice is not brand new.

02:30:55.000 --> 02:30:58.000

You know, and I think one thing, that kind of the commentary.

02:30:58.000 --> 02:31:10.000

Gets wrong about this book is that each chapter, and even with all respect to my beloved Ed O'Brien, she kind of suggests that he's like almost reinventing each chapter.

02:31:10.000 --> 02:31:12.000

I think he's he had.

02:31:12.000 --> 02:31:16.000

Even from the very beginning there's elements of each chapter that appear.

02:31:16.000 --> 02:31:23.000

As he goes along. So it's not. They're not wholesale. They're building off of things that he's already been kind of trying.

02:31:23.000 --> 02:31:28.000

In other chapters I would argue so. This is not a radical departure.

02:31:28.000 --> 02:31:30.000

Even though, if it.

02:31:30.000 --> 02:31:34.000

For this book. It's a radical departure, but only in comparison to.

02:31:34.000 --> 02:31:37.000

The fact that he it's a little more.

02:31:37.000 --> 02:31:40.000

It's a little more nuts, let's say.

02:31:40.000 --> 02:31:42.000

But this stuff has been there.

02:31:42.000 --> 02:31:46.000

And so what happens happening here is we get.

02:31:46.000 --> 02:31:51.000

A brand new narrator 1st time. And this is very different. Right.

02:31:51.000 --> 02:31:58.000

We get a first-person narrator who is the actual narrator, not interior monologue. 1st person, Narrator.

02:31:58.000 --> 02:32:01.000

You know, I mean, I think that's a blurry.

02:32:01.000 --> 02:32:19.000

Distinction. But this is, you know, I was just. I was just passing time of day with old Troy, the Dmp. At the corner of the Dublin police at the corner of Arbor Hill there, and be damned! But a bloody sweep came along and near drove his gear into my eye. Right. This is like a guy telling a story.

02:32:19.000 --> 02:32:21.000

Who is this guy? We don't know.

02:32:21.000 --> 02:32:30.000

I turned around and let them have the weight of my tongue. When who would I see dodging along Joe Hines? And then he ends up hanging out with Joe Heinz.

02:32:30.000 --> 02:32:33.000

For the rest of the chapter. Right.

02:32:33.000 --> 02:32:50.000

And so notice here, I did give you a hint on this earlier. This is one of those moments where you see people using character names that have lived on past the book. So Moses becomes the Moses, hers of of Chicago, and not Dublin.

02:32:50.000 --> 02:32:52.000

And he gets his own book.

02:32:52.000 --> 02:32:58.000

Cause. He's apparently been swindled by this. Is he a plumber electrician? I forget what the.

02:32:58.000 --> 02:33:05.000

Anyway. So eventually Joe and the narrator who's unnamed.

02:33:05.000 --> 02:33:07.000

End up in Barney Kernan's.

02:33:07.000 --> 02:33:21.000

Hub right? So we turned in, and page 295. So we turned into Bernie Kern is, and there, sure enough, was the citizen up in the corner, having a great confab with himself and that bloody, mangy mongrel, Gary Owen.

02:33:21.000 --> 02:33:28.000

I once looked up Gary, and somebody could do that. It's this means something he likes, and he.

02:33:28.000 --> 02:33:31.000

He waiting for what the sky would drop in the way of drink.

02:33:31.000 --> 02:33:38.000

There is his eye and his glory ho! With his lawn and his load of papers working for the cause.

02:33:38.000 --> 02:33:44.000

The bloody mongrel. Let a grouse out of him would give you the creeps. This is the voice of the narrator.

02:33:44.000 --> 02:33:51.000

But you would be not crazy to be like what the hell! When this voice gets completely.

02:33:51.000 --> 02:33:56.000

Overcome by this other voice. That is not this voice which we'll get to in a moment.

02:33:56.000 --> 02:34:01.000

But this voice is pretty damn good. He's a he's a jerk right? It's not something I want to hang out with.

02:34:01.000 --> 02:34:06.000

But he's he's great! The bloody mongrel let out a joy. The creeps.

02:34:06.000 --> 02:34:10.000

Be a corporal work immersive. Someone would take a life out of that bloody dog.

02:34:10.000 --> 02:34:20.000

I'm told. For a fact. He had a good part of the breaches off a man in Sandry that came around one time with a blue paper about a license. Okay?

02:34:20.000 --> 02:34:30.000

Stand and deliver, says he. So I'll pause there. If any comments or thoughts about the initial moment. As we enter this chapter, Laura, if you have any.

02:34:30.000 --> 02:34:37.000

Dots you want to share. And then I'm gonna just bring us a little bit further into this chapter. Got a few notes here.

02:34:37.000 --> 02:34:41.000

And then I'm gonna let you all go for the night. But.

02:34:41.000 --> 02:34:44.000

It starts fairly early.

02:34:44.000 --> 02:34:51.000

You know into what this chapter is really about, I find given our political moment, which you know I don't.

02:34:51.000 --> 02:34:56.000

You know I can't. I don't read books in a vacuum right? And Joyce didn't write them in a vacuum either.

02:34:56.000 --> 02:35:04.000

And so this is a chapter all about who's who's who gets to be in and who gets to be out.

02:35:04.000 --> 02:35:06.000

Right, and

02:35:06.000 --> 02:35:09.000

Yeah.

02:35:09.000 --> 02:35:11.000

So.

02:35:11.000 --> 02:35:12.000

Yeah.

02:35:12.000 --> 02:35:16.000

One question that keeps coming up is, who is the narrator? And it's such a moving target.

02:35:16.000 --> 02:35:18.000

In this book like.

02:35:18.000 --> 02:35:25.000

I got really obsessed with the 11 cockle shells in one of the pockets.

02:35:25.000 --> 02:35:30.000

I I don't think it was. I think it was in the wandering chapter.

02:35:30.000 --> 02:35:32.000

Because she comes up twice.

02:35:32.000 --> 02:35:39.000

And both times the narrator knows how many cockle shells are in, or how many cockles are in her pocket.

02:35:39.000 --> 02:35:41.000

But it's not in her mind.

02:35:41.000 --> 02:35:47.000

Like. It's very clearly not in her mind. So it is definitely an omniscient narrator.

02:35:47.000 --> 02:35:54.000

Who's floating around in that wandering chapter? And then, like you said in this chapter. Then narrative voice.

02:35:54.000 --> 02:35:58.000

Shifts in this really kind of.

02:35:58.000 --> 02:36:01.000

Astounding way from that, like.

02:36:01.000 --> 02:36:06.000

You know, talking about the dog it is pretty hilarious.

02:36:06.000 --> 02:36:09.000

And is it the same.

02:36:09.000 --> 02:36:14.000

Omniscient narrator.

02:36:14.000 --> 02:36:15.000

Does it matter? Does it matter?

02:36:15.000 --> 02:36:16.000

And it's 1 thing I really love about this.

02:36:16.000 --> 02:36:17.000

Does it matter?

02:36:17.000 --> 02:36:19.000

Yeah, that's what I love about. This book is like.

02:36:19.000 --> 02:36:21.000

They're not.

02:36:21.000 --> 02:36:27.000

They're not a character necessarily right? Like.

02:36:27.000 --> 02:36:31.000

So we don't need to.

02:36:31.000 --> 02:36:34.000

I mean, actually Kate's.

02:36:34.000 --> 02:36:41.000

Kate said. I feel like Joyce reflects the group. Mind that works among the Irish when they get together.

02:36:41.000 --> 02:36:43.000

Yeah.

02:36:43.000 --> 02:36:44.000

Anybody else. Getting together. Yeah.

02:36:44.000 --> 02:36:46.000

And maybe you know, it's about any group.

02:36:46.000 --> 02:36:48.000

Right. And so thinking about.

02:36:48.000 --> 02:36:51.000

That group, mind or.

02:36:51.000 --> 02:36:56.000

Wandering mind, or the way we talked about, like the poorestness of the individual.

02:36:56.000 --> 02:37:01.000

And their the narrator is really interesting. I mean.

02:37:01.000 --> 02:37:04.000

And there's no answer right?

02:37:04.000 --> 02:37:10.000

No, there's no answer, except that we know he's experimenting, and we know.

02:37:10.000 --> 02:37:15.000

From the other chapters, and at this point we know that when you see.

02:37:15.000 --> 02:37:17.000

Some caps.

02:37:17.000 --> 02:37:28.000

You know. Sometimes there the chapter goes to the bottom of the page, so you may not even notice the chat, the caps, that we enter a new episode right? You didn't number these, and you didn't give them names.

02:37:28.000 --> 02:37:37.000

Right. I forget 19 episodes. But but yeah, we we're starting to know that we are going to be in some other.

02:37:37.000 --> 02:37:41.000

Other again. I think of it as like you as angles.

02:37:41.000 --> 02:37:44.000

What's my angle now? What's my angle on Bloom's day now.

02:37:44.000 --> 02:37:47.000

Right cause. That's how it.

02:37:47.000 --> 02:37:54.000

Moves. There's my one hook. It's like what's happening in Bloom's life in this moment.

02:37:54.000 --> 02:37:55.000

Right. It's getting later. Now.

02:37:55.000 --> 02:37:57.000

Great.

02:37:57.000 --> 02:38:02.000

Whatever may have happened has already happened, possibly.

02:38:02.000 --> 02:38:03.000

Yeah.

02:38:03.000 --> 02:38:05.000

Right. So what is Bloom doing? He's trying to keep himself busy.

02:38:05.000 --> 02:38:14.000

What's he doing in this particular chapter? And you'd be, you know, totally understandable. You might miss this. And I forget. Yeah, I went back and tried to find it. I couldn't find it myself.

02:38:14.000 --> 02:38:17.000

But he's there to meet Marty Martin Cunningham.

02:38:17.000 --> 02:38:19.000

At Barney Kernan's pub.

02:38:19.000 --> 02:38:32.000



He doesn't want to go in. He's had enough of being inside restaurants and around men. I think he wants to have enough of it, but he's lurking because he's waiting for Martin to come. Why? Because apparently they're going over to.

02:38:32.000 --> 02:38:36.000

To to Patty's house to talk about some, give him some money, and.

02:38:36.000 --> 02:38:40.000

You know, helping out the family as they try and move forward.

02:38:40.000 --> 02:38:49.000

So there's that there's always that kind of hook. So then what is Joyce doing? He's playing. He's now he's can play all he wants. He knows where bloom is.

02:38:49.000 --> 02:38:51.000

Right? Okay.

02:38:51.000 --> 02:38:54.000

I'm gonna actually bring in a whole nother.

02:38:54.000 --> 02:39:00.000

And then I'm gonna bring on top of that whole character. I'm actually going to.

02:39:00.000 --> 02:39:04.000

Bring in a whole nother. Who's doing this, Mac? Heroic stuff.

02:39:04.000 --> 02:39:10.000

And elevating the moment that we're in. And so let's just look at one example.

02:39:10.000 --> 02:39:12.000

Of this, and then I'm gonna.

02:39:12.000 --> 02:39:18.000

Shut it down for night, except I do want to say the paddy stuff, as you guys pointed out, is on page.

02:39:18.000 --> 02:39:23.000

300. Let's just look at that, because it's great. And this is just examples of like.

02:39:23.000 --> 02:39:26.000

Just wonderful scene, work, too.

02:39:26.000 --> 02:39:29.000

Even within a chapter that is.

02:39:29.000 --> 02:39:36.000

Arguably, and the the critics will tell you this is the whatever chapter where he's working with Irish myth and making parity.

02:39:36.000 --> 02:39:39.000

He's doing that. But he's also having normal scenes, too.

02:39:39.000 --> 02:39:44.000

And so on. Page 300 you got.

02:39:44.000 --> 02:39:55.000

I don't know it, says Alf. I just saw him now in Capel Street with Patty, only I was running after that. You what says Joe, throwing down the layers with who, with Dign, says Alf.

02:39:55.000 --> 02:39:58.000

Is it? Patty? Says Joe. Yes, is FY.

02:39:58.000 --> 02:40:12.000

Don't you know his dad? Says Joe, padding him dead? Says I. Says Joe. Sure I'm seeing him not 5 min ago, says Al. His plane is a pike staff whose dad? Says Bob Dorn, who's also trunk? I'm I think I'm mixing up the drugs, anyway.

02:40:12.000 --> 02:40:17.000

You saw his ghost then, says Joe, God between us and and harm.

02:40:17.000 --> 02:40:28.000

What's itself? Good Christ! Only 5. What? And Willie Murray with him, with the 2 of them near. What? Jim Woody Macins? What dign! What? What about Dignum? Says Bob Dorn. Who's talking about.

02:40:28.000 --> 02:40:35.000

Dad, says Al, he's no more dead than you are. Maybe so, says Joe. They took the liberty of this morning, anyhow.

02:40:35.000 --> 02:40:38.000

That's a great joke without transition, too. Right?

02:40:38.000 --> 02:40:44.000

There's no like, you know. Maybe so, says Joe, but then there's no like. But they took.

02:40:44.000 --> 02:40:50.000

The liberty of bearing him. He doesn't deal with that at all right. It's like he just goes right into the joke.

02:40:50.000 --> 02:40:53.000

Anyway. I saw a hand.

02:40:53.000 --> 02:40:55.000

Be me, do you still? Wanna.

02:40:55.000 --> 02:41:00.000

Yeah, it's I. I just wanna go back to the sentences and.

02:41:00.000 --> 02:41:01.000

Yeah, please.

02:41:01.000 --> 02:41:04.000

It's so I just couldn't get over the fact that, like.

02:41:04.000 --> 02:41:06.000

The narrator.

02:41:06.000 --> 02:41:14.000

Is speaking like, for instance, this paragraph. So we turned into Barney Kieran's, and there, sure enough, was a citizen.

02:41:14.000 --> 02:41:17.000

Okay. So he's relaying a story.

02:41:17.000 --> 02:41:21.000

In the past tense, but then he inserts himself and says.

02:41:21.000 --> 02:41:23.000

As if it's in the present, you know.

02:41:23.000 --> 02:41:28.000

I say, and then says Joe, and says I.

02:41:28.000 --> 02:41:30.000

And it just.

02:41:30.000 --> 02:41:33.000

I don't know how he did that, but it it just.

02:41:33.000 --> 02:41:35.000

It's remarkable to me.

02:41:35.000 --> 02:41:36.000

That he does that.

02:41:36.000 --> 02:41:43.000

And he really, I mean he starts it out in the 1st person in the 1st census. I was just passing the time of day with all choice. So it's like, you know, it's but it's.

02:41:43.000 --> 02:41:48.000

It's it's a different kind of way of of describing this day and time. Right.

02:41:48.000 --> 02:41:49.000

Yeah.

02:41:49.000 --> 02:41:51.000

It's now you got a 1st person.

02:41:51.000 --> 02:41:54.000

Talking as if in the present, tense about the past.

02:41:54.000 --> 02:41:55.000

Yeah, so remark.

02:41:55.000 --> 02:42:01.000

But it's it's it is like linear in a way, because again, like it's, it's 4 o'clock.

02:42:01.000 --> 02:42:02.000

Right.

02:42:02.000 --> 02:42:04.000

Can break all the rules if you can get away with it.

02:42:04.000 --> 02:42:06.000

Definitely.

02:42:06.000 --> 02:42:07.000

Both.

02:42:07.000 --> 02:42:09.000

Absolutely and and to. So I want to give one more example.

02:42:09.000 --> 02:42:11.000

Of of what?

02:42:11.000 --> 02:42:23.000

Happens in this chapter because we didn't just figure it out. Being it gets it gets worse. It gets harder, and that is when and he does this before this a couple times. So you already know what I'm about to do here.

02:42:23.000 --> 02:42:25.000

But you have this story.

02:42:25.000 --> 02:42:28.000

That we were starting to get into.

02:42:28.000 --> 02:42:32.000

What this chapter is about, which is

02:42:32.000 --> 02:42:34.000

Politics, right.

02:42:34.000 --> 02:42:37.000

Politics, and the citizen is.

02:42:37.000 --> 02:42:41.000

Is a a Irish Nationalist.

02:42:41.000 --> 02:42:47.000

Of of kind of undefinable. I mean the, you know, it's based on a guy named.

02:42:47.000 --> 02:42:49.000

As in the.

02:42:49.000 --> 02:42:51.000

American actor.

02:42:51.000 --> 02:42:59.000

And you know he's somebody who is, you know, kind of the worst of nationalism, right? I mean, his nationalism is very closed.

02:42:59.000 --> 02:43:04.000

It isn't that his arguments aren't often true about what has been done to the Irish people, but.

02:43:04.000 --> 02:43:10.000

You know, like a lot of Nationalists, he goes, he goes after. Maybe the the wrong people.

02:43:10.000 --> 02:43:29.000

And so that's starting to emerge as this chapter moves on, and there's a direct confrontation which we will get to next week. But I wanna just lay the groundwork. But also it's not just

saying, Oh, I'm gonna register. But now, okay, now, I'm gonna get into the politics. No, he's gonna do a lot more than that. And so that we have this.

02:43:29.000 --> 02:43:32.000

Story on page 304.

02:43:32.000 --> 02:43:35.000

Which is a little bit uncomfortable.

02:43:35.000 --> 02:43:40.000

It's about somebody being hanged, and what happens to their body when they are hung.

02:43:40.000 --> 02:43:43.000

And these guys love talking about this right?

02:43:43.000 --> 02:43:46.000

And

02:43:46.000 --> 02:44:03.000

Joe says, ruling passion strong. So God's true, says Al. I heard from the headwater that was in kill Mahanam. I can't pronounce it when they hang Joe Brady, the Invincible. So he's the Invincibles. He's Irish Nationalists, who are also, you know, pounding for for murder. I believe.

02:44:03.000 --> 02:44:08.000

Of of British, of some, you know, high ranking British folks, I believe.

02:44:08.000 --> 02:44:19.000

He he told me, when they cut him down after he was standing up in their faces like a poker. It was standing up in their faces like a poker. Right? So this is, you know, grotesque.

02:44:19.000 --> 02:44:21.000

You know. Conversation.

02:44:21.000 --> 02:44:24.000

Ruling passion strong and desist, Joe, as someone.

02:44:24.000 --> 02:44:26.000

And then bloom. Here he is.

02:44:26.000 --> 02:44:30.000

This is the most blooming one of the most Bloomian moments.

02:44:30.000 --> 02:44:33.000

Because we know bloom. So now we know what a Bloomian is.

02:44:33.000 --> 02:44:40.000

And it's in real time which is, Vimy pointed out. It's like this. We actually get to see him, and we haven't seen him.

02:44:40.000 --> 02:44:42.000

Quite like this.

02:44:42.000 --> 02:44:45.000

Doing the things that he does with the stars. What does he say.

02:44:45.000 --> 02:44:52.000

That can be explained by science, says Bloom. It's only a natural phenomena, don't you see? Because on account of the.

02:44:52.000 --> 02:44:55.000

Dot dot what happens next? Laura.

02:44:55.000 --> 02:44:59.000

What happens next?

02:44:59.000 --> 02:45:03.000

What is going on there.

02:45:03.000 --> 02:45:06.000

You mean this line about

02:45:06.000 --> 02:45:08.000

The phenomenon. Another phenomenon.

02:45:08.000 --> 02:45:09.000

No, no! The next paragraph.

02:45:09.000 --> 02:45:17.000

Okay, no idea. Honestly. Is this. Is this Bloom's.

02:45:17.000 --> 02:45:19.000

Voice.

02:45:19.000 --> 02:45:22.000

Like, maybe.

02:45:22.000 --> 02:45:32.000

I mean arguably. I mean, you know, that's that's possible. It's it's another voice, it's this, it is. Now, here's where the professors get to tell you.

02:45:32.000 --> 02:45:44.000

You know. Oh, this is where there he's doing a parody of Irish myth right? But he's also it's hilarious. It's just funny, but it's it's not in the.

02:45:44.000 --> 02:45:49.000

Unnamed narrator's voice. It's Joyce is just as remarkable thing.

02:45:49.000 --> 02:45:58.000

Gutsy thing balsy thing. I just got to say it's like, I'm gonna have this other narrator say this other stuff in this other way.

02:45:58.000 --> 02:46:03.000

The distinguished scientist Air Professor Littpoleman Duff.

02:46:03.000 --> 02:46:12.000

And we attended medical evidence to the effect that the instantaneous fracture of the cervical and the consequent.

02:46:12.000 --> 02:46:32.000

Decision of the spinal cord would, according to the best approved traditions of medical science, be calculated to like on and on and on right. And we've seen this happen a number of times in this chapter, where it suddenly becomes like a a parody of what's happening in the moment.

02:46:32.000 --> 02:46:33.000

And this is just funny.

02:46:33.000 --> 02:46:36.000

It's just funny you don't even have to.

02:46:36.000 --> 02:46:43.000

Understand it right. It's ridiculous. I'm not saying skim these sections, although you'd be. You'd be.

02:46:43.000 --> 02:46:47.000

You'd be okay if you did, but you'd be missing a lot, because it's all comedy.

02:46:47.000 --> 02:46:51.000

There's nothing I will argue, nothing serious.

02:46:51.000 --> 02:46:55.000



Well, there's usually always something that cuts against the grain, so I won't. I shouldn't say that.

02:46:55.000 --> 02:47:08.000

But but this is a way of almost like, not kind of oh, you think I'm gonna have a realistic chapter where I'm gonna have a nasty Irishman call out the Jew.

02:47:08.000 --> 02:47:10.000

I've already had that. That was Mr.

02:47:10.000 --> 02:47:12.000

We're doing. We're doing other stuff here.

02:47:12.000 --> 02:47:20.000

We're doing crazy shit in this chapter. And so that's what starts to happen as we move forward into this chapter, which is a.

02:47:20.000 --> 02:47:26.000

Legitimate and and heartfelt and moving conversation.

02:47:26.000 --> 02:47:30.000

For whom tries to argue in favor of love versus hate.

02:47:30.000 --> 02:47:35.000

Right, you know. Kind of want to recommend this to some folks right now.

02:47:35.000 --> 02:47:44.000

You know, but and he falls on deaf ears right? And Martin has to save him, and he escapes in the famous scene where the citizen throws the.

02:47:44.000 --> 02:47:46.000

What is it? A biscuit? Tin.

02:47:46.000 --> 02:47:53.000

The biscuit 10 after. So this is where it kind of tracks the Cyclops right? And that, you know, and.

02:47:53.000 --> 02:48:04.000

And Ulysses killing the Cyclops by being clever right? But instead, it's Bloom escaping with his friend Martin after being thrown at the citizen throwing a biscuit. Ken Adam.

02:48:04.000 --> 02:48:07.000

It's comic. It's funny, but it's also.

02:48:07.000 --> 02:48:10.000

You know, pretty damn serious, and I think.

02:48:10.000 --> 02:48:15.000

Joyce never wanted to wear his politics on his sleeve. So this is how he handled it.

02:48:15.000 --> 02:48:17.000

You know I would argue.

02:48:17.000 --> 02:48:24.000

Any last thoughts on this before we go, and we will pick this up next time, because I I imagine that some of you have not reached this.

02:48:24.000 --> 02:48:27.000

Point. Yet is that fair to say.

02:48:27.000 --> 02:48:30.000

And and again, that's okay. But I did want to.

02:48:30.000 --> 02:48:33.000

I was ordered to

02:48:33.000 --> 02:48:35.000

To catch up, and I believe I've done so.

02:48:35.000 --> 02:48:37.000

It's Hunter. Just blame Hunter.

02:48:37.000 --> 02:48:40.000

He's 1 wants us to catch up.

02:48:40.000 --> 02:48:42.000

We gotta get caught up. Peter.

02:48:42.000 --> 02:48:49.000

Or we want to have it, we might have an 8th session, which I don't know. Well, drop.

02:48:49.000 --> 02:48:54.000

So. But anyway, any comments, thoughts, anything anything anything on your mind.

02:48:54.000 --> 02:48:56.000

I'm just

02:48:56.000 --> 02:49:00.000

I'm just jumping in here. To vimy again.

02:49:00.000 --> 02:49:02.000

Are there? Do you know any

02:49:02.000 --> 02:49:04.000

Examples of.

02:49:04.000 --> 02:49:07.000

Contemporary writers who try to emulate Joyce.

02:49:07.000 --> 02:49:09.000

Or would anybody.

02:49:09.000 --> 02:49:14.000

It's maybe we'll take. We will think about that over the week. I mean. There, you know.

02:49:14.000 --> 02:49:15.000

You know, people might start naming like.

02:49:15.000 --> 02:49:17.000

Even in in fragments, or here.

02:49:17.000 --> 02:49:25.000

People might start naming big books, and and that's that's fine. But my Goto might not be big books. I'll say one. It's not contemporary.

02:49:25.000 --> 02:49:29.000

Henry Green, great British novelist.

02:49:29.000 --> 02:49:33.000

Who did all kinds of insane things with language and.

02:49:33.000 --> 02:49:40.000

And and didn't decide to make it. Oh, I'm gonna explode it, you know what I mean. So you know, you might say, David Wallace, you might say.

02:49:40.000 --> 02:49:45.000

X person, but but I'm not sure anybody quite has tried.

02:49:45.000 --> 02:49:48.000

This.

02:49:48.000 --> 02:49:51.000

Yeah.

02:49:51.000 --> 02:49:55.000

Exactly.

02:49:55.000 --> 02:49:56.000

Jacqueline.

02:49:56.000 --> 02:49:59.000

Thanks.

02:49:59.000 --> 02:50:01.000

Okay.

02:50:01.000 --> 02:50:10.000

Peter, you want the oh, let's hear. Hang on, Peter. Let's go to Kimball.

02:50:10.000 --> 02:50:13.000

Think you're still muted.

02:50:13.000 --> 02:50:23.000

Yeah, yeah, I like the citizen like, I, I actually found kind of funny. But it it you never know. You never find out his name like he asked other people their names.

02:50:23.000 --> 02:50:28.000

And he shares his views on everything quite widely, and then I thought.

02:50:28.000 --> 02:50:32.000

He's kind of like in every man. He's that person. We go into a bar.

02:50:32.000 --> 02:50:43.000

Or I met him at the gym. This person you don't know, and you don't actually want to ask their name, and they just feel the need to interject in conversations and share their views on.

02:50:43.000 --> 02:50:47.000

Politics, anything going going on.

02:50:47.000 --> 02:50:52.000

So I just found it interesting. I didn't understand it first. Why they call them. I thought.

02:50:52.000 --> 02:50:58.000

I know that guy. He goes to my gym, and he shares. He has the.

02:50:58.000 --> 02:51:03.000

I mean right? I mean, we know. I mean, there are citizens out there, right for sure.

02:51:03.000 --> 02:51:07.000

And you know, especially in the back of the box, I mean, he's in the back of the bar with this.

02:51:07.000 --> 02:51:09.000

Incredibly vicious dog!

02:51:09.000 --> 02:51:15.000

And you know, and and you you know you gotta have certain kind of cred to even get back there right.

02:51:15.000 --> 02:51:16.000

Yeah.

02:51:16.000 --> 02:51:21.000

And notice. Just one thing I was saying. Fred's going to get the last word tonight, but Bloom.

02:51:21.000 --> 02:51:31.000

Again is lurking outside the bar because he's supposed to meet Martin. Why does he come in? Is because the citizen with that that Jews out.

02:51:31.000 --> 02:51:38.000

Right, and then he comes in. He's like, All right, and it's like, have a drink. He's like, I don't, you know. Bloom doesn't drink.

02:51:38.000 --> 02:51:43.000

Right. He doesn't want a drink. He's like, I'll sit here, and then he gets drawn in.

02:51:43.000 --> 02:51:59.000

You know, and and the the the Homeric parallels are kind of interesting here, you know, to read, you know. I recommend at 1 point reading the Cyclops chapter because you can, kinda you get a sense that Odesius is actually making some key mistakes in that chapter.

02:51:59.000 --> 02:52:10.000

You know he's not, you know. It's he's not as clever as he always is, and Bloom here does get embroiled in a situation where he seems to be pretty good at avoiding.

02:52:10.000 --> 02:52:11.000

Yeah.

02:52:11.000 --> 02:52:15.000

Right, but he's he's wheeled in and actually is aggressive.

02:52:15.000 --> 02:52:18.000

For bloom at the end of this chapter. He's aggressive.

02:52:18.000 --> 02:52:21.000

He tells the citizen off.

02:52:21.000 --> 02:52:26.000

You know, and it's pretty. It's it's a deep, it's a deep cut.

02:52:26.000 --> 02:52:40.000

You know about Jesus, you know and cry, you know, it's it's like, you know. Anyway. We'll get to that next week, though. I want to start with. I want to start with bloom in the citizen next week and then move forward.

02:52:40.000 --> 02:52:42.000

Fred.

02:52:42.000 --> 02:53:04.000

I just wanted to say that in this community of writers your story about the dog, your dog, and the picnic table was very, very popular. Now imagine, as a writer writing that out and trying to make that one paragraph, it doesn't work as a paragraph. When we talk about time, we actually focus time. And when you focus on that particular moment.

02:53:04.000 --> 02:53:07.000

It fills a page or 2, or maybe a whole chapter.

02:53:07.000 --> 02:53:12.000

We all know it right? And just yeah, I gotta pick your battles. You gotta make it good. You gotta make it work.

02:53:12.000 --> 02:53:13.000

Buddy.

02:53:13.000 --> 02:53:14.000

Yeah, and it. And it seemed like that works.

02:53:14.000 --> 02:53:25.000

So you want to spend the energy on it, seeing where you're walking down the street. It's a little easier to do. You're just walking by a building, maybe, but you don't describe the building.

02:53:25.000 --> 02:53:30.000

But it gets to the point of like I. What I love about this book is that he never forgets.

02:53:30.000 --> 02:53:32.000

Even when there isn't.

02:53:32.000 --> 02:53:34.000

This kind of scene work.

02:53:34.000 --> 02:53:37.000

That you're seeing, even in the citizen chapter.

02:53:37.000 --> 02:53:51.000

Because it's gonna dissipate. And we get to the hospital. You're gonna say, like, what the hell you know, where is that scene stuff? It's in there, I swear to God, but he does a really good job of making it hard to discern.

02:53:51.000 --> 02:53:56.000

But at a certain point the scene work is, gonna go away. But then it's gonna come back.

02:53:56.000 --> 02:54:00.000

With a vengeance in the in the in the final 3 chapters. So he, I think, is.

02:54:00.000 --> 02:54:03.000

His, his, just basic skills.

02:54:03.000 --> 02:54:06.000

As a fiction writer to paint a scene are unparalleled.

02:54:06.000 --> 02:54:13.000

Even though I think we pointed out some of his. You know things that he's not preoccupied. Some of his, you know. Arguably. Weaknesses are.

02:54:13.000 --> 02:54:19.000

You know, or at least things that he doesn't think about as much, which is.

02:54:19.000 --> 02:54:32.000

I'll leave you guys with that. I hope you join the houses. I know they've been real successful. And so again I'm I'm getting a little better. I think I'm starting. I'm getting slightly better at 9, 23. But we did have a lot to cover tonight, and.

02:54:32.000 --> 02:54:35.000

And I did want to introduce this chapter and get caught up.

02:54:35.000 --> 02:54:42.000

The next chapters. There's a very controversial one, common you know. He may test your love of him.

02:54:42.000 --> 02:54:50.000

At this point when we get to the the beach at Sandy Mountie Mcdowell, who was in the Wandering Rocks Chapter. For brief moment.

02:54:50.000 --> 02:54:52.000

So he's always circling around and stuff.

02:54:52.000 --> 02:55:05.000

Bloom can get a little bit. Well, not a little bit a lot creepy in that scene. When I teach this class at at Dartmouth with my undergrads. It's it's always I I always just like it's like it's like.

02:55:05.000 --> 02:55:09.000

It's it's like the boat cap sizes.

02:55:09.000 --> 02:55:23.000

You know, and Joyce can barely get the students back. But you know you some of some come back and I'm forgetting the other chapters, but they're they're there's some great stuff.

02:55:23.000 --> 02:55:27.000

Ahead, and I'll I'll make some comments on that on Thursday.

02:55:27.000 --> 02:55:32.000

But my brain's too fright. I literally don't know what's coming.

02:55:32.000 --> 02:55:36.000

Which is good. Okay, good night, everybody. Thanks.

02:55:36.000 --> 02:55:39.000

Good night.

02:55:39.000 --> 02:55:40.000

Good night.

02:55:40.000 --> 02:55:41.000

Thank you very much.

02:55:41.000 --> 02:55:42.000

Good night.

02:55:42.000 --> 02:55:43.000

Night folks.