

00:30:35.000 --> 00:30:40.000

I think I'll just get started since I think the room

00:30:40.000 --> 00:30:43.000

Is is filling up. I hope the parking lot was easy.

00:30:43.000 --> 00:30:45.000

Yep.

00:30:45.000 --> 00:30:54.000

For you. Hi! Everyone so glad to be back. I'm happy to see all your faces today. Welcome to the 5th session of.

00:30:54.000 --> 00:30:56.000

Warm, full blooded life.

00:30:56.000 --> 00:31:01.000

We've made it so farther than many of us have been in this great book.

00:31:01.000 --> 00:31:07.000

Thanks. To Peter and Laura. Just a few notes before we begin today.

00:31:07.000 --> 00:31:12.000

A reminder that we have decided to keep the recordings of sessions.

00:31:12.000 --> 00:31:15.000

For up to 2 months following.

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The final session, so.

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If, like me, you're feeling like you are falling behind. Worry not.

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Okay, there is plenty of time to watch and re-watch all the session recordings.

00:31:28.000 --> 00:31:31.000

Peter's Intro videos and everything else.

00:31:31.000 --> 00:31:39.000

Even if you are, even if you feel like you're falling behind the course in real time, all of that will be open and accessible to you.

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Also a reminder that the virtual houses are great places. To keep the conversation going, as many of you have discovered. Some of you are quite devoted. We love that if you have something to say.

00:31:52.000 --> 00:31:57.000

Come, join us after the session tonight, even if you have never done so before. You are welcome.

00:31:57.000 --> 00:32:05.000

Or if that is too late for you, consider joining us on Saturday mornings. The virtual houses are here for you.

00:32:05.000 --> 00:32:12.000

And with that please welcome Peter Orner.

00:32:12.000 --> 00:32:15.000

Thank you. Lisa.

00:32:15.000 --> 00:32:19.000

How's everybody doing? I know this is the.

00:32:19.000 --> 00:32:24.000

Time in the book when, when, as Lisa says, you know

00:32:24.000 --> 00:32:29.000

You'd be forgiven if you fallen behind, or if you're frustrated, or if you were.

00:32:29.000 --> 00:32:37.000

Having trouble getting through this current material, and you know we only have 2. Sadly after tonight. We only have 2.

00:32:37.000 --> 00:32:39.000

Sessions left. I can't believe it.

00:32:39.000 --> 00:32:42.000

So I'm gonna go.

00:32:42.000 --> 00:32:47.000

To the nighthouse. The brothel section.

00:32:47.000 --> 00:32:49.000

Tonight.

00:32:49.000 --> 00:32:55.000

But I'm gonna spend much of the 1st hour, and I wanna encourage participation on this.

00:32:55.000 --> 00:32:59.000

On the the

00:32:59.000 --> 00:33:02.000

Sorry.

00:33:02.000 --> 00:33:04.000

There's a fire, but I can't. I can't.

00:33:04.000 --> 00:33:06.000

I can't. Sorry.

00:33:06.000 --> 00:33:10.000

The house will burn without me so

00:33:10.000 --> 00:33:14.000

I'm gonna spend much of tonight on the citizen.

00:33:14.000 --> 00:33:18.000

Chapter, because I think it's for me.

00:33:18.000 --> 00:33:24.000

It's like a crucible moment in the book, even though it's undercut.

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And it's funny. Thank you, Laura. I do see the chat. It doesn't go on my side, but it pops up sometimes. I am. I'm a very low level, but we've actually had 3 calls today. It's been very busy. We had an overturned car and all sorts of mess going on in Norway. But I am here, and I'm this. Is it.

00:33:43.000 --> 00:33:46.000

Yes, this is a oh, yeah, actually.

00:33:46.000 --> 00:33:49.000

So.

00:33:49.000 --> 00:33:53.000

So I'm gonna spend much of the.

00:33:53.000 --> 00:33:57.000

Because I think it's so important. I think I think the citizen chapter.

00:33:57.000 --> 00:34:03.000

Moves us into another space. I think it. It sets up much of the rest of the book.

00:34:03.000 --> 00:34:07.000

And if it, if you can read it, and you can follow the.

00:34:07.000 --> 00:34:15.000

The changes in the narration. I think you're gonna be fine for the rest of the book, but I realize that you know that this.

00:34:15.000 --> 00:34:21.000

Is you know that that Joyce really pours it on, and he tries our patience and

00:34:21.000 --> 00:34:24.000

Keep your eyes on Bloom.

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Eyes on bloom, and while I'll get through it.

00:34:28.000 --> 00:34:32.000

I heard there was an interesting discussion about

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Massaging, and and Joyce's

00:34:35.000 --> 00:34:37.000

You know, having.

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Either as a writer was misogynistic, or his character's, and misogynistic, and.

00:34:42.000 --> 00:34:50.000

I? I commented a little bit on the video on Thursday, and I won't spend a lot of time on this. But I did. I did say that you know, one thing about this book is.

00:34:50.000 --> 00:34:52.000

That I feel like. And this writer.

00:34:52.000 --> 00:34:58.000

Is that he's never all one thing. So there may be elements of that. No question about it.

00:34:58.000 --> 00:35:02.000

But also, I know, given this a lot of thought in the last few days.

00:35:02.000 --> 00:35:04.000

To me.

00:35:04.000 --> 00:35:10.000

Any great book, and and I'd argue, this is a great one.

00:35:10.000 --> 00:35:14.000

Encourages us to question.

00:35:14.000 --> 00:35:18.000

Where we are, question society.

00:35:18.000 --> 00:35:21.000

Etc. And I feel like the question that I would ask.

00:35:21.000 --> 00:35:24.000

Whether or not kind of we judge.

00:35:24.000 --> 00:35:26.000

This writer for being x.

00:35:26.000 --> 00:35:32.000

Is whether or not, and this is my own kind of formulation that I've been thinking about. But.

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Whether or not a book, any book, and especially this one, whether or not it holds up a mirror to society.

00:35:39.000 --> 00:35:42.000

Or or is it depicting.

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Society as it is, and how the writer thinks it should be.

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And you know, and I would pretty strongly, obviously, that this is a Mir, that he is.

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This is a scalding.

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Portrait of.

00:35:55.000 --> 00:35:58.000

Dubliners.

00:35:58.000 --> 00:36:01.000

The book was not loved. Joyce was not loved.

00:36:01.000 --> 00:36:11.000

It wasn't until much later that realized. Oh, it's a tour. He's a tourist attraction, right? But you still read this book. Irish people still read this book are like, wait.

00:36:11.000 --> 00:36:14.000

He's skewering every sacred cow we've got.

00:36:14.000 --> 00:36:26.000

You know, folklore even not even taking like You know the the famine. He can make fun of that, too, which is just unbelievable.

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The citizen chapter go waivers back and forth between like.

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Him him just skewering, and then also, the citizen being, you know, being very powerful and being, you know.

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Being very persuasive, while at the same time so you know, I I think that.

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It's just something to think about. I think, that Joyce created a book that was a scalding and devastating portrait.

00:36:50.000 --> 00:36:53.000

Of his own nation.

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In a particular time.

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And I think that that's sort of how that's the lens through which I look at it.

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And again, it was incredibly, you know, this incredibly male dominated book, and it doesn't let up period, you know, throughout.

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And just to just, you know, that was never not the thing. This is this, is it.

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Although we do get some female characters in the in the chapters for tonight.

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So

00:37:21.000 --> 00:37:25.000

That's my point, is the critique laced with comedy.

00:37:25.000 --> 00:37:31.000

Throughout, and so can you? Can you all hang on one second? I need hang on one second.

Sorry.

00:37:31.000 --> 00:37:34.000

I'm home again, and there I have to. I have to.

00:37:34.000 --> 00:37:39.000

Okay, he's gone. My son was a bouncing ball outside my.

00:37:39.000 --> 00:37:41.000

Office, so

00:37:41.000 --> 00:37:44.000

Getting back on track. I.

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I feel like the the, the.

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I gotta turn the chat off. Otherwise I'm gonna go crazy. Not that. I don't think everything is great. I just need to focus.

00:37:54.000 --> 00:37:57.000

But it's a it's a it's a lampoon.

00:37:57.000 --> 00:38:03.000

Right, and I think anytime a lampoon I I've I've said like don't take it too seriously.

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But also, you know.

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Realize that the influence of the book.

00:38:09.000 --> 00:38:11.000

Was as.

00:38:11.000 --> 00:38:15.000

Something that people rejected and turned against.

00:38:15.000 --> 00:38:17.000

His old court case at the front of the book.

00:38:17.000 --> 00:38:20.000

This book was not embraced in its time.

00:38:20.000 --> 00:38:29.000

Begin, in part because of how devastating a societal critique it was, and it certainly, in my view, was a critique of men.

00:38:29.000 --> 00:38:33.000

Whether or not Joyce himself was so so perfect.

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That is a whole nother topic.

00:38:35.000 --> 00:38:42.000

But I think he is skewering. The men in this book now is Bloom himself.

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you know, we're gonna we're gonna talk about bloom tonight, and we're gonna open it up for for lots of of comments. And I really look forward to that. So one thing someone asked. Last.

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Time was books that have come after, and I was thinking about that, and I did say that, like the Goto might be like.

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You know, to to think about books that are

00:39:03.000 --> 00:39:10.000

Big, you know, big and ambitious, and I I don't think that's like the necessarily the go to for

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For for his influence, and I shared.

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with Hunter, a couple of videos of Ed O'brien, who was certainly.

00:39:17.000 --> 00:39:29.000
Very, very influenced by by Joyce, and and revered him, and wrote a biography of him, but I think certainly understood his limitations, and understood his blind spots, and he certainly.

00:39:29.000 --> 00:39:33.000
Absolutely head blind spots.

00:39:33.000 --> 00:39:39.000
But I wanted to recommend one book that came to mind of a writer that really, I think.

00:39:39.000 --> 00:39:48.000
Is, walked in Joyce's footsteps and then veered away. And that's derek's Omaros, which I'm sure a lot of you are familiar with.

00:39:48.000 --> 00:40:03.000
It's a wonderful book where you sort of takes the same premise in a way. And and you know it's it's inverse, and it's incredibly powerful. It's incredibly funny, and it's incredibly, you know, and very much a critique. Not that Derek Walcott was himself perfect.

00:40:03.000 --> 00:40:06.000
As we as we know

00:40:06.000 --> 00:40:19.000
So that's an example. The other thing I wanted to point out before I start on on the citizen chapter is Joyce's own influences, and we know one in particular and one I've been thinking about all week, and that's Hendrik Hendrik Ibsen.

00:40:19.000 --> 00:40:24.000
The great playwright he loved. Ibsen, loved it. Throughout his life he critiqued him.

00:40:24.000 --> 00:40:29.000
But he loved him, and one of the things that Ibsen, of course, is known, for was his

00:40:29.000 --> 00:40:36.000
Absolutely of smugness and self righteousness. And I think that that really comes out.

00:40:36.000 --> 00:40:43.000

Throughout. You throughout Joyce's work is his, his sharing that hatred for

00:40:43.000 --> 00:40:46.000

For self, righteousness.

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Absolutely that was, I mean, that was there was anything that got him going. It was that not that he couldn't be selfish himself, of course, because.

00:40:54.000 --> 00:40:59.000

He was hypocrite like us all.

00:40:59.000 --> 00:41:15.000

So here's how tonight's going to go. I'm going to talk through the Citizen chapter. And I'm gonna I welcome comments and questions about this chapter, because again, I think it is sort of like it acts as like a hinge into the rest of the book, and I think it's an extraordinary. I mean he's so.

00:41:15.000 --> 00:41:19.000

Great at scene work.

00:41:19.000 --> 00:41:26.000

And that's why it can be frustrating, especially in the hospital chapters. If you're so good at scene work, Mr. Joyce, why did you obscure this scene?

00:41:26.000 --> 00:41:39.000

I wanna be there even more with joy, with bloom and drunken at this table and at this, at this, in this lounge in the hospital well, mean is having her baby, I mean, it's grotesque. The whole scene.

00:41:39.000 --> 00:41:50.000

But it's like obfuscated by this elevated language, and it's hard to follow. But once you get into it, and I hope you got into it the hospital chapter it it really does. You really do start to see it.

00:41:50.000 --> 00:42:14.000

So. But anyway, I'm going to go through the Citizen chapter pretty slowly, and then I wanna move into the Gertie chapter. We're back at Sandy Mount right? Now it's Bloom's turn to be on the beach and it's a very famous scene. It was. Why, you know another reason why the book was banned with this particular scene. Another reason why people still are upset by it. I think I mentioned my own students.

00:42:14.000 --> 00:42:17.000

Very much. Reject this chapter.

00:42:17.000 --> 00:42:40.000

You know it may be the joke is one of the kind of fashion, magazine language, etc. But, I haven't. I haven't gotten any page numbers yet, so don't worry, but I'm about to but I wanted to set up the night, and that is that we're going to go through the citizen chapter. Go through Sandy Mount, go to the hospital and I'm gonna try and introduce.

00:42:40.000 --> 00:42:43.000
the brackle. Scene.

00:42:43.000 --> 00:42:45.000
Okay.

00:42:45.000 --> 00:42:47.000
Everybody know where I am.

00:42:47.000 --> 00:42:50.000
Everybody good. All right.

00:42:50.000 --> 00:42:58.000
So. Good. I you know, I I mean, I've again. I've been really looking forward to tonight because I think it really is.

00:42:58.000 --> 00:43:11.000
Pivotal as we get to Joyce like not screwing around anymore. I think he starts to screw around again and again. He's always doing that. But this chapter he's not screwing around, and it is extraordinary in the scene work that he does.

00:43:11.000 --> 00:43:14.000
Well, at the same time introducing.

00:43:14.000 --> 00:43:16.000
This other narrator.

00:43:16.000 --> 00:43:19.000
Who, you might say, is like totally distracting.

00:43:19.000 --> 00:43:24.000
You know, and like. Why would he? Why would he undercut such a powerful scene?

00:43:24.000 --> 00:43:28.000
But the parodies that take place interspersally.

00:43:28.000 --> 00:43:31.000
That's a word, are also quite powerful.

00:43:31.000 --> 00:43:41.000

And I want to start with one of them tonight, cause it's and they're not consistent like you can't like. He's never consistent. But I want to start with

00:43:41.000 --> 00:43:45.000

I had a couple of other things. Did I know?

00:43:45.000 --> 00:44:01.000

I think we're done. He's a skewer of sacred cows. That was my big point. But I wanna start on 3 0 3 0. 1. And I mentioned this scene in the video. But I think it's so important I wanna go back to it. And I wanna spend a little bit of time on it, because you might have been like what is going on.

00:44:01.000 --> 00:44:14.000

Right. So here we have bottom of 300. What else? Good? Only 5. What? And Willie Murray with him? The 2 of them near. What? What each? What do you? What, Jim McCollins? What dign.

00:44:14.000 --> 00:44:20.000

What about Dign? Says Bob Dorn, who's talking about? You know Bob Dorn's totally wasted. Remember.

00:44:20.000 --> 00:44:25.000

And get to him in a moment. Dead! Says Al. He's no more dead than you are.

00:44:25.000 --> 00:44:30.000

Maybe so, says Joe. They took the liberty this morning, anyhow. Right we did this last time.

00:44:30.000 --> 00:44:32.000

Patty says Al.

00:44:32.000 --> 00:44:36.000

I says, Joe, he paid the dead of nature. God be merciful to him!

00:44:36.000 --> 00:44:39.000

Good Christ says, App.

00:44:39.000 --> 00:44:48.000

Begu it was what you might call flabbergasted. Now could somebody, some brave soul.

00:44:48.000 --> 00:44:54.000

We don't have to read too much of this. But let's get let's get into the rhythms of what's happening here. Sudden shift.

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Right. And there's a lot of these in this chapter.

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In the darkness spirit hands were felt to flutter. Can somebody take that over for me?

00:45:02.000 --> 00:45:05.000

While I go strangle my child.

00:45:05.000 --> 00:45:07.000

I'll try.

00:45:07.000 --> 00:45:08.000

Thank you.

00:45:08.000 --> 00:45:10.000

As long as you don't strangle your child.

00:45:10.000 --> 00:45:11.000

I won't. I won't be more gentle.

00:45:11.000 --> 00:45:13.000

Oh, okay, I'm just kidding.

00:45:13.000 --> 00:45:14.000

From yeah, computer.

00:45:14.000 --> 00:45:15.000

Okay, I get it. Okay.

00:45:15.000 --> 00:45:29.000

In the darkness spirit hands were flutter, and when Freyras, I'm just gonna strangle. My dog had been directed to the proper quarter, a faint but increasing luminosity of ruby light became gradually visible.

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The apparition of the etheric double being particularly like, owing to the discharge of Jive from the crown of the head and face.

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Communication was affected through the pituitary body, and also by means of the orange, fiery, and scarlet rays emanating from the sacral region, and solar plexus.

00:45:52.000 --> 00:45:57.000

Questioned by his name as to his whereabouts in the heaven world.

00:45:57.000 --> 00:45:59.000

He stared that he was now on the path of.

00:45:59.000 --> 00:46:08.000

Palia or return, but was still submitted to trial at the hands of certain bloodthirsty entities on the lower astral levels.

00:46:08.000 --> 00:46:13.000

In reply to a requested question as to his 1st sensations in the Great Divide.

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Beyond. He stated that previously he had seen as an.

00:46:18.000 --> 00:46:25.000

But that those who had passed over had summit possibilities of atmic development opened up to them.

00:46:25.000 --> 00:46:26.000

And okay.

00:46:26.000 --> 00:46:28.000

Alright! Alright! Thank you, Roxy. It's great. I want. I want you to pick up a little bit.

00:46:28.000 --> 00:46:32.000

I feel like I'm at Naropa or something just reading. Yeah.

00:46:32.000 --> 00:46:33.000

Huh!

00:46:33.000 --> 00:46:42.000

Right well that way, totally making fun of that right? This is totally what you know. So without getting into the and you can look up the definitions. None of you know. None of this is an accident.

00:46:42.000 --> 00:46:44.000

Every word is deliberate.

00:46:44.000 --> 00:46:48.000

But but let's just take a tiny step back here. What's going on.

00:46:48.000 --> 00:46:52.000

Roxy, tell us, what? What do you? How do you? How do you or anybody, and step in with.

00:46:52.000 --> 00:46:53.000

Oh, my God! Nice!

00:46:53.000 --> 00:46:59.000

What is suddenly started to happen in this scene. We're in the bar, remember, we're in the bar.

00:46:59.000 --> 00:47:05.000

Barney Kernan's, and we've got just a recap. Here we have. This unknown narrator is never named.

00:47:05.000 --> 00:47:18.000

Suddenly. 1st person. Narrator. We're on page, you know. I mean, generally, people don't suddenly shift and start, you know, point of view shift and to pitch 2, 92. But of course it's Joyce. He would do that right.

00:47:18.000 --> 00:47:21.000

So we're not totally surprised by that. We don't know who this guy is.

00:47:21.000 --> 00:47:34.000

And he. He's standing on the street, and he encounters Joe Hines, and we know Joe Hines. Remember Joe Hines, he's a reporter. He's the one who among other things, he writes up Paddy Dign's funeral.

00:47:34.000 --> 00:47:38.000

Right. He also apparently owes blue money.

00:47:38.000 --> 00:47:41.000

And bloom reminds him with 3 times.

00:47:41.000 --> 00:47:44.000

Twice, and and he doesn't take the hint.

00:47:44.000 --> 00:47:49.000

And Johins turns out to be, you know, not only from bloom, but he ends up.

00:47:49.000 --> 00:47:54.000

Being pretty cruel to them in this chapter, as do most characters in this chapter.

00:47:54.000 --> 00:47:55.000

So.

00:47:55.000 --> 00:48:03.000

Well, it's hard to integrate what is being said here into a basic reading of the plot line. But.

00:48:03.000 --> 00:48:04.000

Scene of this afternoon.

00:48:04.000 --> 00:48:07.000

The little, the bits, the bits that I know about Buddhism, you know.

00:48:07.000 --> 00:48:09.000

Tantric prayers are.

00:48:09.000 --> 00:48:18.000

Concerned with your state of mind at the moment of death and your reincarnation. And so there is a.

00:48:18.000 --> 00:48:21.000

And there are plenty of new ag kinds of.

00:48:21.000 --> 00:48:25.000

Totally new agent before we get into, like the.

00:48:25.000 --> 00:48:26.000

Yeah.

00:48:26.000 --> 00:48:30.000

Of well, of annotations focused on the pituitary gland, which is kind of focused not only on your.

00:48:30.000 --> 00:48:36.000

Thinking, but also your higher consciousness. So the atmic word, I think, has to do with a kind of Hindu.

00:48:36.000 --> 00:48:39.000

The Hindu word of Otman consciousness.

00:48:39.000 --> 00:48:40.000

So.

00:48:40.000 --> 00:48:42.000

Great. But before we get into defining the terms which we can all.

00:48:42.000 --> 00:48:43.000

Yeah.

00:48:43.000 --> 00:48:48.000

Do what is actually literally. So we're in the scene. You're in the bar.

00:48:48.000 --> 00:48:49.000

Right.

00:48:49.000 --> 00:48:50.000

We come to see.

00:48:50.000 --> 00:48:52.000

The citizen.

00:48:52.000 --> 00:48:57.000

We are with. We are with an unnamed narrator, and we are with Joe Hines.

00:48:57.000 --> 00:49:05.000

And we have. At least we've got Alfon, and we've got Bob Doran.

00:49:05.000 --> 00:49:17.000

And they're all sort of, you know, kind of kissing up to the citizen.

00:49:17.000 --> 00:49:18.000

Hmm.

00:49:18.000 --> 00:49:24.000

But they're in the course of the conversation. They it turns out that one of them has seen Patty. But no, he hasn't, because Patty digns dead, and then Bob's like Patty Dign I love Patty Dign was the greatest guy ever. And then what happens in this.

00:49:24.000 --> 00:49:27.000

Shift which we see many.

00:49:27.000 --> 00:49:29.000

In this chapter. It's just literally just what happens.

00:49:29.000 --> 00:49:34.000

Or what are we supposed to think happens? Pete's got it sand up, and as does Anne, so.

00:49:34.000 --> 00:49:40.000

This is like a seance they are. This is a seance everybody is communicating with.

00:49:40.000 --> 00:49:44.000

They're communicating with Dingham.

00:49:44.000 --> 00:49:46.000

About his.

00:49:46.000 --> 00:49:48.000

W. Tour through the afterlife.

00:49:48.000 --> 00:49:57.000

Yeah. But suddenly Patty Dingham has entered the scene where you know again whether I mean it is set up like that for sure. But it's all. It's a.

00:49:57.000 --> 00:50:01.000

We're in, I mean, just again. Normally, when you're in a scene, you're in a scene.

00:50:01.000 --> 00:50:04.000

Right, you know. And all of a sudden.

00:50:04.000 --> 00:50:08.000

What is Joyce doing? We're we're used to this kind of thing. It's not shocking.

00:50:08.000 --> 00:50:14.000

But in this chapter he sort of one ups himself. And this my argument here is, if.

00:50:14.000 --> 00:50:16.000

If you get what he's doing here.

00:50:16.000 --> 00:50:18.000

You're not gonna have as much of a problem.

00:50:18.000 --> 00:50:26.000

And ground down and throw the book against the wall, as you might have done in the hospital scene, because he's doing here already.

00:50:26.000 --> 00:50:31.000

Right. But yeah, Patty, as Peter says, is, is with us in this scene.

00:50:31.000 --> 00:50:38.000

Right. He's here. He's here, and the wonderful stuff I mean. I you know it's goofy, and it's making fun of.

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

Even even like ahead of time, new edgy stuff. It's like, he predicted.

00:50:43.000 --> 00:50:48.000

You know. But then you turn the page. And, Roxy, could you come back and just read.

00:50:48.000 --> 00:50:50.000

The top of page.

00:50:50.000 --> 00:50:53.000
302, and just like. And this is what I I.

00:50:53.000 --> 00:50:55.000
Okay.

00:50:55.000 --> 00:51:05.000
Again. There's so many ways to read this stuff, and one of my notes to myself was to tell you all, at least in my head on my walk just now before class.

00:51:05.000 --> 00:51:09.000
Is that I don't see this as like a book.

00:51:09.000 --> 00:51:12.000
Like, and no offense to book clubs. I think they're.

00:51:12.000 --> 00:51:14.000
Nice things

00:51:14.000 --> 00:51:18.000
I see this like as a as an encouragement to have your own personal.

00:51:18.000 --> 00:51:20.000
Which I don't think book clubs.

00:51:20.000 --> 00:51:29.000
Necessarily foster right, and and with all again, with all respect to book clubs. But I I really want people like just.

00:51:29.000 --> 00:51:33.000
In like in having gay something on their own level with us, together.

00:51:33.000 --> 00:51:39.000
So it's just a little bit of a spin on that idea. Not that all book clubs do that. But anyway.

00:51:39.000 --> 00:51:42.000
Roxy, could you read the just the top of 3? 0, 2.

00:51:42.000 --> 00:51:53.000
Sure, and I it was also occurring to me that they were, and I think it was mentioned at 1 point that they were reading who had very similar ideas. So maybe there were book clubs reading Isis on the old or something. Okay.

00:51:53.000 --> 00:51:55.000

Sure. Sure there were. Yeah.

00:51:55.000 --> 00:52:11.000

It was ascertained that the reference was to Mr. Cornelius Keller, of Monsieur Hj. O'neil's popular funeral establishment, a personal friend of the defunct who had been responsible for the carrying out of interment arrangements.

00:52:11.000 --> 00:52:18.000

Before departing, he requested that it should be told to his dear son Patsy that the other boot which he had been looking for was at present.

00:52:18.000 --> 00:52:26.000

Under the commode in the return room, and that the pair should be sent to be sold only as the heels were still good.

00:52:26.000 --> 00:52:35.000

He stated that this had greatly perturbed his peace of mind in the other region, and earnestly requested that his desire should be made known.

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

So you're laughing, or somebody.

00:52:37.000 --> 00:52:48.000

Right, and so other where other we've got, wherever we're all laughing when you reach this. I mean you might. You know he doesn't make it easy on you because you enter the paragraph, and you're like what the hell is going on.

00:52:48.000 --> 00:52:51.000

But then he does what I think.

00:52:51.000 --> 00:53:03.000

He always does so well, especially in this book, is that there's always in, you know. I would say that Faulkner does this too. It's like being patient enough to get around to the point where he grounds, where he grounds it.

00:53:03.000 --> 00:53:06.000

Right and so, and it's hilarious.

00:53:06.000 --> 00:53:09.000

It's 1 of the I think it's 1 of the funnier bits.

00:53:09.000 --> 00:53:12.000

Is that the ghost of Patty.

00:53:12.000 --> 00:53:18.000

Is requesting that that you that you tell his kid, Patsy, where the other boot is hiding under the commode.

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

Right, so.

00:53:21.000 --> 00:53:30.000

We got Hamlet's father, you know, saying, I want you to take revenge and take this country back, and and my wife is is with my brother, and that's.

00:53:30.000 --> 00:53:36.000

That's the ghost we're sort of used to. But Patty, and this is always the kind of undercutting.

00:53:36.000 --> 00:53:42.000

Like Patty. Daniel wants his son to know where his boot is, and also the boots are still good. He wants them to get resold.

00:53:42.000 --> 00:53:50.000

Like this, you know, and and I will take. I will wait for it right even through the through the the.

00:53:50.000 --> 00:53:58.000

And it's fine telephone elevator pitch 301 back. It took me forever to figure that out telephone elevator. I don't know what, ha! What the other ones are.

00:53:58.000 --> 00:54:01.000

Offhand, but it's you know the whole thing is.

00:54:01.000 --> 00:54:04.000

Just he's making. He's having fun.

00:54:04.000 --> 00:54:07.000

Now? Is he having fun like tightly.

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

I think he always he's he's not in his fund. It's deliberate.

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

Usually always. I think.

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

I don't think he ever, you know, kinda.

00:54:18.000 --> 00:54:21.000

Doesn't know what he's what he's trying to accomplish.

00:54:21.000 --> 00:54:26.000

And that is, you know, what makes him, I think, kind of an odd, totally odd.

00:54:26.000 --> 00:54:32.000

He's not. He's not flying by the sea of his pants. It's weird like that. He's really calculating. I think.

00:54:32.000 --> 00:54:40.000

And yet he's willing like, if you were imagining him in many writers in the room. You're imagining him writing this scene.

00:54:40.000 --> 00:54:52.000

You know it wasn't like he had on the wall with his big chart that he shared with his friends. You know where he had the colors and the organs and all that nonsense. He didn't have Patty. It was nonsense, because it helped him write it.

00:54:52.000 --> 00:54:54.000

He didn't have Patty Digman's boot.

00:54:54.000 --> 00:54:58.000

Right. So I feel like that is something that came in the writing.

00:54:58.000 --> 00:55:01.000

Right and cause. He's a brilliant writer.

00:55:01.000 --> 00:55:09.000

As well as a very, very smart guy, and I get very tedious. I get very exhausted by how smart he is.

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

But then I'm like, Oh, my God! Is he a good fiction, mother?

00:55:12.000 --> 00:55:20.000

You know he he's got this ghost thinking about Patty Thing in his boot. I've spent too much time on this, but page 303.

00:55:20.000 --> 00:55:25.000

And this is another absolutely remarkable stuff here.

00:55:25.000 --> 00:55:30.000

And just a tiny note. Bottom of page 302. The finest man.

00:55:30.000 --> 00:55:43.000

Says Bob, during sniffling. The finest, purest character is Patty, who is basically, you know, kind of a just an average guy, right? And th. This is the narrator thinking, and this is.

00:55:43.000 --> 00:55:50.000

These moments, these tiny moments that you might that you absolutely might miss and you are forgiven. You must be forgiven for missing them right.

00:55:50.000 --> 00:56:02.000

But this is the narrator, the unknown narrator, thinking about Bob Doran, who is drunk and weeping for Patty. He's thinking about Patty Dorham's home life.

00:56:02.000 --> 00:56:06.000

All the characters know about each other's rough.

00:56:06.000 --> 00:56:14.000

Home lives. They're constantly, and they, you know, thinking about Bloom and what's up with him. This narrator seems to know what's going on with blaze and bloom.

00:56:14.000 --> 00:56:21.000

Blames blaze. And, Molly, we'll get to that in a moment, but the tier is bloody near your eye. Talking through his bloody hat.

00:56:21.000 --> 00:56:27.000

Better for him to go home to the little sheep watching bitch he married like, what like? What does this have to do with the book?

00:56:27.000 --> 00:56:40.000

Like this unnamed narrator telling us about Bob Doran, and then he goes into a Mooney, the bailiff's daughter, and how she, you know, running around without clothes one night. I mean the whole thing just like this tiny story that could be huge.

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

When we move on. And you know.

00:56:42.000 --> 00:56:47.000

I correct somebody? Tell me if Bob Dorn's wife returns, maybe she will.

00:56:47.000 --> 00:56:51.000

And maybe she, everybody would. A lot of people return in the night. The night scene.

00:56:51.000 --> 00:56:58.000

But just these, in the density of this, is unbelievable in terms of.

00:56:58.000 --> 00:57:02.000

His, his character's knowledge about other people's personal lives.

00:57:02.000 --> 00:57:05.000

I think that's 1 of the remarkable aspects of the book.

00:57:05.000 --> 00:57:10.000

Page 303 at the in the middle. This is one of the most hilarious, if dark moment.

00:57:10.000 --> 00:57:21.000

Also is that, oh, Christ! The Q. And, says Joe, reading one of the letters, listen to this, will you?
And these are apparently hang men who are looking for work.

00:57:21.000 --> 00:57:23.000

Can someone read this.

00:57:23.000 --> 00:57:27.000

And did we cover that? I know I mentioned this last time, but sometimes I.

00:57:27.000 --> 00:57:32.000

I love it so much, and I reread it. And I thought, all right, we gotta. We gotta talk about this.

00:57:32.000 --> 00:57:34.000

The letters. We did that, didn't we?

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

I'll read it.

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

Thank you. Just a little bit of it.

00:57:38.000 --> 00:57:41.000

700, Street, Liverpool.

00:57:41.000 --> 00:57:43.000

To the High Sheriff of Dublin, Dublin.

00:57:43.000 --> 00:57:53.000

Honored sir, I beg to offer my services in the above-mentioned painful case. I hang Joanne and
Boodle jail on the 18th of February, 1,900, and I hanged.

00:57:53.000 --> 00:57:55.000

Show us, Joe, says I.

00:57:55.000 --> 00:58:01.000

Private Arthur Chase for foul murder, foul murder of Jesse Tilsit and.

00:58:01.000 --> 00:58:05.000

Pentonville prison, and I was assistant. When Jesus says, I.

00:58:05.000 --> 00:58:09.000

Billington executed the awful murderer, Toad Smith.

00:58:09.000 --> 00:58:11.000

The citizen made a grab at the letter.

00:58:11.000 --> 00:58:22.000

Hold heart, says Joe. I have a special knack of putting the news once in, he can't get out. Hoping to be favored. I remain honored. Sir, my terms is 5 Genesee.

00:58:22.000 --> 00:58:27.000

H rumbled Master Barber.

00:58:27.000 --> 00:58:33.000

Maybe it doesn't. I don't think it needs a comment, but and and you could. I'm sure there's.

00:58:33.000 --> 00:58:41.000

Studies, essays, maybe even books about letters and Ulysses. There have been many, and he's able.

00:58:41.000 --> 00:58:57.000

To. I mean, that's a whole nother voice, right? I mean, that's a whole nother, you know, multiple narrators right in that tiny bit and they're all kinda sitting around listening to the letters. And this happens often happen in newspaper scene, where they where a group of men, especially right.

00:58:57.000 --> 00:59:14.000

Our, our, our reading something, and others are listening. It's kind of an interesting motif of the book. Moving on. And I've got thoughts on almost every page of this chapter. So I'm gonna try and pick my battles. And I was trying, and I just I couldn't narrow them down, but page 3 0, 4.

00:59:14.000 --> 00:59:20.000

they started talking about capital punishment in the middle.

00:59:20.000 --> 00:59:22.000

And this again. This narrator's really got a lot of.

00:59:22.000 --> 00:59:48.000

Kind of narrative energy. And I I note that Fred, just note noted that, and you laughed at it, the the file being spelled Fo, you know. And you can imagine the printer being like that, right? And so you know, this is, it's tough stuff. Remind me, I have a question about Joyce and and his relationship with editors, which I'll cover

00:59:48.000 --> 00:59:50.000

After the break. But

00:59:50.000 --> 01:00:09.000

So they started talking about capital punishment. And of course Bloom comes with the why and the where and all the codology of the business he's always being talked about as coded by is the people who are harsh him, and then, you know, it gets harsh right here. And whereupon all the cardiology of the business and the old dog. This is Gary Owen, the dog.

01:00:09.000 --> 01:00:13.000

Smelling him all the time.

01:00:13.000 --> 01:00:22.000

I'm told those does have a sort of queer odor coming off them for dogs about I don't know what all the turn effect, and so on, and so forth, and so on.

01:00:22.000 --> 01:00:39.000

There's 1 thing that hasn't deterrent effect we covered this last time. So I'm not gonna go into it. But just notice how we get into what ends up happening on page 306. And does anybody have a comment? So they're talking about.

01:00:39.000 --> 01:00:45.000

You know what happens when somebody's hanged and Bloom gets all scientific. We ended on this last time, but then here.

01:00:45.000 --> 01:00:48.000

We start getting into the again, this other, this.

01:00:48.000 --> 01:00:50.000

Again this other shift.

01:00:50.000 --> 01:00:53.000

And this is a very lengthy shift.

01:00:53.000 --> 01:01:03.000

You know, and you'd be like, were somebody like what is happening here. So can anyone comment on what they, how they felt about.

01:01:03.000 --> 01:01:07.000

When the last farewell was affecting in the extreme.

01:01:07.000 --> 01:01:13.000

No, this is different than a seance suddenly having to go to Patty Dignum. What's this shift about?

01:01:13.000 --> 01:01:25.000

And again, we're in the middle of this great scene in the bar, right? But he's had a bunch of bar scenes already. So being Joyce, being Joyce is like, gonna be like, all right, I'm gonna I'm gonna do something different. Here.

01:01:25.000 --> 01:01:30.000

And so can anyone just briefly comment on how they felt about this and.

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

What they felt about it. Did anyone.

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

Did anyone especially.

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

Enjoy it.

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

Real quick from the from the chat. I wanted to

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

Yeah.

01:01:40.000 --> 01:01:45.000

We read an overview of kind of this.

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

In in like respecting the stream of consciousness, idea.

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

Or just like the overall tenor of the chapter.

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

Kate said in.

01:01:56.000 --> 01:02:00.000

In reference to why this scene is so chaotic.

01:02:00.000 --> 01:02:03.000

I feel the constant interruptions and parodies.

01:02:03.000 --> 01:02:28.000

In the scene are really consistent with Irish conversations, because they cannot resist the opportunity for language play, and then laughing at each other's virtuosity. It makes, quote normal conversations very difficult, and speaking from long family experience here, that this is how it feels to me. I thought that was really sweet and also frustrating. And I can. So really, coming from this other family with our own.

01:02:28.000 --> 01:02:40.000

Ways of not communicating but that seems like part of what the citizen does is he steers these conversations in very strange directions.

01:02:40.000 --> 01:02:45.000

But I would just say agreeing with you. I mean, I think it's a great point.

01:02:45.000 --> 01:02:50.000

But he does that in the scene, in conversation.

01:02:50.000 --> 01:02:52.000

Right, this.

01:02:52.000 --> 01:02:54.000

This is this is going.

01:02:54.000 --> 01:03:02.000

We're we're in a whole nother universe. So I I get the how it's like akin to it. But I I think that this.

01:03:02.000 --> 01:03:07.000

Taking that like. I was just thinking like the uncle and dairy girls. Has anyone seen dairy girls.

01:03:07.000 --> 01:03:16.000

There's an uncle who gives the most stories ever, and it's a perfect. He's like, right out of this book, right? But then it kind of that's within the scene.

01:03:16.000 --> 01:03:34.000

You know this is Sinn Fein, says a citizen right now. Sinn Fein, of course, is, you know, an organization that that is Nationalist, and also, you know, he's in favor of using arms against the English, and certainly did. And so there, this there's a lot at stake.

01:03:34.000 --> 01:03:37.000

When Sinn Fein is entering into this narrative.

01:03:37.000 --> 01:03:40.000

And then all of a sudden.

01:03:40.000 --> 01:03:46.000

The friends we love, or by our side, and the foes we hate before us, which apparently I looked it up. It's a.

01:03:46.000 --> 01:03:51.000

That's a that's a buzzword of, you know phrase that was used.

01:03:51.000 --> 01:03:55.000

To kind of say, you know you're on. It's our side, and it's their side.

01:03:55.000 --> 01:03:57.000

And the foes we hate are before us.

01:03:57.000 --> 01:04:00.000

Right. This is a call to arms. This is not messing around.

01:04:00.000 --> 01:04:06.000

So it's not messing around. So what does Joyce end up doing here?

01:04:06.000 --> 01:04:10.000

What happens.

01:04:10.000 --> 01:04:11.000

Shelby and Jonathan both had their hands up.

01:04:11.000 --> 01:04:16.000

I think I saw me. What do you got.

01:04:16.000 --> 01:04:18.000

Explain this to me.

01:04:18.000 --> 01:04:20.000

What are we talking to me now?

01:04:20.000 --> 01:04:29.000

I I have a couple of theories I don't know. It's it's hard to parse, because it's like it's situated as a 1st person.

01:04:29.000 --> 01:04:33.000

Narrator, who I think we know when we're in the 1st person.

01:04:33.000 --> 01:04:35.000

But then it's like interest.

01:04:35.000 --> 01:04:39.000

Stitch with, like a 3rd person, omniscient.

01:04:39.000 --> 01:04:43.000

Almost like turning to the reader.

01:04:43.000 --> 01:04:45.000

And and like winking at us.

01:04:45.000 --> 01:04:48.000

From time to time, like when it's funny.

01:04:48.000 --> 01:04:53.000

This one is not a funny aside, right? The 2 prior to this, I think we're funny. We were laughing.

01:04:53.000 --> 01:04:57.000

But this one is a little bit more extreme. But there's like there's information here.

01:04:57.000 --> 01:04:59.000

Interesting, but right good.

01:04:59.000 --> 01:05:06.000

Yeah, there's information here. We can't that our guy can't know right like that. The 1st person narrate or just can't know this stuff.

01:05:06.000 --> 01:05:07.000

So it is like.

01:05:07.000 --> 01:05:08.000

Oh, this. Totally separate. Yeah.

01:05:08.000 --> 01:05:12.000

Exactly. Yeah. It's it's an interesting. It's a hybrid sort of.

01:05:12.000 --> 01:05:21.000

It breaks every rule of like quote, unquote rule of writing. And to me, therefore, I love it right? It's it's yeah, amazing.

01:05:21.000 --> 01:05:24.000

That's all. Is this some interstitial like.

01:05:24.000 --> 01:05:35.000

Hybrid omniscience and 1st person. Right? It's almost like the 1st person is possessed by some animating spirit, and turns to the crowd and says something.

01:05:35.000 --> 01:05:36.000

Yeah.

01:05:36.000 --> 01:05:43.000

Yeah, I mean, that's, you know, I mean a lot of ways to try and explain it. It's 1st of all he had the guts to do it.

01:05:43.000 --> 01:05:47.000

And and and it happens throughout this chapter. But it isn't consistent.

01:05:47.000 --> 01:05:50.000

So like this one, you could say it's inner like.

01:05:50.000 --> 01:05:53.000

There are examples of interstitiality.

01:05:53.000 --> 01:05:57.000

One. We had this great one with Patty, which is my favorite, because those boots just.

01:05:57.000 --> 01:06:09.000

Do it, but there's no boots here until very end until the very end. But what this is just to just to play it out. Is this a public execution? Right.

01:06:09.000 --> 01:06:14.000

Now going back a page, and we talked about this last time, which is why I didn't mention it.

01:06:14.000 --> 01:06:18.000

We've gotten into this because of the hangings of the Invincibles.

01:06:18.000 --> 01:06:29.000

Right now. The Vincent's were considered heroes. They were. They were people who killed English soldiers, I believe, like again somebody could look it up on the chat, the specifics and I've got it.

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

In my, I don't want to. I don't want to mess with the momentum, but let's say the Invincibles, who have even have a name. They're called the Invincibles, right.

01:06:36.000 --> 01:06:40.000

This is this, would you could argue, is a sacred.

01:06:40.000 --> 01:06:44.000

Right, you know you don't like you revere the Invincibles.

01:06:44.000 --> 01:06:47.000

You don't make fun of the Invincibles.

01:06:47.000 --> 01:06:50.000

The citizen is not gonna make fun of the Invincibles.

01:06:50.000 --> 01:06:52.000

Right. And he's like.

01:06:52.000 --> 01:06:55.000

You know. Don't! Don't go there.

01:06:55.000 --> 01:06:59.000

Don't start, you know. So, and this is pit from page 3.

01:06:59.000 --> 01:07:02.000

5. Could you just go back there real quick.

01:07:02.000 --> 01:07:07.000

So, of course, the citizen was only waiting for the wink of the word.

01:07:07.000 --> 01:07:21.000

And he starts gassing out of him about the Invincibles and the Old Guard and the men of 67, and who fears to speak of 98, and Joe with him about all the fells that were hang, drawn, and transmitted for the cause right.

01:07:21.000 --> 01:07:24.000

You know these are these are you do not like.

01:07:24.000 --> 01:07:28.000

You know, think of why, why Joyce wasn't beloved, and I in Ireland.

01:07:28.000 --> 01:07:31.000

You know he's not. He is.

01:07:31.000 --> 01:07:33.000

He has a citizen who reverse.

01:07:33.000 --> 01:07:36.000

The the heroes of this movement.

01:07:36.000 --> 01:07:39.000

But he doesn't.

01:07:39.000 --> 01:07:41.000

Or at least some of his characters don't.

01:07:41.000 --> 01:07:46.000

Right. And so what you have is a fairly lengthy on 3.

01:07:46.000 --> 01:07:51.000

6. A fairly lengthy and absurd.

01:07:51.000 --> 01:07:56.000

Call it a parity, whatever you want to call it. I just call it like a weird story in the middle of the book.

01:07:56.000 --> 01:08:00.000

About a hanging, and all these people are. There's a whole list.

01:08:00.000 --> 01:08:07.000

Right. There's a whole list on 307. Each one of those names you can look up has a significance.

01:08:07.000 --> 01:08:18.000

You know there's an acronym which OT. Let's figure that out, but not right now. But my point is going all the way to the end of this long.

01:08:18.000 --> 01:08:20.000

Setup right.

01:08:20.000 --> 01:08:22.000

He's on 3 0. 9.

01:08:22.000 --> 01:08:27.000

When the girlfriend or the wife of the.

01:08:27.000 --> 01:08:30.000

Man about to be hanged.

01:08:30.000 --> 01:08:32.000

Comes into the scene.

01:08:32.000 --> 01:08:34.000

Right.

01:08:34.000 --> 01:08:41.000

Encouraged. This is on page 3 9. Encouraged by this use of her Christian name, he says.

01:08:41.000 --> 01:08:44.000

The hero, right, the hero.

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

You know. And again, it's not respectful.

01:08:46.000 --> 01:08:48.000

I don't. I don't need this as respectful.

01:08:48.000 --> 01:08:51.000

I read this as a hilarious send-up.

01:08:51.000 --> 01:08:58.000

Everybody's behavior at an execution. But in in this story the hero is playing along.

01:08:58.000 --> 01:09:00.000

Like he's being a hero right?

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

It's now that you think of George Orwell's essay, the hanging.

01:09:04.000 --> 01:09:06.000

That guy's not a hero. He's actually getting hanged.

01:09:06.000 --> 01:09:09.000

This guy's not getting hanged. This is a joke.

01:09:09.000 --> 01:09:11.000

Right, so.

01:09:11.000 --> 01:09:23.000

The hero folded her willowy form in a loving embrace, murmuring fondly My own! Encouraged by this use of her Christian name, she kissed passionately all the various, suitable.

01:09:23.000 --> 01:09:29.000

Areas of his person which the decencies of prison guard permitted herd to reach.

01:09:29.000 --> 01:09:46.000

She swore to him, as they mingled streams of their tears, that she would cherish his memory, that she would never forget. Her hero boy went to his death with a song on his lips, as if he were but going to a hurly match in Clon, Turk Park.

01:09:46.000 --> 01:09:51.000

etc, etc. Anyway, it goes on, and it goes on right, and I just.

01:09:51.000 --> 01:09:58.000

I sort of reveled in it, and I I think on past readings I may have been like, when is this getting over with.

01:09:58.000 --> 01:10:00.000

Like, what is the point of this.

01:10:00.000 --> 01:10:04.000

And I think it's, you know, my argument here is this is a fairly elaborate.

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

Lampooning, of.

01:10:06.000 --> 01:10:10.000

And he and the chapter goes on and does it again and again and again.

01:10:10.000 --> 01:10:14.000

A lampooning of what is sacred.

01:10:14.000 --> 01:10:18.000

In Ireland at this time 2 people.

01:10:18.000 --> 01:10:25.000

And to people who've been oppressed to people who've been, you know, I mean abused to no end.

01:10:25.000 --> 01:10:28.000

Right and so, and Joyce, I think, acknowledges that.

01:10:28.000 --> 01:10:32.000

And has reverence, but also has irreverence.

01:10:32.000 --> 01:10:40.000

It's it's this weird balance. Because the citizen says a lot of things. At 1 point the citizen says something that Bloom says you're exactly right.

01:10:40.000 --> 01:10:42.000

But I'm just trying to say.

01:10:42.000 --> 01:10:46.000

That violence beginning violence, isn't the answer.

01:10:46.000 --> 01:10:50.000

I want peace and love, and since, like I know, fucking way.

01:10:50.000 --> 01:10:52.000

Am I gonna give the English piece and love.

01:10:52.000 --> 01:11:04.000

Right? So you know, there's so much in this chapter that I want to go to an outside source in a moment, just to shed a little bit of light on that. But, Jonathan, what do you have for us?

01:11:04.000 --> 01:11:25.000

Yeah. Speaking about how the chapter makes me feel I've been thinking a lot about. There's this famous guy right now he's explaining a lot of stuff. This guy, you all know, if you've heard of him, he and his theory is that the way humans were really good at is good at making shared collective fictions, not just fiction writing, that's part of it, though.

01:11:25.000 --> 01:11:29.000

But we all believe that money has value.

01:11:29.000 --> 01:11:34.000

And even Osama bin Laden. He was no fan of the Us. But he loved those green pieces of paper with.

01:11:34.000 --> 01:11:38.000

With a Us. Presence on it. He loved it more, more, the better, right.

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

And this chapter is set up by, I think.

01:11:42.000 --> 01:11:57.000

Page 55. The famous thing which I'll start again. Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls. He, like thick jiblit soup, nutty gizzards, a stuffed rose heart liver slices fried with cross crumbs.

01:11:57.000 --> 01:12:05.000

Fried hencod's. Most of all he like grilled mud and kidneys, which gave to his palette a fine tang of faintly scented urine.

01:12:05.000 --> 01:12:07.000

We as humans.

01:12:07.000 --> 01:12:12.000

Okay, if he's eating mincemeat pie for breakfast. That's okay, whatever that was.

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

But.

01:12:14.000 --> 01:12:18.000

You know he can't kill the animals himself in his place.

01:12:18.000 --> 01:12:22.000

He. He has a cat, he can't eat the cat. We have all these weird fictions right.

01:12:22.000 --> 01:12:29.000

And then he brings in this character called citizen, to make it really easy and.

01:12:29.000 --> 01:12:31.000

This citizen.

01:12:31.000 --> 01:12:33.000

Is able to just in general.

01:12:33.000 --> 01:12:38.000

Talk about show the fallacy of nation. Not just that Ireland, but.

01:12:38.000 --> 01:12:41.000

A nationhood writ large. I think there's 1 line here something like.

01:12:41.000 --> 01:12:46.000

A country is a place where a bunch of people live together something like that.

01:12:46.000 --> 01:12:58.000

And he's able to say things. I think I forgot where in this chapter, he says. But basically it's very easy to say, hey, the British are pressing us. What about us? Are we doing bad things to people.

01:12:58.000 --> 01:13:08.000

And what I give Joyce extra credit for because he didn't see you've all his Ted talk on fictions or anything like that. This is like.

01:13:08.000 --> 01:13:14.000

Early 19 hundreds, and he's able to pay, not just the sacred cows, but he's able to poke holes.

01:13:14.000 --> 01:13:21.000

Through all these. I mean, it's it's almost like Isaac Newton when he said, Hey, gravity is not just because something's under there.

01:13:21.000 --> 01:13:29.000

It's because there's a force, you know. He is able to see that poke holes and all these blind spots that we all have, and we still have today.

01:13:29.000 --> 01:13:33.000

Right.

01:13:33.000 --> 01:13:41.000

And I and I would just add to everything which is wonderful, Jonathan, I would just add that he's doing it.

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

With a character called Bloom.

01:13:42.000 --> 01:13:43.000

And he did that by having a character called citizen, and I thought that was just absolutely.

01:13:43.000 --> 01:13:49.000

Who's not exactly heroic. Right? That's the whole. That's the whole comedy here, even though it becomes.

01:13:49.000 --> 01:14:03.000

Awfully serious in this chapter, even though he's attacked not by a Cyclopsian monster, but a bread tin at the end. But it is, you know he's constantly undercutting, like. I think he's almost afraid that if he makes a point.

01:14:03.000 --> 01:14:08.000

That that he that he has to undercut it, because that's where the comedy is, and he can't.

01:14:08.000 --> 01:14:10.000

Totally cause. I think he doesn't.

01:14:10.000 --> 01:14:18.000

You know he lampoons a citizen, but I think he believes a lot of the things that the citizen says as any as any thinking Irish person would.

01:14:18.000 --> 01:14:25.000

Right, I would. Just this is an outside source. This is a an essays named Herbert Butler. Interesting.

01:14:25.000 --> 01:14:35.000

Irish and just a tiny bit of background. And I don't wanna linger on this too long. But he makes an argument here about about Anglo Irish.

01:14:35.000 --> 01:14:46.000

Protestant writing being sort of ascendant at a certain moment in time, and that Catholic writing, that Catholic writers, it took them longer.

01:14:46.000 --> 01:14:53.000

To. You know they were. There was a lot of tension because you had Nationalists. And this is in this chapter as well.

01:14:53.000 --> 01:14:57.000

That we're pushing Gaelic for obvious reasons. Right?

01:14:57.000 --> 01:15:06.000

And so you know, what do you do with that? If you're a writer, especially if you're a Catholic writer and and an Irish and a lover of Ireland.

01:15:06.000 --> 01:15:08.000

What do you do? You know.

01:15:08.000 --> 01:15:11.000

And Joyce loved English.

01:15:11.000 --> 01:15:16.000

So it's just an interesting kind of tension that he had to deal with. But this is what Butler says. He says.

01:15:16.000 --> 01:15:26.000

That some would say it was a question of temperament. The Irish mind is often volatile, fantastic, paradoxical, and a, except when aligned, the sturdy, practical.

01:15:26.000 --> 01:15:36.000

And except when aligned to the sturdy, practical English temperament, it cannot express itself. Whatever others would say that the subjection of Ireland had lasted too long.

01:15:36.000 --> 01:15:40.000

That the best brains had wasted themselves on political resistance. The spirit.

01:15:40.000 --> 01:15:49.000

Of of the others had been broken. Perhaps there's something in this, and then he quotes, or from memory says, check off, wrote somewhere.

01:15:49.000 --> 01:15:51.000

I cannot quote him accurately.

01:15:51.000 --> 01:15:53.000

I love anybody who admits that.

01:15:53.000 --> 01:15:56.000

I cannot quote him accurately.

01:15:56.000 --> 01:15:58.000

That himself, descendant of serfs.

01:15:58.000 --> 01:16:05.000

He had spent his life little squeezing the slave out of his own mind.

01:16:05.000 --> 01:16:08.000

The next sentences goes to Joyce.

01:16:08.000 --> 01:16:14.000

And our James Joyce, who was of Irish Catholic, refers.

01:16:14.000 --> 01:16:17.000

But in the bitterness of defeat.

01:16:17.000 --> 01:16:19.000

And without checkups. Optimism.

01:16:19.000 --> 01:16:23.000

To the slave soul of Ireland.

01:16:23.000 --> 01:16:26.000

So there's a lot to unpack there, and I'll just leave it.

01:16:26.000 --> 01:16:37.000

As something to I I for me. It helped me think about this chapter in a bigger context, in the sense of he was, I think this chapter must have been very difficult to write.

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

And I don't think he did it lightly.

01:16:40.000 --> 01:16:47.000

And I think, even though the lampooning is loud and it's funny, and it's unambiguous.

01:16:47.000 --> 01:16:52.000

I also think that he that his sympathies were.

01:16:52.000 --> 01:16:55.000

Somewhat torn.

01:16:55.000 --> 01:17:04.000

I believe, and that's why the citizen gets to say things. But I think he's always a little bit embarrass like the citizen gets, to say the truth, but the truth.

01:17:04.000 --> 01:17:12.000

You know, is the truth. Gonna move this story along right? You got bloom sort of saying, Yeah, yeah, get the truth. But I'm trying to tell you.

01:17:12.000 --> 01:17:17.000

Something else here, citizen, and that is that I am also of this place.

01:17:17.000 --> 01:17:20.000

You're turning on me.

01:17:20.000 --> 01:17:24.000

Right. You're saying I'm not from here.

01:17:24.000 --> 01:17:28.000

You're not. You're not consistent in your nationalism.

01:17:28.000 --> 01:17:32.000

You know, and they say, and this is, I think, what Jonathan's getting to like. What's a nation.

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

What is Bloom's response to that.

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

Since it's it's the people who live in the same place.

01:17:38.000 --> 01:17:42.000

That shocks people live in the same place.

01:17:42.000 --> 01:17:47.000

I mean again, like the the parallels to the moment in time.

01:17:47.000 --> 01:17:50.000

That we live in now, and that we've been living in for you know.

01:17:50.000 --> 01:17:54.000

More years than we can count long before trump.

01:17:54.000 --> 01:17:59.000

You know this idea of of you know what a nation is, and who is in that nation.

01:17:59.000 --> 01:18:03.000

I mean. But you know now we're living almost in a parity world. I think Joyce would almost.

01:18:03.000 --> 01:18:09.000

You know. Yeah. Anyway, I don't want to get into that but Emily.

01:18:09.000 --> 01:18:15.000

And then I have a few other points on that. What? Like a billion other points on this chapter. But I know I'm not going to get to them.

01:18:15.000 --> 01:18:19.000

You all just wanted to say on behalf of all of us who've made it to this point for the first.st

01:18:19.000 --> 01:18:21.000

Yes, congratulations!

01:18:21.000 --> 01:18:29.000

And thank you, and thank the the group as well. That, I would say, don't rejoice alone versus read it, rejoice alone, you know.

01:18:29.000 --> 01:18:34.000

Oh, I think, rejoice alone. But then you know.

01:18:34.000 --> 01:18:36.000

Like we read, we read alone.

01:18:36.000 --> 01:18:37.000

Yeah, yeah.

01:18:37.000 --> 01:18:49.000

Yeah, anyways, my, my, only yeah, it's really short. And when I read this chapter I thought, Oh, this is the political chapter, and I think it it really pulls. It articulates the politics in a way that.

01:18:49.000 --> 01:18:52.000

I had never understood. I'm just.

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

Starting to get.

01:18:55.000 --> 01:18:57.000

An understanding. Maybe.

01:18:57.000 --> 01:19:11.000

Of what that Irish politics is all about, and it's long and it's deep. And I think you know, the whole parity sets it up. I wanna just go back to that place you read because it's it's really this. Oh.

01:19:11.000 --> 01:19:21.000

Number before I make the point on what the parity is with a hanging man, and how the hero ends getting the proposal from the Oxford gent, which you know. That's.

01:19:21.000 --> 01:19:24.000

Right? Right? And she's like, Okay, goodbye.

01:19:24.000 --> 01:19:31.000

That's not the happy ending. So he calls the the guy citizen and citizen isn't.

01:19:31.000 --> 01:19:36.000

It's it's a political character. So that was my like, oh, yeah, perfect.

01:19:36.000 --> 01:19:47.000

Yeah, I totally agree. I would say that I wouldn't isolate this as being the political chapter, though I would say that we have. We have encountered from the very 1st conversation with Haynes.

01:19:47.000 --> 01:19:50.000

You know. The conversation with Dee.

01:19:50.000 --> 01:20:14.000

I mean it's it's it's it's always there. And I don't think that's I don't think Joyce kind of. And again, I don't think like the food chapters. The food chapter wasn't, you know. So that's why I kinda I get a little worried about the the labels of the chapters. But absolutely. This is where he this is where it's like it. It hits a crucible moment. The things that DC. Said.

01:20:14.000 --> 01:20:22.000

Are now here now, being discussed in in real time by a bunch of characters, and bloom is alone.

01:20:22.000 --> 01:20:28.000

You know, to fend for himself. Even Martin, you know, isn't such a good guy in this chapter.

01:20:28.000 --> 01:20:31.000

Yeah, well.

01:20:31.000 --> 01:20:32.000

All set up.

01:20:32.000 --> 01:20:34.000

Right, you know. Kind of, you know. I mean he's he saves them at the end. But anyway.

01:20:34.000 --> 01:20:43.000

On the politics, you know, of course, from day from the 1st paragraph, from the 1st introduction of bloom from everything but I you know that.

01:20:43.000 --> 01:20:47.000

I think the crucible is a good

01:20:47.000 --> 01:20:48.000

Way to say it.

01:20:48.000 --> 01:20:58.000

Thank you. So let's move on. I've got just a few more points. But again I'm I'm happy to to to hear more of your thoughts because

01:20:58.000 --> 01:21:04.000

There's so much here, and I'm gonna get sidetracked. But page 3, 11.

01:21:04.000 --> 01:21:07.000

The the dog.

01:21:07.000 --> 01:21:14.000

The dot. I mean. This is what again, it's like, you know, some people get caught up in politics and they end up spewing about politics.

01:21:14.000 --> 01:21:21.000

And Joyce always has his eye beyond what they're talking about.

01:21:21.000 --> 01:21:24.000

And I think that's almost how it saves him from being didactic.

01:21:24.000 --> 01:21:39.000

You know. I mean he's like Antidep, but he but the dog ends up taking over, you know. Freddie might bite you as a citizen, sneering. No, says I, but he might take my leg for a lamp post. This is like a, you know, like a stupid gag line.

01:21:39.000 --> 01:21:45.000

And then what's on you, Gary? Says he, and then he starts hauling and malling and talking to him in Irish.

01:21:45.000 --> 01:21:47.000

And this is a section of this part.

01:21:47.000 --> 01:21:53.000

Where he gets in. You know very squarely about the the question of of Irish language.

01:21:53.000 --> 01:21:56.000

And and you know.

01:21:56.000 --> 01:21:58.000

This is a very, very.

01:21:58.000 --> 01:22:02.000

Difficult topic. It comes up in the dead.

01:22:02.000 --> 01:22:12.000

When when Gabriel is dancing, one of his partners says to him, We're studying Gaelic, and he's like, I don't want to study Gaelic, you know. I don't want to go to the west of Ireland. Learn Gaelic.

01:22:12.000 --> 01:22:14.000

You know, and and you know why not?

01:22:14.000 --> 01:22:24.000

Right. I saw a film in Gaelic the other night. It was amazing, so you know, but he but Joyce wasn't interested in fighting this particular cause, or at least.

01:22:24.000 --> 01:22:34.000

He doesn't seem to be here, you know. And so that's a whole discussion there about. And you know, and just it's not like Gaelic is not sacred to him.

01:22:34.000 --> 01:22:37.000

And again think about how controversial this would have been.

01:22:37.000 --> 01:22:40.000

For people for whom Gaelic was sacred.

01:22:40.000 --> 01:22:48.000

Right. And so this is why this chapter, really, kinda you know, does dig down into and just kind of, you know.

01:22:48.000 --> 01:22:53.000

Almost sets his flag on like I'm going to be contrarian about everything.

01:22:53.000 --> 01:22:57.000

You know I'm gonna be contrary about all the things you love.

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

And all the things you're taught to love.

01:22:59.000 --> 01:23:09.000

You know, and I think that's just what makes him devastatingly bold in this particular moment in the book. And this is why it serves as a crucible, but also like a catapult moving forward.

01:23:09.000 --> 01:23:13.000

So if this, if this chapter worked for you.

01:23:13.000 --> 01:23:16.000

It should kind of propel you to the end of the book.

01:23:16.000 --> 01:23:18.000

That's my hope.

01:23:18.000 --> 01:23:23.000

Bob Doran. Page 3, 13.

01:23:23.000 --> 01:23:29.000

This is a just a wonderful moment. Where

01:23:29.000 --> 01:23:34.000

Bloom is going to see.

01:23:34.000 --> 01:23:36.000

You know, and this is this is all.

01:23:36.000 --> 01:23:42.000

You know we're about to see bloom in, not his best when we come to the beach, although, you know, you might argue.

01:23:42.000 --> 01:23:45.000

It was mutual. We'll talk about that.

01:23:45.000 --> 01:23:49.000

Laura's gonna help me but page 3.

01:23:49.000 --> 01:23:56.000

So Bob Dorn comes lurching around asking Bloom to tell Mrs. He was sorry. So again. It's like grounded in the story.

01:23:56.000 --> 01:23:59.000

Patty has died.

01:23:59.000 --> 01:24:01.000

Bloom is on his way.

01:24:01.000 --> 01:24:04.000

To Patty's house to give condolences.

01:24:04.000 --> 01:24:27.000

Right, and so he was very sorry he wanted Bob and the drunk guy comes lurching around asking Bloom to tell Mrs. He was sorry for trouble. He was very sorry about the funeral, and to tell her that, he said, and everyone who knew him said that there was never. And it's it's like he's not satisfied with telling this joke once he tells it like 16 times.

01:24:27.000 --> 01:24:32.000

The joke of Paddy Dignam being the great Saint.

01:24:32.000 --> 01:24:35.000

Who knew him. It was never a truer, a finer.

01:24:35.000 --> 01:24:38.000

Then the poor little Willie that's dead! The teller.

01:24:38.000 --> 01:24:52.000

Choking with bloody foolery and shaking blue. This is that narrator, and shaking blooms hand doing the tragic to tell her that. Shake hands, brother, you're a rogue, and I'm another. And then he says, Let me, said he, so far presume.

01:24:52.000 --> 01:24:56.000

Upon our acquaintance, which, however slight. So what is this.

01:24:56.000 --> 01:24:59.000

I mean again. I could stop every moment in this chapter.

01:24:59.000 --> 01:25:01.000

Does anybody have any thoughts on what's going on here?

01:25:01.000 --> 01:25:08.000

Led me, he said he. So we have this narrator telling us about this moment, and maybe we've seen this before.

01:25:08.000 --> 01:25:11.000

But it's slightly different here.

01:25:11.000 --> 01:25:15.000

And it's because it's in told in dialogue.

01:25:15.000 --> 01:25:18.000

So you have Bob doing, saying, Hey, bloom.

01:25:18.000 --> 01:25:23.000

And we've seen this before. Right, Mccoy said. Please sign my name at the funeral.

01:25:23.000 --> 01:25:33.000

Right. So now, Bob Doran saying, when you go over to Patty's wife, will you tell her that I that he was the greatest guy for me, and Bloom's like, sure. But then.

01:25:33.000 --> 01:25:38.000

Then then he then he does it in this elevated language the same thing. Let me.

01:25:38.000 --> 01:25:51.000

Said he, so far upon our acquaintance, which, however slight it may appear, if judged by the standard of mere time, is founded, as I hope and believe, on a sentiment of mutual steam, so as to request of you this favor.

01:25:51.000 --> 01:26:00.000

But should I have overstepped the limits of reserve? Let the sincerity of my feelings be the excuse of my bulbous no rejoin the other, ie. Bloom.

01:26:00.000 --> 01:26:11.000

I appreciate to the full the motives which appreciate your conduct, which actuate your conduct, and I shall discharge the office for you, and I will go to her and basically tell her.

01:26:11.000 --> 01:26:14.000

Right? I mean, it's just a tiny thing, maybe didn't notice it.

01:26:14.000 --> 01:26:18.000

But I was like, Damn! What is he up to? There.

01:26:18.000 --> 01:26:23.000

You know. He's having fun.

01:26:23.000 --> 01:26:25.000

So.

01:26:25.000 --> 01:26:33.000

I could go on and on, but I've got more. Page 3, 15.

01:26:33.000 --> 01:26:36.000

This is actually Bloom trying to do his job again.

01:26:36.000 --> 01:26:44.000

You know. Nettie comes up and blooms like, Hey, we do this favor for me and that. So you know he's never kind of forgetting he has to do the add thing.

01:26:44.000 --> 01:26:51.000

Cause cause. Joyce doesn't forget that we're still in the middle of a workday, right? So on occasion, Bloom actually does a little work.

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

Page.

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

3, 16 is a whole. Other topic undercutting Iris.

01:27:00.000 --> 01:27:03.000

Right, another sacred thing.

01:27:03.000 --> 01:27:07.000

And he just goes after it. And what does Bloom say about sports.

01:27:07.000 --> 01:27:10.000

What's Bloom's favorite sport?

01:27:10.000 --> 01:27:13.000

This is a quiz, bloom, sport.

01:27:13.000 --> 01:27:20.000

Bloom likes, what sport.

01:27:20.000 --> 01:27:21.000

So the tennis.

01:27:21.000 --> 01:27:22.000

Tennis. You like tennis, which is not.

01:27:22.000 --> 01:27:23.000

Oh, I was gonna say, sex.

01:27:23.000 --> 01:27:38.000

Not endearing. Oh, he does like that, or but it's it's a just a hilarious moment where he talks about tennis. But then there's this on the bottom of 3, 15.

01:27:38.000 --> 01:27:44.000

They have. They're talking about the politics of the hoof and mouth stuff, and there's been a meeting right.

01:27:44.000 --> 01:27:50.000

So then the narrator suddenly shifts into, We're in Parliament. They've gone, they've gone.

01:27:50.000 --> 01:27:57.000

To London to talk in Parliament, I believe, and so then he does a whole send up of that.

01:27:57.000 --> 01:28:02.000

Of of the conversation in Parliament, and then, on page 3, 16.

01:28:02.000 --> 01:28:05.000

There's a Mr. Staley wid of Bunkham.

01:28:05.000 --> 01:28:07.000

Bunkham, Indiana.

01:28:07.000 --> 01:28:15.000

Bunkham. Don't hesitate to shoot. Did anyone notice that line? And maybe I'm getting a little too granular? But don't hesitate to shoot.

01:28:15.000 --> 01:28:21.000

Is a line of repetition of something we've heard before. Khaki hamlets don't hesitate.

01:28:21.000 --> 01:28:24.000

To shoot. That's something that Steven said.

01:28:24.000 --> 01:28:27.000

So we're all we're edging again.

01:28:27.000 --> 01:28:31.000

You know, towards Stephen, who we're gonna meet by the end of tonight.

01:28:31.000 --> 01:28:40.000

In the hospital with bloom together. But there's this skewering and lampooning of of all things sacred in Ireland.

01:28:40.000 --> 01:28:43.000

But he still got his eye on the ball about the real enemy.

01:28:43.000 --> 01:28:53.000

I don't think Joyce is ever confused about who the real enemy is to the Irish people. He just. I just don't think he thinks he believes in, you know, in, in, or at least through bloom.

01:28:53.000 --> 01:28:59.000

He's he's. How do you? How do you have an enemy? How do you be politically right.

01:28:59.000 --> 01:29:02.000

Without resorting to violence.

01:29:02.000 --> 01:29:04.000

You know I mean.

01:29:04.000 --> 01:29:07.000

Open question. We have not solved it.

01:29:07.000 --> 01:29:09.000

We need bloom back.

01:29:09.000 --> 01:29:23.000

Other questions and thoughts, because I feel like I could literally go down the rabbit hole of this chapter forever. But there is a discussion on 3 19 about Molly.

01:29:23.000 --> 01:29:31.000

And this becomes actually pretty obvious that this narrator we don't ever know who it is.

01:29:31.000 --> 01:29:37.000

The middle of page 3, 19. Mrs. B. Is that particular star, isn't she? Says.

01:29:37.000 --> 01:29:42.000

My wife. So they've been talking about blazes. He's entered this conversation.

01:29:42.000 --> 01:29:44.000

And there.

01:29:44.000 --> 01:29:48.000

Talking about blades. Blades is having organized the concert.

01:29:48.000 --> 01:29:55.000

Mrs. B. Is the bright, particular stars, and she says, Joe, my wife says Bloom, she's singing. Yes.

01:29:55.000 --> 01:30:00.000

I think it will be a success, too. He's an excellent man to organize it. Excellent.

01:30:00.000 --> 01:30:04.000
Can someone read this chapter?

01:30:04.000 --> 01:30:10.000
This this paragraph.

01:30:10.000 --> 01:30:11.000
Ari!

01:30:11.000 --> 01:30:13.000
Thanks.

01:30:13.000 --> 01:30:15.000
Ho-ho! Bog!

01:30:15.000 --> 01:30:17.000
Says I to myself, says I.

01:30:17.000 --> 01:30:20.000
That explains the milk in the coconut.

01:30:20.000 --> 01:30:23.000
In the absence of hair on the animals.

01:30:23.000 --> 01:30:25.000
Places, doing the toodle on the flute.

01:30:25.000 --> 01:30:31.000
Concert tour. Dicey Dan the Dodgers, son off Island Bridge.

01:30:31.000 --> 01:30:34.000
That sold the same horses twice over to the Government.

01:30:34.000 --> 01:30:36.000
To fight the boars.

01:30:36.000 --> 01:30:41.000
Oh, what what I called about the poor and watered rate.

01:30:41.000 --> 01:30:44.000
Mr. Boylan, you what.

01:30:44.000 --> 01:30:46.000

The water rate. Mr. Boiling.

01:30:46.000 --> 01:30:50.000

You what? That's the bucko that'll organize her.

01:30:50.000 --> 01:30:53.000

Take my tip puts me, and you.

01:30:53.000 --> 01:30:55.000

Catterish.

01:30:55.000 --> 01:31:04.000

Okay, so we don't have time or the inclination to unpack everything in this. But there's an upshot of this paragraph. And what might it be?

01:31:04.000 --> 01:31:09.000

What does he seem to know?

01:31:09.000 --> 01:31:10.000

Yes, and.

01:31:10.000 --> 01:31:14.000

Blazes is going after Molly.

01:31:14.000 --> 01:31:15.000

Exactly, exactly.

01:31:15.000 --> 01:31:17.000

Doing the poodle on the flute.

01:31:17.000 --> 01:31:28.000

Right, and he's really to my mind and correct me if I'm wrong. But he other than Bloom, he's the only one that really knows. Seems to. I mean this, this guy's pretty.

01:31:28.000 --> 01:31:42.000

He's not nice. He's a horrible guy, but he's pretty like right, you know, concert tour. And then he says, Dirty Dan the dodgers, son off Island bridge that sold the same horses twice over to the Government to fight the boars.

01:31:42.000 --> 01:31:52.000

No there's actually a characters in in Faulkner's the unvanquish that that sell horses to both sides.

01:31:52.000 --> 01:32:03.000

Of the of the conflict, and constantly they, they horses, escape, and then they sell them to the Confederates, to the Union. But anyway, the the implication here is the joke. Is that.

01:32:03.000 --> 01:32:06.000

You know that plays us up to, you know.

01:32:06.000 --> 01:32:09.000

He's committing adultery, and that he's.

01:32:09.000 --> 01:32:12.000

Somehow comparing it to selling the same horses. Somehow.

01:32:12.000 --> 01:32:21.000

I don't know. Somebody could unpack that even more. But it's a it's a particularly important moment, I think, and another example of.

01:32:21.000 --> 01:32:26.000

What I talked about in the video on Thursday, and that is that.

01:32:26.000 --> 01:32:30.000

So much of where we are in space and time.

01:32:30.000 --> 01:32:33.000

Right now until the very end.

01:32:33.000 --> 01:32:35.000

Is bloom trying to

01:32:35.000 --> 01:32:37.000

Spend time away from home.

01:32:37.000 --> 01:32:43.000

And and and he's being he's been reminded of it once again. Everyone talks about boiling.

01:32:43.000 --> 01:32:46.000

He sees boilin. People talk about.

01:32:46.000 --> 01:32:56.000

It's painful. And in this, especially given the time of day that we are in now, because presumably over his house on eclectic right now.

01:32:56.000 --> 01:32:58.000

And does he know for a fact.

01:32:58.000 --> 01:33:01.000

You know of what is happening there.

01:33:01.000 --> 01:33:12.000

And we could talk about this. Laura and I were talking about it yesterday. You know he does seem to to at least imagine it in the next scene. What happened? But you know.

01:33:12.000 --> 01:33:16.000

I don't think anyone knows for sure that scene is never dramatized.

01:33:16.000 --> 01:33:23.000

Right. So we can't say I I'm not gonna say with any certainty until we have that moment, and we'll see if someone.

01:33:23.000 --> 01:33:25.000

Confesses to this.

01:33:25.000 --> 01:33:28.000

And a lot later.

01:33:28.000 --> 01:33:31.000

I I was also kind of interpreting that.

01:33:31.000 --> 01:33:36.000

Bloom was Molly's manager, like he was the one who was kind of organizing the shows.

01:33:36.000 --> 01:33:44.000

And now Blazes is, you know, kind of taking over, and his his whole reaction is so. It's like that. Gracious.

01:33:44.000 --> 01:33:49.000

Oh, yeah, I I think it'll be a success. You know. He's an excellent man, like he's trying to be.

01:33:49.000 --> 01:33:57.000

You know. Oh, yeah, I'm cool with it. I'm cool that he's off doing this thing. And you know, even though that used to be my job and.

01:33:57.000 --> 01:34:00.000

You know it's.

01:34:00.000 --> 01:34:02.000

Yeah, yeah, exactly.

01:34:02.000 --> 01:34:03.000

Totally. Totally. It's maybe.

01:34:03.000 --> 01:34:05.000

Anyway. That's that's how that's how you struck me throughout. This is that he's been, you know.

01:34:05.000 --> 01:34:09.000

He's been usurped, and that's the last line of the 1st chapter.

01:34:09.000 --> 01:34:10.000

No.

01:34:10.000 --> 01:34:12.000

You know there's a usurping going on.

01:34:12.000 --> 01:34:16.000

Is referring to Buck, but the usurper is.

01:34:16.000 --> 01:34:20.000

Blazes blazes. Is the great usurper of this now? Yes.

01:34:20.000 --> 01:34:26.000

Absolutely, and it's on his mind, Susan.

01:34:26.000 --> 01:34:33.000

Yeah, we've we've talked so much about how bloom is being perceived by others as the other in so many ways.

01:34:33.000 --> 01:34:36.000

We talked on Saturday about

01:34:36.000 --> 01:34:39.000

You know that he's not a drinker, and.

01:34:39.000 --> 01:34:48.000

Maybe this separates him from the male culture of the pub and the bar. That's so much a part of the scenes of this book, but Molly is also perceived as other.

01:34:48.000 --> 01:34:57.000

You know, coming from where she does, having the physical features she does. She's very much commented upon. The men are very aware of her seductive qualities.

01:34:57.000 --> 01:35:03.000

And so I feel like there's a lot of awareness by everyone that.

01:35:03.000 --> 01:35:08.000

You know she's considered gamy, or whatever term they use. Right? So.

01:35:08.000 --> 01:35:13.000

It's like there seems to be an assumption throughout that he's being that bloom is being.

01:35:13.000 --> 01:35:18.000

Whether it be by Blazein, or or whoever it be. You know that.

01:35:18.000 --> 01:35:20.000

She's a wild creature somehow.

01:35:20.000 --> 01:35:26.000

Right right? And again it comes up. Even in what quote unquote this political chap.

01:35:26.000 --> 01:35:28.000

Right. I mean even here.

01:35:28.000 --> 01:35:36.000

You know. I I just think that the success or failure of this story depends upon us caring about that.

01:35:36.000 --> 01:35:41.000

Right? We can. We can read about a people argument about Irish politics any day. Right?

01:35:41.000 --> 01:35:46.000

So we have a guy who is carrying that weight into this scene.

01:35:46.000 --> 01:35:51.000

You know, and I think this is, and it it hurts every time they mention it.

01:35:51.000 --> 01:35:53.000

That said.

01:35:53.000 --> 01:35:58.000

Bloom hangs in there in this scene, and what does he do.

01:35:58.000 --> 01:36:15.000

He fights back. And this is this is again what makes this an unusual chapter and a pivotal chapter. He fights back, and there's so much that we could say, there's citizen talks about being with Kevin Egan in Paris who is with Kevin in Paris, Steven. All kinds of you know, ways in which that.

01:36:15.000 --> 01:36:38.000

You know in in. It's 1 of the great joys of this is who you see these connections right? We can't make all of them on this call, obviously. But so we gotta keep moving, and and where we move to, I think very important thing is is the scene where they start to argue and get into this even more about and you know there's a detour into into

01:36:38.000 --> 01:36:52.000

Mr. Breen, and there's so many delightful things that I wanted to talk about here. But I want to move us into the real, the unto you know what arguably is the crux of this page 3, 25.

01:36:52.000 --> 01:37:08.000

So Jj. Puts in a, we got Jj. Malloy, the lawyer, the broken down lawyer. So Jj. Puts in a word, doing the top about one story was good till you heard another, and blinking facts, and the Nelson policy. Putting your blind out of the telescope and drawing up a bill of attain his lawyers. Kind of babbling about this stuff.

01:37:08.000 --> 01:37:12.000

But but it gets political here. And this is this is our narrator sort of.

01:37:12.000 --> 01:37:15.000

Almost summarizing what they're all talking about.

01:37:15.000 --> 01:37:18.000

To impeach a nation and then bloom, trying to back him up.

01:37:18.000 --> 01:37:21.000

Moderation and botheration.

01:37:21.000 --> 01:37:24.000

Right bloom is always the moderate.

01:37:24.000 --> 01:37:30.000

And he'll do this in the hospital scene. He's constantly trying to tamp down.

01:37:30.000 --> 01:37:32.000

You know the rhetoric.

01:37:32.000 --> 01:37:40.000

And you know he's not always successful, but that is his. His almost his obsession. On page 3, 26.

01:37:40.000 --> 01:37:47.000

He says some people says Bloom can see the moat in others eyes, but they can't see the beam in their own.

01:37:47.000 --> 01:37:51.000
Who's he quoting there, anybody know?

01:37:51.000 --> 01:37:52.000
And.

01:37:52.000 --> 01:37:53.000
Jesus.

01:37:53.000 --> 01:37:54.000
Jesus.

01:37:54.000 --> 01:37:56.000
Right.

01:37:56.000 --> 01:37:59.000
This is starting to get under the citizens.

01:37:59.000 --> 01:38:02.000
Right? Because.

01:38:02.000 --> 01:38:10.000
Jesus comes back there at the very end of the chapter. But hang on, Jonathan, I'm gonna call on David real quick. David.

01:38:10.000 --> 01:38:25.000
The quick thing. I I it seems like in this model. There's always an interplay between people's imaginary world and the actual world. And I think this comes up here a lot with the elevated language.

01:38:25.000 --> 01:38:30.000
Where there's there's this, what we like to be.

01:38:30.000 --> 01:38:34.000
Parity. And then there's the reality.

01:38:34.000 --> 01:38:40.000
And then the next chapter, I think, is 3 of the 2 who has this Camillion fantastical.

01:38:40.000 --> 01:38:45.000
romanticized idea of what life was like.

01:38:45.000 --> 01:38:56.000

And then who is, if anything, you know, too, Nancy. Anyway, it's just this is something which I thought from the very beginning.

01:38:56.000 --> 01:39:04.000

And with the elevated like Chapter 3 and I just think it's very consistent here.

01:39:04.000 --> 01:39:11.000

Yeah, absolutely. But but I again, I also think he's playing with it. I mean, I think he's like serious and also like.

01:39:11.000 --> 01:39:14.000

Not like if I was to take all this seriously.

01:39:14.000 --> 01:39:16.000

You know the elevated language.

01:39:16.000 --> 01:39:21.000

That it was somehow like important for me to sort of get in terms of like.

01:39:21.000 --> 01:39:26.000

You know, understanding the book. I think that's a bit of a rabbit hole, you know.

01:39:26.000 --> 01:39:36.000

In my view, you know, and I think that's what's part of the fun of it. Oh, why, he's but you know he's but he's also getting this stuff in there.

01:39:36.000 --> 01:39:38.000

Because he is interested in these ideas.

01:39:38.000 --> 01:39:47.000

And so I think it's always that tension I wanted to talk on page 328 American history comes in.

01:39:47.000 --> 01:39:51.000

Especially thinking about American. 19, 0, 4.

01:39:51.000 --> 01:40:10.000

This is, and he's really wonderful at integrating the newspaper. And you know, we've seen this before where people look over their shoulders, the bartender hanging over the bloody paper with Alf looking for a spicy bits. You see where I am on 3 28.

01:40:10.000 --> 01:40:15.000

Instead of attending to the general public. This the guy wants the Terry to do his job.

01:40:15.000 --> 01:40:26.000

Right picture of a budding match trying to crack their bloody skulls. This is their their one chap going for the other with his head down like a bullet. A gate.

01:40:26.000 --> 01:40:34.000

And I'm sure you all paused at this, and noticed this moment here and another one. Black bees burned in Omaha.

01:40:34.000 --> 01:40:44.000

A lot of dead wood dicks and slouch, and they're firing in a sambo stung up, strung up on a tree with his tongue out, and a bonfire under him.

01:40:44.000 --> 01:40:47.000

What our narrator says. Gob.

01:40:47.000 --> 01:40:53.000

They ought to drown him in the sea after an electrocute, and crucify him to make sure their job.

01:40:53.000 --> 01:40:56.000

And again, this is one of these moments where.

01:40:56.000 --> 01:40:58.000

You're kind of like. Whoa!

01:40:58.000 --> 01:41:00.000

You know what has.

01:41:00.000 --> 01:41:02.000

What is being noted here.

01:41:02.000 --> 01:41:05.000

And I think it's no accident.

01:41:05.000 --> 01:41:09.000

It's this is not put in lightly.

01:41:09.000 --> 01:41:12.000

You know this is all part of this discussion.

01:41:12.000 --> 01:41:18.000

About the brutality that the powerful does do to the lack of powerful.

01:41:18.000 --> 01:41:20.000

The people who don't have power.

01:41:20.000 --> 01:41:26.000

And it's it's, you know, but we don't. We can't expect our narrator.

01:41:26.000 --> 01:41:33.000

To be. It's hard to even understand what he's trying to say. Like you want him to double down on that. What are you saying.

01:41:33.000 --> 01:41:37.000

You know it's a very disturbing moment.

01:41:37.000 --> 01:41:39.000

The one I wanted to point out.

01:41:39.000 --> 01:41:42.000

Any any thoughts, Jonathan? Real quick. I think we'll take a little break.

01:41:42.000 --> 01:41:45.000

Yeah, I'll I'll be real punchy with this one.

01:41:45.000 --> 01:41:54.000

But I've been thinking a lot about you know, I call it Joyce's use of grotesqueries, you know, Green C. And.

01:41:54.000 --> 01:42:01.000

The gizzards, and this one's a little extreme. But really, what I've been thinking about is how discussed.

01:42:01.000 --> 01:42:04.000

It's such an overriding emotion.

01:42:04.000 --> 01:42:08.000

It ends up in this context. I don't know if you did on purpose, but.

01:42:08.000 --> 01:42:10.000

This, maybe this, this one's a little extreme.

01:42:10.000 --> 01:42:15.000

But I'm thinking of the the 2 the hangmen.

01:42:15.000 --> 01:42:19.000

That we're applying for a job and being very polite, talking about how good they were.

01:42:19.000 --> 01:42:22.000

It's grotesque kind of.

01:42:22.000 --> 01:42:26.000

It's an overriding emotion, and then it opens you up.

01:42:26.000 --> 01:42:29.000

For thinking of things, of like.

01:42:29.000 --> 01:42:37.000

You know, just you're so disgusted. And then you think, wait, what about citizenship? This one happens to be so extreme. That's over the top. It kind of takes it to 11.

01:42:37.000 --> 01:42:40.000

But in general I think

01:42:40.000 --> 01:42:41.000

Joyce uses the group. Yeah.

01:42:41.000 --> 01:42:47.000

But it takes it to 11 again. It takes it to 11, because it's 1,904. And this was in the newspaper that day.

01:42:47.000 --> 01:42:49.000

Like this is real.

01:42:49.000 --> 01:42:53.000

Yeah. I mean, he's like he's like, I'm not gonna pretend.

01:42:53.000 --> 01:42:54.000

A. That the only place in the world with problems.

01:42:54.000 --> 01:42:56.000

And it opens up your mind in a way it allows you.

01:42:56.000 --> 01:43:03.000

Is Ireland. And so what does he do? He's just like there, you know. It's like a way of I mean, he has these ways of bringing in the rest of the world.

01:43:03.000 --> 01:43:17.000

It's not so provincial that we don't necessarily know what's going on in America. It's been a terrible accident which Bloom also reads about. So I just think it's an incredibly deft and disturbing, but it's no accident, that is, it appears in this particular chapter.

01:43:17.000 --> 01:43:30.000

And so I just wanted to note that because if you go by without talking about it doesn't, it's not doing justice, because I think it informs the way that this chapter ends up, which is bloom ineffectually.

01:43:30.000 --> 01:43:36.000

Right. We'll take a break in a moment. Actually, Bloom stands up.

01:43:36.000 --> 01:43:39.000

And says, at the bottom of page.

01:43:39.000 --> 01:43:43.000

3, 32.

01:43:43.000 --> 01:43:46.000

Shove us over drinks as I, which is which.

01:43:46.000 --> 01:43:49.000

That's mine, says Joe, is the devil said to the dead policeman.

01:43:49.000 --> 01:43:58.000

And I belong to a race, too, says Bloom, that is hated and persecuted also. Now, this very moment, this very instant.

01:43:58.000 --> 01:44:09.000

God, I mean you burnt his fingers with the butt of his old cigar, and this is all of a sudden bloom like breaks out on this, this almost bursting a very unbloom.

01:44:09.000 --> 01:44:15.000

Right. But, as we all know as fiction writers, if our characters are too consistent, they're not real.

01:44:15.000 --> 01:44:30.000

Rob says he, plundered, insulted, persecuted, taking what belongs to us by right. At this very moment, says he, putting up his fists by auction morocco like slaves or caddles. Are you talking about the New Jerusalem.

01:44:30.000 --> 01:44:39.000

Says the citizen, I'm to any, and notice what he doesn't say here isn't say I'm you know he does stand up for being Jewish, but he says this much more broad.

01:44:39.000 --> 01:44:42.000

Which would include what's happening in American South.

01:44:42.000 --> 01:44:46.000

I'm talking about injustice, says Bloom.

01:44:46.000 --> 01:44:56.000

And they're like, right, says John Way. Stand up with a force like you, and there's like, and then it's just like completely undermine. And then there's this is a pretty famous moment in the book, right.

01:44:56.000 --> 01:44:59.000

But it's no use, says he.

01:44:59.000 --> 01:45:01.000

Force, hatred, history, all that.

01:45:01.000 --> 01:45:05.000

That's not the life for men and women. Hatred.

01:45:05.000 --> 01:45:10.000

And everybody knows it's the very opposite of that. That is really life.

01:45:10.000 --> 01:45:14.000

And they're like, What are you? Complete idiot!

01:45:14.000 --> 01:45:19.000

What says Al love, says Bloom, I mean the opposite of hatred.

01:45:19.000 --> 01:45:27.000

And then I must go now, he tells us, like I've said my piece I must go to. I must go see John much just around the corner a moment. I've got to see.

01:45:27.000 --> 01:45:38.000

Martin's there. If he comes back to say, I'll be back in a second. Just a moment, and then what happens is, there's a fairly long conversation about what you know about what a horrible Jew is.

01:45:38.000 --> 01:45:43.000

Right

01:45:43.000 --> 01:45:46.000

I feel like I've gone on this.

01:45:46.000 --> 01:45:48.000

A little bit off the rails.

01:45:48.000 --> 01:45:51.000

But any thoughts or comments on.

01:45:51.000 --> 01:45:53.000

The end of this chapter before we break.

01:45:53.000 --> 01:45:55.000

About and I know I.

01:45:55.000 --> 01:46:00.000

You know, gone on a little long. But I I feel like this needs to be.

01:46:00.000 --> 01:46:03.000

Discussed a little bit more.

01:46:03.000 --> 01:46:08.000

In terms of what happens in the end of this chat before we move on. And I want to also mention.

01:46:08.000 --> 01:46:11.000

Another moment he mentions.

01:46:11.000 --> 01:46:16.000

He mentions the American South top of page 335, he mentions the Belgian Congo.

01:46:16.000 --> 01:46:18.000

And Roger Casement.

01:46:18.000 --> 01:46:25.000

Who's an Irishman? One covered the atrocities going on in Belgium under the under King Leopold.

01:46:25.000 --> 01:46:29.000

So there's a you know. There's a very conscious.

01:46:29.000 --> 01:46:36.000

Interjection of of absolute politics and history. Right here, within the scene, within the moment.

01:46:36.000 --> 01:46:40.000

And what does he end up doing? He ends up completely, undercutting it.

01:46:40.000 --> 01:46:43.000

By making kind of a fool of.

01:46:43.000 --> 01:46:45.000

Right, but.

01:46:45.000 --> 01:46:51.000

It's hard not to love them for what he attempts to do.

01:46:51.000 --> 01:46:56.000

Last thoughts before you take a break.

01:46:56.000 --> 01:47:00.000

Alright! Let's take a break. I need a break.

01:47:00.000 --> 01:47:06.000

Alright. I'll see you guys in a moment we're gonna play. I thought maybe we play the the Ed.

01:47:06.000 --> 01:47:08.000

I know we had it queued up, but I.

01:47:08.000 --> 01:47:12.000

I don't know if if

01:47:12.000 --> 01:47:16.000

It's possible to show that.

01:47:16.000 --> 01:47:19.000

Or maybe we could show it later.

01:47:19.000 --> 01:47:23.000

Whatever you think.

01:47:23.000 --> 01:47:29.000

I'm trying. Sorry. Bear with me.

01:47:29.000 --> 01:47:32.000

And everyone go get some coffee.

01:47:32.000 --> 01:47:35.000

Or something.

01:47:35.000 --> 01:47:43.000

We're opening it up open season after this.

01:47:43.000 --> 01:47:50.000

I think writers constantly write about the same things and themes, so do painters.

01:47:50.000 --> 01:48:03.000

Paul Clay's paintings are recognisable all over the world, although they seem different, they spring from the same subconscious, so I think it was necessary to write it because I wrote it.

01:48:03.000 --> 01:48:23.000

But you do revisit in.

01:48:23.000 --> 01:48:28.000

Even if we can't hear. I just went completely dissing this guy.

01:48:28.000 --> 01:48:39.000

So if you could just watch your face, it's enough.

01:48:39.000 --> 01:48:43.000

The word girls, and I think right.

01:48:43.000 --> 01:48:44.000

I think writers constantly.

01:48:44.000 --> 01:48:48.000

Alright! Zoom's not being my friend. I think you can hear it now.

01:48:48.000 --> 01:48:49.000

And we got it.

01:48:49.000 --> 01:48:51.000

Write about the same things and themes, so do painters.

01:48:51.000 --> 01:48:55.000

Paul Clay's paintings are recognisable all over the world, although.

01:48:55.000 --> 01:48:58.000

They seem different. They spring from the same subconscious.

01:48:58.000 --> 01:49:00.000

So I think.

01:49:00.000 --> 01:49:04.000

It was necessary to write it because I wrote it.

01:49:04.000 --> 01:49:15.000

Hmm! But you do revisit in very, very small detail that same area you had covered, or was it necessary? I think I revisit it, if I may say so differently.

01:49:15.000 --> 01:49:19.000

It's not the story we tell.

01:49:19.000 --> 01:49:22.000

As writers, but the point of view from which we tell it.

01:49:22.000 --> 01:49:25.000

When I wrote my 1st book, The Country Girls.

01:49:25.000 --> 01:49:29.000

15 years ago. It was a book about girl.

01:49:29.000 --> 01:49:35.000

And goes observing the adult world around the skittish and sort of.

01:49:35.000 --> 01:49:43.000

Pregnant way. Mother Island has the word mother in it rather than the word girls, and I think it's looking.

01:49:43.000 --> 01:49:47.000

I hope it is at exactly the same landscape.

01:49:47.000 --> 01:49:52.000

Which I'm very proud to do, but looking at it from a.

01:49:52.000 --> 01:49:54.000

Mature and.

01:49:54.000 --> 01:49:57.000

Reflective point of view.

01:49:57.000 --> 01:50:00.000

But if I didn't come from Ireland like you read this book.

01:50:00.000 --> 01:50:08.000

I think the picture I have would be an extremely superstitious, extremely bigot.

01:50:08.000 --> 01:50:11.000

Extremely repressed.

01:50:11.000 --> 01:50:15.000

Society, almost without laughter, almost without kindness.

01:50:15.000 --> 01:50:23.000

I'm sorry if I got the wrong impression, but that was the impression I got. Well, I think you did. I mean I'm amazed that you say that one of the things that.

01:50:23.000 --> 01:50:37.000

English people, if I may say so in Americans, remark very much about Mother Island is how funny it is, and how funny the people. Of course they're superstition and bigotry. I mean, we all know that. And to pretend there isn't is another.

01:50:37.000 --> 01:50:42.000

Fake curtain. But if you think it doesn't have humor.

01:50:42.000 --> 01:50:44.000

I think that's really your problem, not mine.

01:50:44.000 --> 01:50:54.000

I'll give you one quote from that point or 11 years you visited a chapel, you crossed your legs, and were asked by an incensed lady to please, uncrust them at once.

01:50:54.000 --> 01:50:57.000

Do you know, she said, that Our Lady.

01:50:57.000 --> 01:51:01.000

Whenever a woman does such an indecent thing.

01:51:01.000 --> 01:51:05.000

Yeah, I think that's very funny. I mean, the idea of an adult woman.

01:51:05.000 --> 01:51:09.000

Passing on this piece of religious folk.

01:51:09.000 --> 01:51:13.000

And of a child believing it, I find it very funny. It also happened to have.

01:51:13.000 --> 01:51:15.000

Are you arguing the case.

01:51:15.000 --> 01:51:22.000

About a rejection of Ireland, a complete rejection of Ireland. No, I think to be very fair.

01:51:22.000 --> 01:51:24.000

To myself, which I'm.

01:51:24.000 --> 01:51:30.000

Determined to be. It says in the book, Irish, in truth.

01:51:30.000 --> 01:51:33.000
I would not want to be anything else.

01:51:33.000 --> 01:51:39.000
It means being at odds with all other nationalities, and having a quite different philosophy.

01:51:39.000 --> 01:51:41.000
About pleasure, about punishment.

01:51:41.000 --> 01:51:43.000
About life and about death.

01:51:43.000 --> 01:51:47.000
At least it does not leave us alone.

01:51:47.000 --> 01:51:53.000
Well, if that statement is a rejection of Ireland, then I think.

01:51:53.000 --> 01:51:56.000
There's something wrong. I don't think it's a rejection of Ireland. It's a very.

01:51:56.000 --> 01:51:58.000
Searing, look.

01:51:58.000 --> 01:52:01.000
At my own country, and myself.

01:52:01.000 --> 01:52:27.000
But as we've been a rejection of Ireland, it just isn't so.

01:52:27.000 --> 01:52:35.000
5 min.

01:52:35.000 --> 01:52:38.000
I'll try and drop this.

01:52:38.000 --> 01:52:40.000
Hand.

01:52:40.000 --> 01:53:09.000
It's a.

01:53:09.000 --> 01:53:13.000

Silent.

01:53:13.000 --> 01:53:15.000

The.

01:53:15.000 --> 01:53:31.000

Thy water break naughty breezes! You're a chain.

01:53:31.000 --> 01:53:43.000

Come on!

01:53:43.000 --> 01:53:48.000

Tail!

01:53:48.000 --> 01:54:04.000

Where.

01:54:04.000 --> 01:54:07.000

Spot.

01:54:07.000 --> 01:54:10.000

We'll have.

01:54:10.000 --> 01:54:21.000

It's a sweet.

01:54:21.000 --> 01:54:51.000

You.

01:54:53.000 --> 01:54:56.000

Sleepy.

01:54:56.000 --> 01:55:03.000

Steel doth the pure alighted.

01:55:03.000 --> 01:55:06.000

A.

01:55:06.000 --> 01:55:28.000

When we're.

01:55:28.000 --> 01:55:56.000

It's a.

01:55:56.000 --> 01:56:01.000
Silent.

01:56:01.000 --> 01:56:03.000
Be the.

01:56:03.000 --> 01:56:19.000
Thy.

01:56:19.000 --> 01:56:31.000
On the wall.

01:56:31.000 --> 01:56:36.000
Tail!

01:56:36.000 --> 01:56:52.000
When.

01:56:52.000 --> 01:56:55.000
Spot.

01:56:55.000 --> 01:57:09.000
We'll have.

01:57:09.000 --> 01:57:15.000
You.

01:57:15.000 --> 01:57:21.000
Standing on.

01:57:21.000 --> 01:57:32.000
Wave.

01:57:32.000 --> 01:57:37.000
Everybody.

01:57:37.000 --> 01:57:43.000
I want to finish out this chapter, not letting go of the citizen quite yet.

01:57:43.000 --> 01:57:53.000
Forgive me, but I do think that it's important for us to talk on 3, 3, 1, and I wonder if somebody would read this crucial.

01:57:53.000 --> 01:57:55.000

Point about

01:57:55.000 --> 01:58:02.000

Nations just again, you know, like this one thing to talk about, but it's the other to be in the text, and.

01:58:02.000 --> 01:58:06.000

That's where I like to be. Inside the text.

01:58:06.000 --> 01:58:11.000

Laura, would you read this for me?

01:58:11.000 --> 01:58:12.000

Or if you, if you're up.

01:58:12.000 --> 01:58:14.000

Paging, again. Sorry.

01:58:14.000 --> 01:58:16.000

3, 31 or anybody.

01:58:16.000 --> 01:58:17.000

Yeah.

01:58:17.000 --> 01:58:20.000

From the top.

01:58:20.000 --> 01:58:23.000

Where

01:58:23.000 --> 01:58:30.000

Do you know what a nation do you know what a nation means?

01:58:30.000 --> 01:58:32.000

Oh, no. Yeah. Further up.

01:58:32.000 --> 01:58:33.000

Okay.

01:58:33.000 --> 01:58:36.000

Talking and talking, because again, like our narrator.

01:58:36.000 --> 01:58:37.000

Okay.

01:58:37.000 --> 01:58:39.000
Just just sorry to, but I mean the.

01:58:39.000 --> 01:58:40.000
Oh, there it is!

01:58:40.000 --> 01:58:45.000
The interesting thing about this chapter is if you're gonna have a chapter where you're gonna like.

01:58:45.000 --> 01:58:49.000
Preach politics, which is partly what's going on here.

01:58:49.000 --> 01:58:52.000
Why on earth would you have this particular narrator?

01:58:52.000 --> 01:58:55.000
But it's this undercutting thing. He's never gonna like.

01:58:55.000 --> 01:59:03.000
You know. And so I just think it's a fascinating choice that we have a narrator who is really not interested in a damn thing.

01:59:03.000 --> 01:59:07.000
That Bloom is saying. He's the one that's conveying this story.

01:59:07.000 --> 01:59:13.000
And like, how do we supposed to take that? It's just a fascinating choice. But go ahead, Laura. Thanks.

01:59:13.000 --> 01:59:17.000
Bloom was talking and talking with John Wise.

01:59:17.000 --> 01:59:21.000
And it quite ex, and he quite excited with his.

01:59:21.000 --> 01:59:27.000
Done like a mud colored mug on him, and his old plum eyes rolling about.

01:59:27.000 --> 01:59:29.000
Persecution, says he.

01:59:29.000 --> 01:59:32.000

All the history of the world is full of it.

01:59:32.000 --> 01:59:35.000

Perpetrating national hatred among nations.

01:59:35.000 --> 01:59:40.000

But do you know what a nation means? It says John was yes, blooming.

01:59:40.000 --> 01:59:43.000

What is it? Says John. Wise.

01:59:43.000 --> 01:59:48.000

Foundation, says, Bloomatious is the same people living in the same place.

01:59:48.000 --> 01:59:54.000

My God, then, says Ned, laughing, if that's so, I'm a nation where I'm living in the same place for the bad.

01:59:54.000 --> 01:59:57.000

5 years.

01:59:57.000 --> 02:00:02.000

So, of course everyone had a laugh at Bloom, and says he, trying to muck out of it.

02:00:02.000 --> 02:00:07.000

We're also living in different places. That covers my case, says Joe.

02:00:07.000 --> 02:00:11.000

What is your nation? If I may ask, says the citizen.

02:00:11.000 --> 02:00:15.000

Ireland, says Bloom, I was born here. Ireland.

02:00:15.000 --> 02:00:25.000

This citizen says nothing, only cleared the spit out of his gullet, and gob. Heat a red bank oyster out of him right in the corner.

02:00:25.000 --> 02:00:27.000

After you with the push, Joe, he says.

02:00:27.000 --> 02:00:32.000

Or, says he, taking out his handkerchief to swap himself dry.

02:00:32.000 --> 02:00:38.000

Here you are, citizens, as Joe, take that in your right hand, and repeat after me the following words.

02:00:38.000 --> 02:00:41.000

Okay. Great. Thank you. Laura.

02:00:41.000 --> 02:00:48.000

And if anybody has any thoughts about that, or if you do, I mean we can move on. I just wanted to hear it, that's all.

02:00:48.000 --> 02:00:51.000

Because what ends up happening later.

02:00:51.000 --> 02:01:08.000

Is. They talk amongst themselves, as as often happens in this book is when Bloom leaves the scene. People talk about them, and that's what happens on 3 7. But I'll pause there in case anybody wants to say anything about.

02:01:08.000 --> 02:01:17.000

And this this idea of the nation. It's just, you know. I mean, maybe it's simplistic, you know. Maybe it's too much to ask.

02:01:17.000 --> 02:01:26.000

No, I mean, I thought it was really like I I love this section, and also was really interested in how much bloom.

02:01:26.000 --> 02:01:29.000

Ideas. Are

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

Just completely talked over throughout.

02:01:31.000 --> 02:01:32.000

The whole conversation.

02:01:32.000 --> 02:01:34.000

Excellent. Everything says, basically right?

02:01:34.000 --> 02:01:41.000

If the inseparable Liberal at the table, that all you know, all of the Nationalists are like.

02:01:41.000 --> 02:01:45.000

Like not like it's not even.

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

Conceptualized or understandable to them.

02:01:48.000 --> 02:01:56.000

But then, like with the hanging, you know, the guys like, yeah, hang that guy, and we never even get the reason for the hanging, you know.

02:01:56.000 --> 02:02:01.000

We all know why they happened, but like.

02:02:01.000 --> 02:02:05.000

It's it's just this kind of blindness that's.

02:02:05.000 --> 02:02:09.000

It's it's so well captured, and it's so familiar.

02:02:09.000 --> 02:02:16.000

And it's like the more.

02:02:16.000 --> 02:02:17.000

Leader.

02:02:17.000 --> 02:02:20.000

Sincere. He is the worst off it gets. I don't know. It's really interesting.

02:02:20.000 --> 02:02:25.000

Yeah, I want to get to Fred in one moment. But I do want to just skip up to page 337, just because.

02:02:25.000 --> 02:02:29.000

What ends up happening is that

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

Martin does arrive.

02:02:31.000 --> 02:02:33.000

Martin gets to the bar.

02:02:33.000 --> 02:02:37.000

And he's got a bunch of people in tow, including.

02:02:37.000 --> 02:02:45.000

People we know Powers and Crofter, who is a character in in Dubliners.

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

Who is a Protestant

02:02:48.000 --> 02:02:56.000

And they end up talking, of course, about what Jew is. So

02:02:56.000 --> 02:02:59.000

Is that so? Can somebody read from? Is that a fact.

02:02:59.000 --> 02:03:06.000

Says John, was what I was telling the citizen about Bloom and the Sinn Fein.

02:03:06.000 --> 02:03:11.000

Someone read that.

02:03:11.000 --> 02:03:13.000

Anybody.

02:03:13.000 --> 02:03:14.000

I can read it.

02:03:14.000 --> 02:03:15.000

I had I already read.

02:03:15.000 --> 02:03:16.000

Okay, great. Then.

02:03:16.000 --> 02:03:20.000

Sure. Isn't that a fact? Does John wise.

02:03:20.000 --> 02:03:23.000

What I was telling the citizen about Bloom and the Sinn Fein.

02:03:23.000 --> 02:03:26.000

That so? Says Martin, or so they allege.

02:03:26.000 --> 02:03:31.000

Who made these allegations? I says, Joe, I'm the alligator.

02:03:31.000 --> 02:03:36.000

And, after all, says John Wise, why can't you love his country just like the next fellow.

02:03:36.000 --> 02:03:38.000

Why not? Says Jj.

02:03:38.000 --> 02:03:47.000

When he's quite sure which country it is. Is he a Jew, or a Gentile, or a holy Roman, or a swaddler? Or what the hell is in, says Ned, or who is he.

02:03:47.000 --> 02:03:49.000

No offense. Crofton.

02:03:49.000 --> 02:03:52.000

We don't want them, says Croft, or the Orangemen, or prestige.

02:03:52.000 --> 02:03:56.000

Right, even if we don't, we don't put them with us.

02:03:56.000 --> 02:04:01.000

Since the Protestant. Go ahead.

02:04:01.000 --> 02:04:03.000

Who's Junius? Says Jj.

02:04:03.000 --> 02:04:05.000

He's a perverted Jew, says Mart.

02:04:05.000 --> 02:04:13.000

From place in Hungary, and it was, and it was. He drew up all the plans. According to the Hungarian system. We know that in the castle.

02:04:13.000 --> 02:04:19.000

Isn't he a cousin of Bloom, the dentist, Jack Power? Not at all, says Martin.

02:04:19.000 --> 02:04:20.000

Yeah.

02:04:20.000 --> 02:04:22.000

He's made that joke already, but of course he's doing it again. Yup.

02:04:22.000 --> 02:04:26.000

Only namesakes. His name was Vera.

02:04:26.000 --> 02:04:28.000

The father's name that poisoned himself.

02:04:28.000 --> 02:04:31.000

Changed it by deedpole. The father did.

02:04:31.000 --> 02:04:34.000

That's the new Messiah for Ireland, says the citizen.

02:04:34.000 --> 02:04:36.000

Island of saints and sages.

02:04:36.000 --> 02:04:39.000

Well, they're still waiting for their Redeemer, says Martin.

02:04:39.000 --> 02:04:43.000

For that matter. So we're waiting.

02:04:43.000 --> 02:04:49.000

Great. And and again Martin was the decent guy in the carriage at the funeral.

02:04:49.000 --> 02:04:53.000

And this is, you know, this is this is this is the kind of treatment that it gets behind us back.

02:04:53.000 --> 02:05:00.000

It's rough stuff. And it's it sort of speaks for itself. But I again, I just wanted to point to it before we move into.

02:05:00.000 --> 02:05:05.000

Because we really have to get to Sandy. But, Fred, you've been waiting a long time, so tell us.

02:05:05.000 --> 02:05:10.000

I do think that this book I asked the question about misogyny yesterday or last week.

02:05:10.000 --> 02:05:12.000

And this this

02:05:12.000 --> 02:05:17.000

Whole book strikes me as an interrogation of toxic masculinity.

02:05:17.000 --> 02:05:19.000

And then exchange.

02:05:19.000 --> 02:05:22.000

That we just went through is a typical.

02:05:22.000 --> 02:05:29.000

Almost adolescent exchange, that every man I know is certainly myself and high school.

02:05:29.000 --> 02:05:36.000

Where people ask questions that they don't want answered to, so they can put them down. Put the other person down.

02:05:36.000 --> 02:05:44.000

And and I think that is one of the most interesting things about this whole book is that it? It is of extremely male centric.

02:05:44.000 --> 02:05:47.000

Perspective, but not of probably one.

02:05:47.000 --> 02:05:50.000

Not a perspective that is proud of.

02:05:50.000 --> 02:06:02.000

Of the accomplishments and the heroes the fake heroics of masculinity, but tears them apart and put them under a microscope.

02:06:02.000 --> 02:06:06.000

Well, well put Fred, thank you.

02:06:06.000 --> 02:06:20.000

And you know and and you can't. There can't be. I mean the the in a way, this chapter so obvious. Who's who's good and who's bad, you know, and so in some ways, maybe it isn't the strongest. But I would say personally.

02:06:20.000 --> 02:06:29.000

That for me. The funeral chapter and this chapter, and the later chapter, which I'll point out, are kind of the ones that I often go to, not because

02:06:29.000 --> 02:06:36.000

Of what they're saying, necessarily. But I'm I'm I'm still moved by Bloom's attempts. Here I am.

02:06:36.000 --> 02:07:01.000

But more just just the scene work and the and the you know, and and the way that this is it plays out cinematically, and that crazy bull thing he does by pulling back, I mean, even Martin's arrival is a send up of like cause. He's coming from the castle. He works at the castle. So there's this whole, you know, and there's this whole ridiculous dialogue he does there again. So I think the sense of fun and play that he constantly has.

02:07:01.000 --> 02:07:07.000

Has has a way of undercutting, but also kind of making weirdly his political points more powerful.

02:07:07.000 --> 02:07:13.000

Right, because he's not shoving down our throats, cause he's cause he's too busy having phones other stuff.

02:07:13.000 --> 02:07:19.000

But bloom, it's like Bloom is telling Joyce. Hey? Wait a second. I guess I'm gonna say.

02:07:19.000 --> 02:07:24.000

I gotta talk, and on occasion Joyce lets him talk.

02:07:24.000 --> 02:07:44.000

And and and I'm just gonna end this chapter on 3, 2. Where, you know, he's he's going out, and Martin and the if he's pushing him to the Jarvi, and they're trying to get out of there. And he's, you know, he he's still. He's still talking. Bloom, who's normally so on confrontational, is.

02:07:44.000 --> 02:07:46.000

Still added.

02:07:46.000 --> 02:07:51.000

And he says Mendelssohn was a Jew, and Karl Marx 3, 42.

02:07:51.000 --> 02:07:55.000

And Mercad. I'm not sure who the next, and Spinoza.

02:07:55.000 --> 02:07:57.000

And the Savior was a Jew.

02:07:57.000 --> 02:08:12.000

And his father was a Jew. Your guy? No, father, says Martin, that'll do. Now drive ahead. Who's God? Says? Well, his uncle was a Jew even within like. It's it's you know. He's always funny.

02:08:12.000 --> 02:08:17.000

You know, while at the same time again, this is this is incredibly

02:08:17.000 --> 02:08:22.000

It's like you're torn, you know, but I think my arguments, if you read it too seriously.

02:08:22.000 --> 02:08:25.000

You know it. It.

02:08:25.000 --> 02:08:28.000

I don't find he's not a Crusader here.

02:08:28.000 --> 02:08:30.000

For Jews or anybody else.

02:08:30.000 --> 02:08:35.000

He wants us to look at our hypocritical these people are. That's that's my view.

02:08:35.000 --> 02:08:37.000

You know, and the hero.

02:08:37.000 --> 02:08:39.000

Is hapless.

02:08:39.000 --> 02:08:41.000

But the hero does one wonderful thing.

02:08:41.000 --> 02:08:46.000

He exposes everybody. It seems like every time a scene.

02:08:46.000 --> 02:08:52.000

Their behavior, because they never care what they say in front of him, and they certainly don't care. This is what they say behind his back.

02:08:52.000 --> 02:08:54.000

So bloom has this weird way.

02:08:54.000 --> 02:09:02.000

Of bringing out the worst of people, but it didn't take much to bring it out. You know these people are not great.

02:09:02.000 --> 02:09:06.000

It's rough, it's not, you know. I don't know.

02:09:06.000 --> 02:09:10.000

But but the book's not over yet. It's not over. If it ended here.

02:09:10.000 --> 02:09:16.000

It would, you know. And of course, now we're just we're going into a completely different register.

02:09:16.000 --> 02:09:20.000

But just just to finish it out. You know the the.

02:09:20.000 --> 02:09:24.000

Citizen throws a bread tin atom, and that's the you know. That's the great.

02:09:24.000 --> 02:09:29.000

That's the that's the violence in the book. So it's even. It's quaint and wonderful, right.

02:09:29.000 --> 02:09:35.000

Nobody gets hurt. Nobody gets hurt.

02:09:35.000 --> 02:09:38.000

Can we move to Sandymount Strand.

02:09:38.000 --> 02:09:50.000

And Shelby, if you want to make that comment, whatever comment you had, I'm happy to hear it in a moment. But why don't we move. Let's let's move into because we're about middle of the book, and we're not that place.

02:09:50.000 --> 02:09:52.000

But that's how it goes. Here.

02:09:52.000 --> 02:09:57.000

The summer evening had begun to fold the world in its mysterious.

02:09:57.000 --> 02:10:00.000

Right. We're calming down.

02:10:00.000 --> 02:10:03.000

We're gonna have a nice walk on the beach.

02:10:03.000 --> 02:10:06.000

Maybe he'll be like Stephen. Maybe he'll think.

02:10:06.000 --> 02:10:09.000

Deep thoughts on the beach.

02:10:09.000 --> 02:10:11.000

And bloom will.

02:10:11.000 --> 02:10:14.000

Come to terms with.

02:10:14.000 --> 02:10:16.000

What is happening in his home.

02:10:16.000 --> 02:10:20.000

And maybe everything will be okay.

02:10:20.000 --> 02:10:22.000

Right, Laura. So.

02:10:22.000 --> 02:10:31.000

And Florida to help me with chapter and give her thoughts because she has some really interesting great ones. And

02:10:31.000 --> 02:10:34.000

And I'm welcome. Everybody's because it's that time of night.

02:10:34.000 --> 02:10:38.000

But I can't believe it's already 8, 40.

02:10:38.000 --> 02:10:39.000

How does this happen?

02:10:39.000 --> 02:10:42.000

You left that chapter.

02:10:42.000 --> 02:10:49.000

I do, I do, and I I but I I mean I do think it's important.

02:10:49.000 --> 02:10:55.000

I think it's an entry point, like I said, into the rest of the book. But maybe Joyce is like you think that? -

02:10:55.000 --> 02:11:03.000

I'm gonna here's a change up. Do something totally. So what do we have here? And the sandy chapter.

02:11:03.000 --> 02:11:13.000

But I mean I will adore this chapter in part because of the the shift in in perspective.

02:11:13.000 --> 02:11:15.000

And

02:11:15.000 --> 02:11:18.000

The the contrast.

02:11:18.000 --> 02:11:20.000

And some of the similarities.

02:11:20.000 --> 02:11:27.000

And yes, totally readable.

02:11:27.000 --> 02:11:33.000

Also just this picture of these 3 girls, and in some ways.

02:11:33.000 --> 02:11:36.000

They're quite different. And in some ways.

02:11:36.000 --> 02:11:39.000

They have a lot of stereotypical.

02:11:39.000 --> 02:11:50.000

Things about them. Sissy was a past mistress in the art of smoothing over life's tiny troubles.

02:11:50.000 --> 02:11:53.000

And Edie, who's.

02:11:53.000 --> 02:11:55.000

I think.

02:11:55.000 --> 02:12:01.000

Primary description is of her appearance not being that appealing to.

02:12:01.000 --> 02:12:07.000

Bloom, or actually.

02:12:07.000 --> 02:12:12.000

But one thing that oh, see also has mother wit.

02:12:12.000 --> 02:12:15.000

Which I I found

02:12:15.000 --> 02:12:22.000

I was like, Hi, okay, I don't know what that is, but also I love the combination of those 2 words.

02:12:22.000 --> 02:12:24.000

That's the top of 3 48.

02:12:24.000 --> 02:12:30.000

And then one thing that I love about Joyce is, you know, I think.

02:12:30.000 --> 02:12:33.000

As a younger reader, not.

02:12:33.000 --> 02:12:35.000

Reading a lot of.

02:12:35.000 --> 02:12:40.000

Mail, books.

02:12:40.000 --> 02:12:44.000

You know, mostly mail books, men.

02:12:44.000 --> 02:12:49.000

If the narrators and the writers.

02:12:49.000 --> 02:12:54.000

It was hard to find oneself on the page in some ways, and.

02:12:54.000 --> 02:12:57.000

This is just full of.

02:12:57.000 --> 02:13:04.000

Menstruation. Oh, there's so much menstruation and awareness of it in.

02:13:04.000 --> 02:13:08.000

Ways, that.

02:13:08.000 --> 02:13:13.000

Now I have to close the chat

02:13:13.000 --> 02:13:15.000

In ways that.

02:13:15.000 --> 02:13:17.000

You know, Bloom is really paying attention.

02:13:17.000 --> 02:13:21.000

And then also, so is Joyce, like.

02:13:21.000 --> 02:13:22.000

Right.

02:13:22.000 --> 02:13:26.000

Joyce gets Girty with these widow Welch's female pills.

02:13:26.000 --> 02:13:33.000

The iron jails have have been doing better.

02:13:33.000 --> 02:13:36.000

And then

02:13:36.000 --> 02:13:38.000

The at the top of.

02:13:38.000 --> 02:13:42.000

3, 49, like Gertie's big decision, I love Joyce on makeup.

02:13:42.000 --> 02:13:47.000

Like he, you know.

02:13:47.000 --> 02:13:51.000

The Princess Novelte, who had 1st advised her to try Ibra Lion.

02:13:51.000 --> 02:14:01.000

Which gave a haunting expression to the eyes so becoming of leaders of fashion, and so she had never regretted it. I mean.

02:14:01.000 --> 02:14:04.000

I I wish that everybody.

02:14:04.000 --> 02:14:06.000

Used eyebrow pencils. They're amazing.

02:14:06.000 --> 02:14:11.000

And Gertie's crowning glory was her wealth of wonderful hair.

02:14:11.000 --> 02:14:17.000

Like just and then there's these parts where

02:14:17.000 --> 02:14:23.000

You know it. It is a little rough like, but very true. Edie Borman herself. She was a.

02:14:23.000 --> 02:14:26.000

That she was very petite, but she would never.

02:14:26.000 --> 02:14:31.000

Have a foot like a gal, a 5 which.

02:14:31.000 --> 02:14:38.000

And a size 5. I know about this weird pride, and having tiny feet.

02:14:38.000 --> 02:14:58.000

And never would ask ogre with patent, and just one smart buckle at her high arched and step, and then I was like, oh, I don't have a high arch like I started comparing myself to Gerties, my body to Gertie's body. Right? And and this this idea of female beauty.

02:14:58.000 --> 02:15:01.000

And it is like so ridiculous.

02:15:01.000 --> 02:15:21.000

It's ridiculous that my brain a hundred 24 well, not from when it was written, but still that my brain is still making these comparisons, but also that he captured. This is kind of magic, or magical, and.

02:15:21.000 --> 02:15:24.000

Yeah. And then, like, we talked a little bit about.

02:15:24.000 --> 02:15:26.000

The.

02:15:26.000 --> 02:15:34.000

This superstition and this end up superstition at the top of 3 51. There's this gorgeous

02:15:34.000 --> 02:15:48.000

Passage. She was wearing the blue for lucking against hope, her own color of the lucky color, too, for the bride to have that bit of blue somewhere on her, because the green she wore that day of the week brought grief.

02:15:48.000 --> 02:16:00.000

Because her father brought him into the study for that intermediate exhibition, because she thought perhaps he might be out, because when she was dressing that morning she nearly slipped up the old pair on her inside out.

02:16:00.000 --> 02:16:06.000

And that was for luck and lovers meetings. If you put those things on inside out. So long as it wasn't a Friday.

02:16:06.000 --> 02:16:07.000

And when I hit this a lot.

02:16:07.000 --> 02:16:08.000

Well, I guess it wasn't a Friday.

02:16:08.000 --> 02:16:12.000

I just lost it. It was like.

02:16:12.000 --> 02:16:17.000

Oh, my God, this is every like this is, yeah. All I mean, it's it's.

02:16:17.000 --> 02:16:27.000

Like vendor uses of like young or young infatuation, you know. It's it's it's so nicely done.

02:16:27.000 --> 02:16:28.000

Katherine.

02:16:28.000 --> 02:16:40.000

And I just think, I just I think the placement of this chapter is so fascinating, what we just went through. And now like. And now we're just deep. 1st of all we got we got brand new characters, even though Girty has been.

02:16:40.000 --> 02:16:44.000

Mentioned

02:16:44.000 --> 02:16:51.000

You know where. And you know where it's that move that's that widening out like, what's what else is happening around Dublin today? Well.

02:16:51.000 --> 02:16:55.000

Friends are at the at the beach with the, with the the little twins.

02:16:55.000 --> 02:16:58.000

And you know, they're doing their thing.

02:16:58.000 --> 02:17:05.000

But of course we end up realizing that there's another presence on the beach right.

02:17:05.000 --> 02:17:08.000

After his and we we know where Bloom's been.

02:17:08.000 --> 02:17:17.000

We know he's been in the bar. We also know that he's been to Patty's house, which would a fascinating scene, not dramatized.

02:17:17.000 --> 02:17:22.000

It's interesting cause that like to watch him comfort

02:17:22.000 --> 02:17:25.000

And this is Digna might have been an interesting.

02:17:25.000 --> 02:17:30.000

You know, and so he tries doing the hospital scene. He tries to comfort.

02:17:30.000 --> 02:17:33.000

Mean, and perfid doesn't get to her either.

02:17:33.000 --> 02:17:40.000

So, anyway. But what does he do? He has this, you know, connection, arguable connection to Gertie.

02:17:40.000 --> 02:17:47.000

And what what do we? How do we feel about this? Let's hear from Katherine.

02:17:47.000 --> 02:18:02.000

Yeah, I I love this chapter one thing because it's so easy to read compared to to other things. But what I love here is how observant Joyce is okay and bloom. So yes, we're talking about menstruation, but he totally gets these girls.

02:18:02.000 --> 02:18:07.000

I think, in a way that is actually very sympathetic in a certain way. I mean, it's.

02:18:07.000 --> 02:18:11.000

It's Judgy, but he's also. This is their reality.

02:18:11.000 --> 02:18:18.000

Okay. So he's really showing the things they think about and care about. And then the whole erotic.

02:18:18.000 --> 02:18:21.000

Non conversation between Gertie and Bloom.

02:18:21.000 --> 02:18:23.000

Is just so wonderful.

02:18:23.000 --> 02:18:25.000

That they're both.

02:18:25.000 --> 02:18:28.000

You know, without exchanging a word.

02:18:28.000 --> 02:18:31.000

They are having. She's having this love affair right.

02:18:31.000 --> 02:18:36.000

And then the poignancy at the end. When you realize she's lame.

02:18:36.000 --> 02:18:43.000

Okay, and that this is sort of what she gets out of life, because, in fact, life is going to be very unfair to her.

02:18:43.000 --> 02:18:46.000

Because she's lame.

02:18:46.000 --> 02:18:49.000

So I just I thought it was. It was brilliant, you know. It was.

02:18:49.000 --> 02:19:00.000

But it's it's dangerous territory, right, isn't it? I mean, especially, you know, like I told you when I when I teach my undergrads they? They're not on board, you know, and.

02:19:00.000 --> 02:19:05.000

Yeah.

02:19:05.000 --> 02:19:06.000

Like.

02:19:06.000 --> 02:19:10.000

See, I don't think it's massaging. Yes, in a big way. It's misogyny, I guess, but I don't take it that way, because I put it completely in context.

02:19:10.000 --> 02:19:13.000

And I feel that he's really.

02:19:13.000 --> 02:19:30.000

To how those girls saw the world and how they treated the children. And then bloom, I mean, really comes across is like, really, he's just like checking out this girl. She's like showing her legs. I mean, that's like really a crazy scene. That that girl would take that chance and.

02:19:30.000 --> 02:19:33.000

Sort of throw caution to the wind.

02:19:33.000 --> 02:19:47.000

And really sort of expose yourself to this strange man on the beach. Right? It's it's it's really sort of amazing. And it it gets into this whole. I mean, he obviously has a lot of erotic interest.

02:19:47.000 --> 02:19:56.000

But the fact that he taps into it with this young woman I just.

02:19:56.000 --> 02:20:00.000

Let's let's take a big 3 56 for a moment.

02:20:00.000 --> 02:20:01.000

Because this is when they actually sort of, you know, start to.

02:20:01.000 --> 02:20:04.000

I just. I thought it was great, and it didn't offend me at all. I just had fun reading it.

02:20:04.000 --> 02:20:17.000

And you know, there's a lot we could say, and a lot certainly a lot of ink has been spilled on this chapter. You know these channeling fashion, but you can imagine bloom you can imagine Joyce having a great deal of fun trying to channel this.

02:20:17.000 --> 02:20:40.000

And you know I don't. I don't know. They shared a lot of work necessarily with Nora, but I think that you know there, I mean, from what I understand about Nora. She may have had a lot of these magazines, but he was also interested in these magazines, so I think he was, you know, this, this parodying of this kind of language, and also like even like wedding announcements, he did that in in the last chapter.

02:20:40.000 --> 02:20:50.000

He, I I get the sense that he you know I once read about Faulkner's, that he that he read cereal boxes like he read the ingredients like, I just needed the text.

02:20:50.000 --> 02:20:53.000

You know, when he's having breakfast, and you'd have a book. He would read the box, you know.

02:20:53.000 --> 02:20:58.000

And and I feel like Joyce must have been the same way like he just.

02:20:58.000 --> 02:21:00.000

And he and he channels that, and puts that.

02:21:00.000 --> 02:21:14.000

To use, and you know and I mean we could argue successfully. We could argue also argue that that it, that it does speak down to them, and that they probably had richer and more complicated inner lives than they are being portrayed as having.

02:21:14.000 --> 02:21:28.000

Even though, you know there are moments where Gertie does sort of go places, you know, and I don't know if you'd argue, think this is one of those places, but on page 3, 56. Till then they had only changed glances. The most casual.

02:21:28.000 --> 02:21:31.000

But now, under the brim of her new hat.

02:21:31.000 --> 02:21:33.000

She ventured to look at him.

02:21:33.000 --> 02:21:40.000

And the face that measure gaze there in the twilight and strangely drawn, seemed to her the saddest she had ever seen.

02:21:40.000 --> 02:21:49.000

Right, and you know, is blue and play acting here maybe a little, but we also know he's got good reason to be sad right.

02:21:49.000 --> 02:21:54.000

Yeah, there's a little bit of Heathcliff like romanticization on going on there, too, like.

02:21:54.000 --> 02:21:56.000

There's a line coming up that I just.

02:21:56.000 --> 02:22:00.000

Dive for, but I wanted to just go back quickly to 353. Sorry.

02:22:00.000 --> 02:22:03.000

Yeah.

02:22:03.000 --> 02:22:09.000

When that was just like Sissy comes. And this is right before the end. In the middle of the last paragraph.

02:22:09.000 --> 02:22:15.000

Oh! And will you ever forget the evening she dressed up in her father's suit and hat, and.

02:22:15.000 --> 02:22:17.000

The burned cork mustache and walked down.

02:22:17.000 --> 02:22:20.000

The Tritonville road, smoking a cigarette.

02:22:20.000 --> 02:22:23.000

There was none to come up to her for fun.

02:22:23.000 --> 02:22:28.000

And part of that, not seeing the self in.

02:22:28.000 --> 02:22:30.000

Portrayals of women is that these.

02:22:30.000 --> 02:22:34.000

Hyperfeminist girls right when I'm kind of like.

02:22:34.000 --> 02:22:39.000

More of an a general neutral human, and have been most of my life.

02:22:39.000 --> 02:22:45.000

And somebody said in the chat, you know, like I I didn't relate to all of this like Fashion magazine.

02:22:45.000 --> 02:22:49.000

etc, etc, and I've never been able to roll.

02:22:49.000 --> 02:22:52.000

With those girls, either. It's always been a.

02:22:52.000 --> 02:23:04.000

Travis late, just like I've become a pariah instantly, you know, like, and I mean not anymore in grown times, but but back in the day when I was this age like yes,

02:23:04.000 --> 02:23:06.000

This was this.

02:23:06.000 --> 02:23:12.000

This is my hero here, and the fact that, like there's even that little image of this kind of like.

02:23:12.000 --> 02:23:20.000

Cross, dressy like wild. This is the same girl that has the mom voice, or the whatever that lovely.

02:23:20.000 --> 02:23:22.000

Discretion was.

02:23:22.000 --> 02:23:24.000

I I just it! There's such a.

02:23:24.000 --> 02:23:28.000

A broad OP like offering here.

02:23:28.000 --> 02:23:33.000

And maybe I'm like this is the little bit of queer we get in this teeny, tiny bit.

02:23:33.000 --> 02:23:37.000

This. Actually, I mean, there's other places, too. But yeah, yeah.

02:23:37.000 --> 02:23:38.000

Yeah.

02:23:38.000 --> 02:23:42.000

I mean that that I'm like yes, me, you know and.

02:23:42.000 --> 02:23:45.000

And it's so helpful.

02:23:45.000 --> 02:23:53.000

To have that this brought of a perspective, and he's I mean he gave it took 900 pages to do it.

But yeah.

02:23:53.000 --> 02:23:58.000

But yeah, this part on 3 58, where she starts.

02:23:58.000 --> 02:24:02.000

Imagining who bloom is.

02:24:02.000 --> 02:24:07.000

And she felt instinctively that he was like no one else.

02:24:07.000 --> 02:24:10.000

The very heart of the girl woman went out to him.

02:24:10.000 --> 02:24:14.000

Her dream husband, because she knew on the instant it was him.

02:24:14.000 --> 02:24:18.000

If he ever suffered more, send against than sitting.

02:24:18.000 --> 02:24:21.000

Or even even if he had himself been a center.

02:24:21.000 --> 02:24:24.000

A wicked man. She cared not.

02:24:24.000 --> 02:24:28.000

Even if he was a Protestant or a Methodist.

02:24:28.000 --> 02:24:34.000

She converts in easily. If he truly loved her.

02:24:34.000 --> 02:24:39.000

And there were wounds that wanted healing with heartbalm. And that's that kind of like.

02:24:39.000 --> 02:24:41.000

Heath Cliff, and I don't know. It's amazing.

02:24:41.000 --> 02:24:46.000

We've talked about sentimentality before being real thing.

02:24:46.000 --> 02:24:50.000

You know, some romanticization. It's a thing.

02:24:50.000 --> 02:24:54.000

It happens.

02:24:54.000 --> 02:25:02.000

There's so much there's so much I just wanna just even just like on page 3, 50.

02:25:02.000 --> 02:25:13.000

The exasperating little brats of twins began to quarrel again, and Jackie threw the ball out towards the sea, and they both ran after it. Little monkeys.

02:25:13.000 --> 02:25:15.000

I mean, that's harsh, you know.

02:25:15.000 --> 02:25:22.000

She's got her edge.

02:25:22.000 --> 02:25:23.000

Yeah.

02:25:23.000 --> 02:25:24.000

Other thoughts on this, yeah, go ahead.

02:25:24.000 --> 02:25:32.000

Jose actually asked in the chat, could you speak to? How? Why, the narration of Gertie? I think their person close is so incredibly.

02:25:32.000 --> 02:25:41.000

Successful, even though many rise writers use it very well. Joyce seems to be on a level of his own, and I can't quite untangle. Why, thank you.

02:25:41.000 --> 02:25:44.000

I think some of it is the.

02:25:44.000 --> 02:25:48.000

Voice right like we were you were saying about.

02:25:48.000 --> 02:25:57.000

Reading these magazines, and but then getting weird and going deeper and.

02:25:57.000 --> 02:25:59.000

Getting into.

02:25:59.000 --> 02:26:03.000

These these fantasies and.

02:26:03.000 --> 02:26:06.000

Adding a limp, yeah.

02:26:06.000 --> 02:26:12.000

Yeah. And also her father. I mean, we get 3, 54, just to go back a little bit.

02:26:12.000 --> 02:26:16.000

You know she's got a I mean, like a lot of these characters like Stephen.

02:26:16.000 --> 02:26:21.000

You know. She's got a rough home life. She's got an alcoholic father.

02:26:21.000 --> 02:26:45.000

Another one. Had her father only avoided the clutches of the demon drink by taking the pledge of those powders. The drink habit in Pearson's Weekly. She might now be rolling in her carriage, second to none. Over and over she had told herself that as she mused by the dying embers in a brown study without the lamp, because she hated 2 lights, or oftentimes gazing out the window dreamily by the hour at the rain falling on the rusty bucket.

02:26:45.000 --> 02:26:56.000

Thinking. I mean again. He's still, even when he's, you know. I think there's a lot of criticism to this chapter rightfully. So it also got him in deep trouble at the time.

02:26:56.000 --> 02:27:01.000

You know, it's 1 of the reasons the book wasn't wasn't was banned. Was this.

02:27:01.000 --> 02:27:07.000

Chapter, which we haven't even gotten to the masturbation part. Maybe we should. We cut to the chase. But there are.

02:27:07.000 --> 02:27:08.000

Hello!

02:27:08.000 --> 02:27:11.000

You know, I just think I just wanna point out that rusty bucket.

02:27:11.000 --> 02:27:12.000

You know.

02:27:12.000 --> 02:27:13.000

Yeah, there's also this.

02:27:13.000 --> 02:27:16.000

This beautiful

02:27:16.000 --> 02:27:19.000

And somebody mentioned it in the chat just now.

02:27:19.000 --> 02:27:21.000

On 3 52

02:27:21.000 --> 02:27:22.000

And chat. Yeah.

02:27:22.000 --> 02:27:31.000

She wondered why you couldn't eat something like violets or roses, and they would have been beautifully appointed drawing room with pictures and engravings in the photograph.

02:27:31.000 --> 02:27:36.000

Of Grandpa Gil traps, lovely dog, Gary Owen.

02:27:36.000 --> 02:27:37.000

They're like, wait a minute.

02:27:37.000 --> 02:27:40.000

Well, let's look at that page. Yeah, that's backwards. Right? What's what's the pace around that.

02:27:40.000 --> 02:27:42.000

3, 52.

02:27:42.000 --> 02:27:43.000

Yeah,

02:27:43.000 --> 02:27:47.000

Right in the middle, and that's when the citizens.

02:27:47.000 --> 02:27:48.000

But right.

02:27:48.000 --> 02:27:49.000

Her grandfather.

02:27:49.000 --> 02:27:51.000

Right. It's just hilarious.

02:27:51.000 --> 02:27:52.000

Of course the citizens are cool.

02:27:52.000 --> 02:27:53.000

Yeah, her love, his lovely dog.

02:27:53.000 --> 02:27:59.000

You can see how you can imagine Joyce at his desk one.

02:27:59.000 --> 02:28:00.000

Himself.

02:28:00.000 --> 02:28:01.000

Oh, God! Yes!

02:28:01.000 --> 02:28:05.000

And how many of us know, you know I mean

02:28:05.000 --> 02:28:08.000

I I think I had a therapist that once, said.

02:28:08.000 --> 02:28:14.000

You know, children, just look at their grandparents just very differently.

02:28:14.000 --> 02:28:18.000

Then you look at your parents, you know, with this kind of like.

02:28:18.000 --> 02:28:23.000

She has this haunted look on her face, speaking from.

02:28:23.000 --> 02:28:25.000

Deep experience. But

02:28:25.000 --> 02:28:31.000

I I also you know that whole paragraph you read about.

02:28:31.000 --> 02:28:34.000

Her father, and.

02:28:34.000 --> 02:28:36.000

The alcoholism like that.

02:28:36.000 --> 02:28:42.000

So true to the like, the child of an alcoholic just.

02:28:42.000 --> 02:28:45.000

Dreaming of what life would be like if only.

02:28:45.000 --> 02:28:49.000

Mom, dad, etc. I could get it together.

02:28:49.000 --> 02:28:52.000

And like, just take a potion, or, you know, like.

02:28:52.000 --> 02:28:55.000

It's such a complicated.

02:28:55.000 --> 02:29:00.000

Disease, but that viral decoction which has ruined so many.

02:29:00.000 --> 02:29:04.000

Parse. Then home had cast its shadow over her childhood days.

02:29:04.000 --> 02:29:08.000

And just her dream, trying to dream herself out in so many different ways.

02:29:08.000 --> 02:29:13.000

Is so affecting, and I think going back to that like, why is this so good.

02:29:13.000 --> 02:29:20.000

It's because we just have a young girl trying to dream herself out of a really rough space in a bunch.

02:29:20.000 --> 02:29:29.000

And it returns to really themes of joy, just as a tiny just as an aside, one of the most affecting for me.

02:29:29.000 --> 02:29:39.000

Early stories that I read of. His was a story called which is in Dubliners. It's a very simple story about a a a woman who's about to run off.

02:29:39.000 --> 02:29:41.000

To Buenos Aires with her.

02:29:41.000 --> 02:29:45.000

Sailor boyfriend, and she's sitting at home.

02:29:45.000 --> 02:29:48.000

Using about whether or not.

02:29:48.000 --> 02:29:51.000

You know about what she's gonna miss, and.

02:29:51.000 --> 02:29:58.000

Among the things is her alcohol father, who's abusive, and her brother has died, and one brothers working.

02:29:58.000 --> 02:30:05.000

And you know she's looking around at the dusty parlor, and it's kind of her, you know.

02:30:05.000 --> 02:30:19.000

It's as if Barry is is gonna do something else, and and make this move and go to Buenos Aires, and that stories about 6 page stories, but the 1st store I've read of Joyce and I was in. I think I was in college, or something. I was like.

02:30:19.000 --> 02:30:27.000

I mean it just kind of I don't know. It blew my mind because there's a moment, you know, and you know all about Joyce and his theory of Epiphany, and all that which I think is a little.

02:30:27.000 --> 02:30:31.000

A little, some simplistic.

02:30:31.000 --> 02:30:40.000

Expressed, even including by Joyce himself, like this idea that a story needs to have like an epiphany. I think he kind of ruined a lot of.

02:30:40.000 --> 02:30:46.000

Generations of story writers who are writing for epiphanies. I'm like, Oh, my God! Not another epiphany! Please.

02:30:46.000 --> 02:30:48.000

However, in Eveline.

02:30:48.000 --> 02:30:52.000

She's about to get on the boat with the boyfriend.

02:30:52.000 --> 02:31:01.000

And she stops in the crowd. It's a huge crowd, and they're moving towards the boat, and the boyfriend gets swept up in the crowd.

02:31:01.000 --> 02:31:04.000

And he's like, come on, come on, come on!

02:31:04.000 --> 02:31:11.000

And she and she. I don't have the line in front of me, but I recall it so vividly.

02:31:11.000 --> 02:31:13.000

She looked at him without love.

02:31:13.000 --> 02:31:19.000

Without forgiveness or something, and then the final line is without recognition.

02:31:19.000 --> 02:31:21.000

Like it's. It's she has.

02:31:21.000 --> 02:31:25.000

She has made. Not only has she made this choice, but it's like he's.

02:31:25.000 --> 02:31:29.000

Gone. And it's just an incredible. So you know, and I think that you know, I think that.

02:31:29.000 --> 02:31:38.000

We can criticize Joyce, or at least note that this is a really male dominated book. But it isn't as if, as a fiction writer. He hasn't written about women.

02:31:38.000 --> 02:31:46.000

He does, especially in Dubliners, and the most famous story of all is certainly about gabriel Conroy's wife, Greta.

02:31:46.000 --> 02:31:51.000

Even though she doesn't get as much air time as Gabriel. The stories about her.

02:31:51.000 --> 02:32:14.000

So in any case any other. I mean, there's so much. But I think like you know, and we heard from Catherine, you know the story that the chapter didn't offend? And again, what if it did? You know he doesn't care. He's he's all about offending, and but I think that, you know, reading this this time. I I always like looking for it, you know, and I was like, I don't know. I just kind of felt like.

02:32:14.000 --> 02:32:35.000

They had a moment, but then take a step back. You know she's she's 19. He's in his forties. He's a leering, creepy guy on the beach. That's just a fact, right? Especially from our 2,024 eyes, but also with our 2,004, our 19. 0 4 eyes, too. Right? I mean, this is, this is, and Bloom knows it.

02:32:35.000 --> 02:32:38.000

He knows that he's being creepy.

02:32:38.000 --> 02:32:49.000

Right. There's a whole. Let's look at page 3, 67. Then I'll Melta, unless you want to talk about more, because I'm happy to go back but 3, 7. Then I'll melted away dually in the gray, all with silent.

02:32:49.000 --> 02:32:58.000

She glanced at him as she bent forward quickly a pathetic little glance of piteous protest. I mean, I think there's a lot made of the that she's.

02:32:58.000 --> 02:33:18.000

You know, disabled like, you know, lame. But I think like this is sort of for me. Just a key moment in this chapter, a pathetic, a pathetic little glance of piteous protest of shire approach, under which he colored like a girl. He was leaning back against the rock behind Leopold bloom, for it is he.

02:33:18.000 --> 02:33:20.000

Yeah, I mean, this is like.

02:33:20.000 --> 02:33:26.000

Not serious. Well, it is he. Of course we do think we didn't know that.

02:33:26.000 --> 02:33:43.000

James stand silent, with bowed head before those young, guileless eyes. What a brute he had been at it again! A few so fair unsuppassed to him, and a wench that he was. How had he answered.

02:33:43.000 --> 02:33:45.000

An utter CAD. He had been.

02:33:45.000 --> 02:33:47.000

He! He!

02:33:47.000 --> 02:33:50.000

The one who's a victim of the CAD.

02:33:50.000 --> 02:33:56.000

Is being a CAD. How am I to take this pair? How did you take this paragraph.

02:33:56.000 --> 02:34:04.000

Seriously or or not seriously.

02:34:04.000 --> 02:34:08.000

Girity, had an idea what of love's little loses.

02:34:08.000 --> 02:34:14.000

She slipped a hand, or could she pocket and took out the waddling and waved in reply, of course, without letting him.

02:34:14.000 --> 02:34:17.000

And then slipped it back.

02:34:17.000 --> 02:34:22.000

Wonder he's too far, too. She rose. Was it? Goodbye? No, I mean, you know I don't know.

02:34:22.000 --> 02:34:24.000

It's tender. It's funny.

02:34:24.000 --> 02:34:27.000

It's just a lot of things. It's slippery.

02:34:27.000 --> 02:34:39.000

I'm just. I'm never sure how to read it. Maybe it depends on the mood.

02:34:39.000 --> 02:34:53.000

Any any open season on this chapter, because I do want to introduce the hospital chapter, and I actually want to take a poll and know how you're doing. If you've reached that chapter and where you're at, and if I'm going too fast.

02:34:53.000 --> 02:34:56.000

But but Anne.

02:34:56.000 --> 02:35:05.000

I mean, I mean I interpreted it as he was beating up on himself like it's you know it's it's it's him saying, Oh, you know he's

02:35:05.000 --> 02:35:08.000

What I also I mean. Tell me if I'm.

02:35:08.000 --> 02:35:13.000

Just on a basic level. I understood it that she knows.

02:35:13.000 --> 02:35:16.000

She's doing a strip tease for him.

02:35:16.000 --> 02:35:19.000

This is going. This is going both ways.

02:35:19.000 --> 02:35:20.000

No, I mean.

02:35:20.000 --> 02:35:22.000

Yeah, it's going both ways.

02:35:22.000 --> 02:35:27.000

And he masturbates, and then he's and now he's beating up on himself.

02:35:27.000 --> 02:35:29.000

And then.

02:35:29.000 --> 02:35:35.000

A bit later, and I I don't know if.

02:35:35.000 --> 02:35:36.000

I got time.

02:35:36.000 --> 02:35:39.000

Working to 3 71 he has. He looks back on something. I don't want to start talking about something that.

02:35:39.000 --> 02:35:40.000

You're about to talk about Peter.

02:35:40.000 --> 02:35:45.000

Oh, no! No go ahead, no.

02:35:45.000 --> 02:35:50.000

I was reading something that to me.

02:35:50.000 --> 02:35:54.000

Did he pimp Molly out.

02:35:54.000 --> 02:35:56.000

In what? In what sense, and and.

02:35:56.000 --> 02:36:05.000

On 3, 71. It says,

02:36:05.000 --> 02:36:12.000

1st kiss does the trick. The propitious moment something inside them goes Pop mushy.

02:36:12.000 --> 02:36:16.000

You know, tell whether I 1st thoughts are best. Remember, till their dying date. Molly.

02:36:16.000 --> 02:36:23.000

Lieutenant Mulvy that kissed her under the Moorish wall beside the gardens. 15, she told me, but her breasts were developed.

02:36:23.000 --> 02:36:31.000

Fell asleep. Then, after again Cree dinner that was when we drove home the featherbed mountain.

02:36:31.000 --> 02:36:34.000

I I read that, and I hope I'm wrong.

02:36:34.000 --> 02:36:37.000

But you can devastate me and tell me that I'm not wrong. I read that as.

02:36:37.000 --> 02:36:39.000

That.

02:36:39.000 --> 02:36:41.000

Molly.

02:36:41.000 --> 02:36:49.000

Prostituted herself to this lieutenant, and then they used the money to get a feather bed to go home.

02:36:49.000 --> 02:36:51.000

Am I totally like? Did I.

02:36:51.000 --> 02:36:52.000

I think that is.

02:36:52.000 --> 02:36:55.000

Please tell me I'm wrong, because that really upset me. I didn't like this other stuff I'm like, oh, you know.

02:36:55.000 --> 02:36:58.000

Why could? It's a fascinating interpretation.

02:36:58.000 --> 02:36:59.000

Okay, so I'm wrong. Please tell me.

02:36:59.000 --> 02:37:03.000

I would take it a little slower, and you know it's just, you know.

02:37:03.000 --> 02:37:07.000

He doesn't connect dots, so of course you could.

02:37:07.000 --> 02:37:11.000

Go a lot of places, including there. But here's how I.

02:37:11.000 --> 02:37:12.000

Like I wrote. No, no, no, no.

02:37:12.000 --> 02:37:21.000

1st thoughts are best. Remember that till they're dying day, and then, you know again, with transitionless moments.

02:37:21.000 --> 02:37:22.000

Okay.

02:37:22.000 --> 02:37:27.000

Lieutenant Mulvey that kissed her under the Moorish wall beside the gardens. 15, she told me.

02:37:27.000 --> 02:37:32.000

This is before. Bloom doesn't know Molly when she's 15.

02:37:32.000 --> 02:37:33.000

Okay.

02:37:33.000 --> 02:37:36.000

So this is the story that the married couple has told each other.

02:37:36.000 --> 02:37:37.000

Okay.

02:37:37.000 --> 02:37:46.000

And Molly likes to tell these stories. You're gonna hear more. She loves these stories, and this is another one. She's you know, her 1st kiss.

02:37:46.000 --> 02:37:49.000

I mean, maybe aster once. What was your 1st kiss?

02:37:49.000 --> 02:37:50.000

Okay. Thank.

02:37:50.000 --> 02:37:51.000

You know, and then

02:37:51.000 --> 02:37:54.000

Thank you. I honestly. That was I was.

02:37:54.000 --> 02:37:55.000

And then he actually. But it's a great.

02:37:55.000 --> 02:37:57.000

Totally cool with everything, and then that.

02:37:57.000 --> 02:38:03.000

I'm glad you pointed it, cause it's it's got like double stars in my notes. But.

02:38:03.000 --> 02:38:13.000

Notice then what happens. So 15. But her breasts were developed. That's Molly's saying I was 15, but my, you know I was. I looked older, or whatever.

02:38:13.000 --> 02:38:18.000

Then another remarkable transition here.

02:38:18.000 --> 02:38:23.000

Fell asleep then. So this is the memory of when she told him.

02:38:23.000 --> 02:38:25.000

That story.

02:38:25.000 --> 02:38:30.000

Goes on after Grenke dinner. That was when we drove home the Federal.

02:38:30.000 --> 02:38:33.000

That was when we drove home the featherbed mountain.

02:38:33.000 --> 02:38:38.000

So it's just a memory of when he was told that. But this is so.

02:38:38.000 --> 02:38:43.000

You know it's like dropped in a pair in A, in A, in a chapter that you you could easily miss this. You know.

02:38:43.000 --> 02:38:49.000

Well, then, I wondered if then he's looking at Gertie and thinking of Molly, I mean, that's what it is. Then he's longing for, Molly, and here's this young girl, and he wishes.

02:38:49.000 --> 02:38:54.000

Yeah, yeah. Now, you think it's built in creepiness and all that. Yeah.

02:38:54.000 --> 02:38:55.000

Yeah.

02:38:55.000 --> 02:38:56.000

Yeah, yeah.

02:38:56.000 --> 02:38:58.000

I'm so relieved.

02:38:58.000 --> 02:39:01.000

Yeah, no, I think you can be sure. I mean, you know. Who knows?

02:39:01.000 --> 02:39:02.000

No, it's not.

02:39:02.000 --> 02:39:07.000

You know Molly is. I mean when you know Molly is a complicated.

02:39:07.000 --> 02:39:13.000

Sexual, like incredibly intense character, who is like lurking.

02:39:13.000 --> 02:39:15.000

You know it's it's I, you know.

02:39:15.000 --> 02:39:18.000

Yeah. Again, I was trying to read the book as if for the 1st time.

02:39:18.000 --> 02:39:20.000

It is frustrating.

02:39:20.000 --> 02:39:26.000

You know that he can go anywhere he wants to go in this entire city.

02:39:26.000 --> 02:39:33.000

But the one place he can't go is to Echo Street, at least not yet right. And it's it's almost as weird withholding.

02:39:33.000 --> 02:39:41.000

That he's doing, but she's always cropping up. Why? Because she's he's on her mind.

02:39:41.000 --> 02:39:43.000

And I think my theory is that.

02:39:43.000 --> 02:39:55.000

That if blazes boil and wasn't coming over at 4 o'clock on this day, I so I still think that Bloom spends his days when he is not home.

02:39:55.000 --> 02:40:01.000

Kind of remembering stuff about Molly, because and this is I was asked a question like.

02:40:01.000 --> 02:40:04.000

You know. Can we talk about what's going on with them?

02:40:04.000 --> 02:40:07.000

And we can, of course.

02:40:07.000 --> 02:40:09.000

Well, we we don't know.

02:40:09.000 --> 02:40:14.000

Exactly. And this is where I kind of like kind of caution against this sort of like.

02:40:14.000 --> 02:40:16.000

Explanations.

02:40:16.000 --> 02:40:22.000

Like, like, you know, and and we're get to. You know what they call the Freudian chapter.

02:40:22.000 --> 02:40:39.000

You know, in the night town supposedly explains everything, because suddenly, you know, Joyce is a Freudian, which he thought was a joke. It's a joke. He's not a Freudian, he's not explaining

everything. And so this idea that people have scholars or act them, whoever are saying and I mean this came up once and.

02:40:39.000 --> 02:40:42.000

It's in there, so it's not as if it's not.

02:40:42.000 --> 02:40:49.000

But this idea that their entire relationship has not is not sexual because of Rudy's death.

02:40:49.000 --> 02:40:59.000

I that's going to be suggested. I'll just say that, and I'm just not. I don't buy it. I don't buy it. When I read it. I think there's so much more to people's relationship.

02:40:59.000 --> 02:41:05.000

And I think Joyce, of all people wouldn't know would have known that. Of course.

02:41:05.000 --> 02:41:11.000

But I just think he's in love with his wife, you know, deeply.

02:41:11.000 --> 02:41:15.000

And it's kind of a you know he's not, you know. He's not duck.

02:41:15.000 --> 02:41:19.000

You know, compared to all these other guys.

02:41:19.000 --> 02:41:20.000

Yeah.

02:41:20.000 --> 02:41:23.000

That's why it freaked me out so much that I that I had that misunderstanding cause. I've I have felt this love so much all the way through it, and then I got, and I was like.

02:41:23.000 --> 02:41:29.000

Yeah, I think that might be a line. He wouldn't even cross. But I might be wrong. I might be wrong.

02:41:29.000 --> 02:41:37.000

So great any other, I mean again, and I could I I wanted to like at least.

02:41:37.000 --> 02:41:41.000

Alleviate any any

02:41:41.000 --> 02:41:49.000

Anxieties about the next chapter in the in the remaining time that we have, because this is still, you know, straightforward.

02:41:49.000 --> 02:41:54.000

Not uncomplicated, just straightforward, like we know what happened.

02:41:54.000 --> 02:41:58.000

You know it's a you know. A thing happened on the beach between 2 people.

02:41:58.000 --> 02:42:02.000

You know, and Gertie seems to have you know.

02:42:02.000 --> 02:42:09.000

Enjoyed it, you know, so I don't know. I don't know how to judge it, but I feel, you know, like I said I.

02:42:09.000 --> 02:42:24.000

When I've taught this to my undergrads, I I always hang back and just, you know, and I cause I always have students like lead the discussions, and on this one I'm like have at it, you know. But but it's something that happens in Blooms day, you know.

02:42:24.000 --> 02:42:26.000

And I think the context is always important.

02:42:26.000 --> 02:42:29.000

The time of day is always important.

02:42:29.000 --> 02:42:34.000

It is twilight. What has ever happened on Echo Street has probably happened already.

02:42:34.000 --> 02:42:38.000

And so, you know, he is the saddest man alive right now.

02:42:38.000 --> 02:42:41.000

He's also been beaten up by the citizen.

02:42:41.000 --> 02:42:45.000

Metaphorically, he's had a rough day at this point.

02:42:45.000 --> 02:42:47.000

And what is remarkable.

02:42:47.000 --> 02:42:49.000

About the rest of the book.

02:42:49.000 --> 02:42:53.000

Is that he remains standing and functioning.

02:42:53.000 --> 02:42:56.000

I'd be exhausted at this point.

02:42:56.000 --> 02:42:59.000

After all that he's been. He's been to a funeral.

02:42:59.000 --> 02:43:06.000

He's been in in the the music chapter when he's watching blazes and watches and walk out.

02:43:06.000 --> 02:43:13.000

You know, jingle so. But any other thoughts on this chapter before we leave it, even though there's.

02:43:13.000 --> 02:43:16.000

There again. There's a great deal here.

02:43:16.000 --> 02:43:19.000

There's also really interesting. There's a temperance meeting going on.

02:43:19.000 --> 02:43:31.000

Which is nearby. And so there's lots of you know. It's not as if this chapter is laser focused. There is a lot of texture in this chapter. A lot of like it's it's 1 of the few chapters where you see the landscape.

02:43:31.000 --> 02:43:43.000

More, and you you really get to sort of enjoy the the place where Steven, you know he sees the dead dog on Sandy mount. But here, you know, you kind of get a sense of just like the the.

02:43:43.000 --> 02:43:49.000

You know the the physical space which is not Joyce's forte. He's just not. I don't think he's as interested.

02:43:49.000 --> 02:43:53.000

He's interested in character constantly, but here I feel like there are people.

02:43:53.000 --> 02:43:56.000

On the beach, you know, and I feel like he's enjoying that.

02:43:56.000 --> 02:43:58.000

So.

02:43:58.000 --> 02:44:01.000

Any other thoughts on this chapter.

02:44:01.000 --> 02:44:05.000

Do you want to hear about the hospital chapter?

02:44:05.000 --> 02:44:08.000

Really.

02:44:08.000 --> 02:44:12.000

Alright. Well, let me get your thoughts like, did anyone.

02:44:12.000 --> 02:44:23.000

Like, what did you? And and don't explain it. I mean, I'll try. You know. I I think it's important like I can. I mean. I think you all know what happened in it right.

02:44:23.000 --> 02:44:26.000

It's an easy chapter to describe. Plot, wise.

02:44:26.000 --> 02:44:28.000

Right.

02:44:28.000 --> 02:44:50.000

Well, let's just lay it out. There is that Bloom has left Sandy Mount, and apparently he's taken the tram. There's no way to get where he needs to be without that. Apparently Sandy Mount always involves tram ride that never happened, which is, as Emily says, I'm I'm a little obsessed with but I I believe he takes a tram to to near the hospital, and.

02:44:50.000 --> 02:44:57.000

There's some hilarious connections that have been laid for us like little eggs throughout, and that is that he's he's.

02:44:57.000 --> 02:45:10.000

He knows the doctor because the doctor treated him for bee sting, which has come up here and there. If anybody wants to point out where exactly I tried to find it before class. I couldn't find the bee sting, but it's mentioned a couple of times at least.

02:45:10.000 --> 02:45:12.000

So. But what is he doing.

02:45:12.000 --> 02:45:15.000

And this is just this Bloomian thing.

02:45:15.000 --> 02:45:18.000

What is he gone to the hospital for.

02:45:18.000 --> 02:45:26.000

And I'll get to the introduction, which is a little bit similar to the in the music chapter in in the restaurant in the Ormond Hotel, where it starts with kind of an overture.

02:45:26.000 --> 02:45:37.000

It's been explained. I could tell you what says about it in a moment. And I'm I'm forgetting now because I my eyes glaze a little bit over it, and there's a whole.

02:45:37.000 --> 02:45:43.000

Discussion which bloom which Joyce planted because he told his friend Fred.

02:45:43.000 --> 02:45:45.000

Frank bludgeon about it.

02:45:45.000 --> 02:45:49.000

Saying that this chapter was an attempt to.

02:45:49.000 --> 02:45:51.000

Talk about birth.

02:45:51.000 --> 02:46:01.000

Through the birth of the English language, and the way the English language, you know, evolves over the years. And as you notice what ends up, happening at the very end.

02:46:01.000 --> 02:46:07.000

This chapter and nighttime chapter. But he there's an American voice.

02:46:07.000 --> 02:46:09.000

It's like where he's like he knew.

02:46:09.000 --> 02:46:21.000

He knew where the English language would end up. It would end up with talking like I'm talking and that is on page.

02:46:21.000 --> 02:46:26.000

Somewhere on on pitch 4, 28. But I'll get to that in a moment.

02:46:26.000 --> 02:46:33.000

Yeah, Frisco beach to that of last. So that's an American voice talking at the very end. So.

02:46:33.000 --> 02:46:37.000

But aside from that, the trickiness of this.

02:46:37.000 --> 02:46:40.000

Transparent attempt to be wildly.

02:46:40.000 --> 02:46:52.000

Genius, uncle, you know, I mean, who would try and pull this off? Who could write middle English? And then, you know, and then Welsh, and I mean it goes on and on and on. They and you can see.

02:46:52.000 --> 02:46:56.000

In the text where the registers changes, you know.

02:46:56.000 --> 02:47:02.000

Is this I highly recommend listening to an audio version of this, because if the actors get it right.

02:47:02.000 --> 02:47:07.000

They can, they? They change the registers and they change the voices, and that can be really good as a BBC.

02:47:07.000 --> 02:47:11.000

Reading of this particular chapter, which I recommend.

02:47:11.000 --> 02:47:15.000

I could post it, but just just to lay it out.

02:47:15.000 --> 02:47:19.000

Why has he? And this is what just fascinates me about.

02:47:19.000 --> 02:47:22.000

And I would love it if this chapter was different. I'll just be honest.

02:47:22.000 --> 02:47:33.000

Cause, I think. What if this chapter was written like my favorite chapter? So far the the citizen chapter where I would. Okay, yes, sure. But give me that great scene in the pub.

02:47:33.000 --> 02:47:36.000

Where these guys are actually talking.

02:47:36.000 --> 02:47:38.000

Here you got a bunch of drunk.

02:47:38.000 --> 02:47:41.000

Young guys, mostly Lanahan's there. He's a little bit older.

02:47:41.000 --> 02:47:43.000

And bloom, of course, is in his forties.

02:47:43.000 --> 02:47:47.000

They're in the hospital. What are they doing there?

02:47:47.000 --> 02:47:52.000

Apparently just hang out drinking. If somebody could explain why they've gathered there.

02:47:52.000 --> 02:47:58.000

Tell me, but we know that Buck Mulligan has been at the party, that Steven wasn't invited to.

02:47:58.000 --> 02:48:07.000

And Stephen ends up. I think Sean might be helping us in that in a moment. But let me just say this, that why is bloom. There is the important thing that I wanted to get to.

02:48:07.000 --> 02:48:10.000

Because I know what Stevens doing.

02:48:10.000 --> 02:48:15.000

You know. But I maybe there may be a plot point that I'm not thinking of immediately.

02:48:15.000 --> 02:48:18.000

Bloom is there? Why, and we've said this before.

02:48:18.000 --> 02:48:21.000

Bloom is there to give his.

02:48:21.000 --> 02:48:30.000

Respects to an old friend mean a perfume, who was from another part of his life, one that he was when he was hanging out with Mrs. Breen.

02:48:30.000 --> 02:48:35.000

And she has told him on the street earlier in the day that she's having this difficult birth.

02:48:35.000 --> 02:48:39.000

Right, but I mean.

02:48:39.000 --> 02:48:45.000

Mean a Perfway is not like his best friend, or Molly's best friend. She seems to be a person.

02:48:45.000 --> 02:48:47.000

Really from the past.

02:48:47.000 --> 02:48:52.000

And it seems odd and kind of beautiful thing to me.

02:48:52.000 --> 02:48:56.000

That in order to so waste time and not go home.

02:48:56.000 --> 02:48:58.000

This is what he chooses to do.

02:48:58.000 --> 02:49:02.000

Now he may have some indication that Steven's gonna be there.

02:49:02.000 --> 02:49:05.000

And again tell me if I missed that.

02:49:05.000 --> 02:49:17.000

On this read, but he's there, ostensibly to pay his respects to me, and then the then that he gets invited in by this doctor he knows, hey? I got some friends here. Why don't you come and have a drink with us?

02:49:17.000 --> 02:49:22.000

Course Bloom doesn't want to do that, but he's ostensibly there to comfort someone.

02:49:22.000 --> 02:49:32.000

You know, and it's similar. I didn't mention this in the Citizen chapter, but he there's a moment where they actually talk about Mrs. Breen and Mr. Breen running around town with his, you know, with his

02:49:32.000 --> 02:49:36.000

These law books and and Bloom says it's just so hard for her.

02:49:36.000 --> 02:49:44.000

To have to keep up with him all the time, and of course they're like, Oh, does he not? Maybe he's got a case, you know, and they talk about the law angle of it.

02:49:44.000 --> 02:49:46.000

What does Bloom think about? He thinks about the hardship.

02:49:46.000 --> 02:49:51.000

To Mrs. Brain. And so this is just this other example of this guy.

02:49:51.000 --> 02:49:57.000

But again I say it's because he doesn't want to go home. So it's not complete, not like some saint.

02:49:57.000 --> 02:50:01.000

But there's a little saintliness in him.

02:50:01.000 --> 02:50:03.000

So he goes to the hospital and.

02:50:03.000 --> 02:50:12.000

Is there to comfort her, but then he doesn't actually get to see her, because she's still in labor and Sean. And then and then, Jonathan, love to hear what you guys have to say.

02:50:12.000 --> 02:50:15.000

Sure. So in terms of

02:50:15.000 --> 02:50:17.000

Steven. My sense is that.

02:50:17.000 --> 02:50:25.000

He is hanging out with the Med students in the hospital in like a lounge, and they're getting pissed where they probably shouldn't be.

02:50:25.000 --> 02:50:29.000

And in terms of bloom. The main reason from my sense is that.

02:50:29.000 --> 02:50:31.000

He can't go home.

02:50:31.000 --> 02:50:36.000

And then number 2 is that he wants to keep track of Steven cause he feels.

02:50:36.000 --> 02:50:43.000

A little bit responsible for them, and then number 3 is that he wants to see how this labor is going.

02:50:43.000 --> 02:50:50.000

Yeah, I mean interesting. I'd love to. I mean, just as a point like I if there's a if there's a moment where.

02:50:50.000 --> 02:50:57.000

Bloom hears, or maybe it's offstage. But how does he know Steven's there? I mean, it's a big city, but anyway, but.

02:50:57.000 --> 02:50:58.000

There, and and and you know they keep. You know he ends up. He ends up at the library for a reason. Right? He's looking up the

02:50:58.000 --> 02:51:05.000

Fair enough.

02:51:05.000 --> 02:51:07.000

The thing. And, Stevens, there's a lot.

02:51:07.000 --> 02:51:16.000

Right, I mean, either he's either is just bumping into Steven all the time, or he is intentionally, you know, involved.

02:51:16.000 --> 02:51:21.000

It would make sense that it was intentional, because at this point we know he sort of cares about Stephen.

02:51:21.000 --> 02:51:25.000

And and this is the chapter that that really becomes clear.

02:51:25.000 --> 02:51:29.000

He really starts to care. But he's been caring about Stephen.

02:51:29.000 --> 02:51:32.000

In this book since the moment he saw him.

02:51:32.000 --> 02:51:36.000

In the carriage in the funeral scene.

02:51:36.000 --> 02:51:42.000

When he leave the the looking at Stephen leads him to his memory of Rudy.

02:51:42.000 --> 02:51:55.000

Right, and is thinking of Rudy. So there's a there's some connection that's being made. So, anyway. Thank you, Sean. That's why he's there, and that, I think, is it helps when you're in the morass of this chapter.

02:51:55.000 --> 02:52:01.000

To know that that there are familiar characters, and they are present in the room.

02:52:01.000 --> 02:52:03.000

And you know

02:52:03.000 --> 02:52:17.000

Stephen is the boaster, you know. He's the drunker, and and and blooms the comforter. And then there's all these other characters, some of whom we know him, some of whom we don't. Of course Mulligan comes, and it becomes all about Mulligan.

02:52:17.000 --> 02:52:27.000

And there's there's I want to point out particular textual moments in here that are that are great. But it's already getting late. And Jonathan, what did you have.

02:52:27.000 --> 02:52:39.000

No, it was really helpful. I I've been trying to keep the commentaries, and one of my questions going in tonight is like, Why are they in a hospital? And then you asked it as a question. So I that was super helpful. Whatever was just.

02:52:39.000 --> 02:52:50.000

I mean, we know. You know Joyce is a medical student in his day, and so I think that this may be just like you know, they don't a lot of money, and like, maybe you know, I don't know. They're just.

02:52:50.000 --> 02:52:51.000

I just drunk it up.

02:52:51.000 --> 02:52:53.000

Yeah, maybe there's booze. That seems to be a lot of booze there, you know.

02:52:53.000 --> 02:52:54.000

So perfect.

02:52:54.000 --> 02:53:13.000

But it doesn't make a lot of sense. And you have to say, like Irish people who read this like this does like a lot of things in this book make no sense to Irish people who know damn well what was going on to 1,904. And they're like this is. No, no, no, this doesn't work, and you know, like the funeral itself isn't really an Irish funeral of that time. I mean, it's not perfect.

02:53:13.000 --> 02:53:16.000

He's not perfect, you know so. But he.

02:53:16.000 --> 02:53:22.000

I think he wanted desperately for some to talk about birth.

02:53:22.000 --> 02:53:25.000

We've had the death. So this is the birth.

02:53:25.000 --> 02:53:31.000

Now you could argue strongly. Why did he choose to do it in this way?

02:53:31.000 --> 02:53:32.000

Well, my other question, my one question.

02:53:32.000 --> 02:53:34.000

You know, like I think the missed opportunity.

02:53:34.000 --> 02:53:41.000

Is the is this intentionally in the middle of the book? I mean, we're right. And it did he intentionally pluck? Put this.

02:53:41.000 --> 02:53:43.000

Plant this right there. That was another.

02:53:43.000 --> 02:53:50.000

And you must have intentionally right. And and you know, and a lot of people are like, why did you do this to me?

02:53:50.000 --> 02:54:01.000

You know, and you know, if you're like me, I like I gotta read every word, or else I'm cheating, you know, and so I do read every word of this, and I've come to like it.

02:54:01.000 --> 02:54:25.000

Because I think if you get through the 1st 10 pages or so, where it's that middle English which again is just a send up of like Beowulf, or whatever right? I mean, it's just a it's just a hilarious send up and you start to you. Start to get it, so can someone brave person just read a little bit from early part, not from the very early part. I'll tell you what in a book I've to say, and you know, absolutely look to.

02:54:25.000 --> 02:54:32.000

Look to anything I mean, look to like Hugh Kenner. And just I just didn't want to lead the class with that.

02:54:32.000 --> 02:54:38.000

But now it's like all hands on deck, whatever it takes to get you through. This read the cliff notes fine.

02:54:38.000 --> 02:54:45.000

You know, I just didn't want you. I just didn't want the interpretation to be someone else's. But now it's like whatever it takes to get through.

02:54:45.000 --> 02:55:00.000

And that, and write to me, and I'll give you some options. But can we, can we? Someone read a little bit and then I'm I'm gonna let you all go and myself go. But we're on 3, which is where this starts and.

02:55:00.000 --> 02:55:08.000

You know the hoops, the hoops, boy. A boy who that's like, you know the midwives sort of talking about, you know, kinda.

02:55:08.000 --> 02:55:15.000

In either encouraging or or we started at the end in the babies born at this moment.

02:55:15.000 --> 02:55:20.000

But we know that in the in the plot of the chapter the baby is not born.

02:55:20.000 --> 02:55:23.000

So you know.

02:55:23.000 --> 02:55:27.000

Every sentence in this chapter makes sense and and is discernible.

02:55:27.000 --> 02:55:35.000

It just, you know, it takes a great deal of concentration. It's frustrating and also like it doesn't move the story. Sometimes you're like, what the hell.

02:55:35.000 --> 02:55:40.000

You know. But let's look at page 85.

02:55:40.000 --> 02:55:58.000

From in word, in word, worry. The watcher hearing come that man Mildred, because this is our entrance, right? Any kind, anytime. There's a mild or moderate or restraining personages in this chapter. It's bloom right? So can someone read that. And again, it it.

02:55:58.000 --> 02:56:09.000

It. There's a whole thing about horns. The doctor he's dead like in the cattle I've been studying like. Why Joyce is so obsessed with cattle and.

02:56:09.000 --> 02:56:17.000

Irish history has a lot of cattle in it, and mouth and stuff like that. But can someone read a little bit from this.

02:56:17.000 --> 02:56:19.000

Rave, person.

02:56:19.000 --> 02:56:21.000

Can you hear me?

02:56:21.000 --> 02:56:22.000

Yes.

02:56:22.000 --> 02:56:24.000

Okay. I'll try it.

02:56:24.000 --> 02:56:32.000

In in Barry the watcher, hearing come that man, mild hearted if rising with Swire.

02:56:32.000 --> 02:56:37.000

You. You wouldn't put to him. Brigade undid.

02:56:37.000 --> 02:56:38.000

Low, level.

02:56:38.000 --> 02:56:43.000

It's just like the guy, Knox, and you know the world. Tired man knocks on door. Right? Okay, go ahead.

02:56:43.000 --> 02:56:49.000

Okay, low 11 leaping lightens and eye blink. Ireland's westward.

02:56:49.000 --> 02:56:56.000

Bull. She dread that God, the record all mankind, would forewar with water for his.

02:56:56.000 --> 02:56:58.000

For his evil sins.

02:56:58.000 --> 02:57:07.000

Price rude made she on breastbone, and him drew that he would raise under her thatch.

02:57:07.000 --> 02:57:11.000

That man who will, watching Worthful went in Horn's house.

02:57:11.000 --> 02:57:15.000

Alright, so he's in the door. Go ahead.

02:57:15.000 --> 02:57:16.000

One more, one more.

02:57:16.000 --> 02:57:19.000

Okay.

02:57:19.000 --> 02:57:25.000

Loath to Erken's hall hat, holding the seeker, stood.

02:57:25.000 --> 02:57:30.000

On her stow. Her air was living with dear wife, and loves some daughter.

02:57:30.000 --> 02:57:36.000

That then, or land and seafloor 9 year had long outwandered.

02:57:36.000 --> 02:57:40.000

Once you're in town, hits the meeting. He to her.

02:57:40.000 --> 02:57:42.000

Beau had not doped.

02:57:42.000 --> 02:57:47.000

Her to forgive. Now he craved with good ground of her aloud that that.

02:57:47.000 --> 02:57:59.000

Of him. Swift, seeing face. Hers, too young then, had looked lighter, eyes kindled, bloom of bluses. His wordy.

02:57:59.000 --> 02:58:05.000

So, you know, but like if you read out loud to see like Oh, wait.

02:58:05.000 --> 02:58:17.000

It was living with dear wife and loves, and there's bloom again, and apparently he's been wandering for 9 years now, you know, which is Ulysses like honest, you know Odysseus, like.

02:58:17.000 --> 02:58:24.000

And it, you know it goes so slow, every little thing. But by the end of the end of the page.

02:58:24.000 --> 02:58:26.000

You get this.

02:58:26.000 --> 02:58:30.000

The man. Then, Wright? Ernest asked the nun, of which death.

02:58:30.000 --> 02:58:33.000

The dead man was died.

02:58:33.000 --> 02:58:38.000

Because he's got a connection to this Dr. O'hare.

02:58:38.000 --> 02:58:41.000

Oh, Dr. O'hare has died.

02:58:41.000 --> 02:58:57.000

But he somehow knew him. I'm not sure if he's the beasting guy or not, but maybe he is. But I think the beasting Guy is the other man then right? Ernest asked, the none of which death the dead man was died, and the nun answered him, and said that he was died in Mona Island through Belly Crab 3 years ago. Come.

02:58:57.000 --> 02:59:04.000

Child, miss, and she prayed to God the All Truthful, to have his dear soul in his undeadliness. So she.

02:59:04.000 --> 02:59:12.000

She wants him back alive. He heard her sad words. Bloom does in held hands like this is a great sentence.

02:59:12.000 --> 02:59:15.000

He heard her sad words.

02:59:15.000 --> 02:59:20.000

In held hat, sad, staring.

02:59:20.000 --> 02:59:33.000

That's a great one. So like there is buried in this, you know, truly great stuff, but it's like slow motion. We're like moving through molasses, so eventually he does get. It's Dr. Dixon is the young one.

02:59:33.000 --> 02:59:39.000

And so it turns out that the traveler Leopold, was to him.

02:59:39.000 --> 03:00:03.000

So then it happened that they had had to do each other in the House of Misery, where his where this learning lay by cause the traveller Leopold came there to be healed, for he was sore wounded in his breast by a spear, where, with a horrible and dreadful dragon, was smiting him, for which he did make a salv, a volatile salt. So what has happened.

03:00:03.000 --> 03:00:10.000

It's just like it's hilarious version of a beast thing. The dragon is a B.

03:00:10.000 --> 03:00:14.000

Right. So he's just having a great deal of fun.

03:00:14.000 --> 03:00:18.000

But the problem with this chapter is, Joyce seems to be having fun by himself.

03:00:18.000 --> 03:00:27.000

Like. Oftentimes he's having fun with us, and we're with him. But here he's like, you know what? And Jonathan's right, I mean, like, why, here.

03:00:27.000 --> 03:00:30.000

Good question right? Because he could.

03:00:30.000 --> 03:00:35.000

Because he cuz he could cause he cause he could actually pull this shit off.

03:00:35.000 --> 03:00:40.000

You know, and he knew that if people worked for it.

03:00:40.000 --> 03:00:42.000

They'd get there, I suppose.

03:00:42.000 --> 03:00:47.000

But this was not a guy who was interested in writing a bestseller. It's no question about it.

03:00:47.000 --> 03:00:50.000

You know you think.

03:00:50.000 --> 03:00:56.000

Melville Melville knew how to write bestsellers. So why do you write, Moby, Dick? Because he had to.

03:00:56.000 --> 03:01:11.000

You know, he thought maybe sold better than it would than it did. He was a little disappointed about that, but he couldn't possibly have thought it was going to be best seller, like those other bestsellers he wrote about, you know, swashbuckling seafarers.

03:01:11.000 --> 03:01:20.000

That could go on. But I think you get the idea here that it is all here, and then it starts to become, you know, awfully normal language.

03:01:20.000 --> 03:01:26.000

Because Steven is getting drunker and drunker and bloom.

03:01:26.000 --> 03:01:28.000

Is trying to.

03:01:28.000 --> 03:01:33.000

Kinda he's starting to have a connection. So I'll just leave you with page 3, 95.

03:01:33.000 --> 03:01:36.000

But what? This is in the middle of the page.

03:01:36.000 --> 03:01:46.000

But was young, both cards fear. So there's a storm there's like a thunderclap that happens. Apparently. Joyce himself was very afraid of thunder.

03:01:46.000 --> 03:01:53.000

So Steven is, too. But was young Bothards vanquished by commerce, words.

03:01:53.000 --> 03:01:56.000

Just very pretty, straightforward sentence, you know.

03:01:56.000 --> 03:02:01.000

For was young boat stars, fear vanquished by commerce? No.

03:02:01.000 --> 03:02:05.000

For it. Yet in his bosom a spike named Bitterness.

03:02:05.000 --> 03:02:09.000

And it's easy to get confused with another drunk guy named Punch. Here.

03:02:09.000 --> 03:02:15.000

And I've heard actually, commentators think that he's talking to Puncho, but make no sense if that's what he was doing.

03:02:15.000 --> 03:02:20.000

This is Stephen, and bloom together.

03:02:20.000 --> 03:02:22.000

And he is not calmed.

03:02:22.000 --> 03:02:26.000

By Bloom's calmness. He is.

03:02:26.000 --> 03:02:28.000

Undone by bitterness.

03:02:28.000 --> 03:02:31.000

And you gotta think like.

03:02:31.000 --> 03:02:33.000

Bloom has a lot on his mind.

03:02:33.000 --> 03:02:42.000

This night. Why does he give a shit about a drunk kid who thinks he's a genius when he hasn't done anything.

03:02:42.000 --> 03:02:46.000

You know, because he's cause he's a father figure. That's why.

03:02:46.000 --> 03:02:52.000

And he somehow thinks there's something redeeming about Stephen.

03:02:52.000 --> 03:02:55.000

And that's to be continued.

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

Right. That's what ends up. We're about to when you leave this chapter, and I wish you luck if you haven't read it yet. But you must read it.

03:03:03.000 --> 03:03:07.000

If you say you've read this book, you must read this chapter. That's the cost.

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

But again, like I said, it gets pretty delightful.

03:03:10.000 --> 03:03:13.000

But there's an upshot. Basically they drink and drink a drink.

03:03:13.000 --> 03:03:26.000

They have lots of conversations. Among them is a very intense one about whether or not and this is, you know, speaking of relevance. You know whether or not the life of the mother is more important than the life of the kid.

03:03:26.000 --> 03:03:29.000

And the Catholic Church at this time, and.

03:03:29.000 --> 03:03:35.000

I suppose now would say that like for the kid is more important, or I don't know if they make that hierarchy. But in the book they do.

03:03:35.000 --> 03:03:37.000

Or the book. They argue that they do.

03:03:37.000 --> 03:03:39.000

That's comes up in their conversation.

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

They talk about abortion. I mean, the whole thing is just like.

03:03:43.000 --> 03:03:46.000

You know, and it goes on and on and on, because it's all about.

03:03:46.000 --> 03:03:50.000

Birth, and it's obfuscated, and it's frustrating.

03:03:50.000 --> 03:03:52.000

But it's there.

03:03:52.000 --> 03:03:58.000

And if you have questions or particular places you want to go, I'm happy to go to them, but it is 9, 30.

03:03:58.000 --> 03:04:01.000

And it's been a long night, but.

03:04:01.000 --> 03:04:04.000

As usual. In my view.

03:04:04.000 --> 03:04:07.000

Bloom, rescues.

03:04:07.000 --> 03:04:10.000

Steven, and he rescues the book, too.

03:04:10.000 --> 03:04:12.000

Because he rescues this chapter.

03:04:12.000 --> 03:04:14.000

By being his decent self.

03:04:14.000 --> 03:04:18.000

Ineffectual. Nobody listens to them, nobody cares.

03:04:18.000 --> 03:04:20.000

Mulligan is on his case.

03:04:20.000 --> 03:04:23.000

But he's there.

03:04:23.000 --> 03:04:27.000

He's there, and they chapter ends with them all. Kind of bursting out.

03:04:27.000 --> 03:04:31.000

Course me and perfo the baby is born.

03:04:31.000 --> 03:04:34.000

And they treat that with a lot of disrespect.

03:04:34.000 --> 03:04:38.000

And then the nurse tries to get them to be quiet, and they won't.

03:04:38.000 --> 03:04:42.000

It's a horrible chapter. The behavior is horrible.

03:04:42.000 --> 03:04:44.000

And the only person again is bloom.

03:04:44.000 --> 03:04:47.000

You know, sort of like behaves.

03:04:47.000 --> 03:04:49.000

Relatively, decently.

03:04:49.000 --> 03:04:51.000

Any questions.

03:04:51.000 --> 03:04:55.000

Thoughts.

03:04:55.000 --> 03:04:58.000

They go out into the night. After this.

03:04:58.000 --> 03:05:01.000

And we don't have time to discuss what happens then. But.

03:05:01.000 --> 03:05:03.000

We have 2 more.

03:05:03.000 --> 03:05:05.000

Classes, and I and this will work.

03:05:05.000 --> 03:05:08.000

Because nighttime is a play.

03:05:08.000 --> 03:05:11.000

It moves quickly.

03:05:11.000 --> 03:05:14.000

Nabokov argued, and I think it's an interesting argument.

03:05:14.000 --> 03:05:16.000

That

03:05:16.000 --> 03:05:21.000

That the book itself starts to hallucinate.

03:05:21.000 --> 03:05:23.000

That's a nice way of thinking about that chapter.

03:05:23.000 --> 03:05:27.000

So if you're like what the fuck is going on, the book is hallucinate.

03:05:27.000 --> 03:05:29.000

The book is reading itself.

03:05:29.000 --> 03:05:32.000

The book knows all the.

03:05:32.000 --> 03:05:38.000

Scenes in the crazy scenes in the brothel chapter have read the other part of this book.

03:05:38.000 --> 03:05:41.000

Well, where did he get this from? It's totally from Cervantes.

03:05:41.000 --> 03:05:45.000

I mean, if there was an influence on this book, I would argue.

03:05:45.000 --> 03:05:47.000

Cause. He did that same thing.

03:05:47.000 --> 03:05:51.000

He did all this stuff before Joyce did.

03:05:51.000 --> 03:05:53.000

Any last thoughts?

03:05:53.000 --> 03:05:57.000

Before you, so I so I send you into the nighttown chapter.

03:05:57.000 --> 03:06:01.000

But enjoy this chapter, because there's a lot in here.

03:06:01.000 --> 03:06:04.000

And there's I will definitely, on the Thursday.

03:06:04.000 --> 03:06:12.000

Notes. I will go back and be very specific about things you might want to look for in this chapter, but I don't tonight, and then I'll introduce.

03:06:12.000 --> 03:06:19.000

The brothel chapter, which is, you know, baffling and funny and creepy and offensive, for sure.

03:06:19.000 --> 03:06:25.000

And then what happens, and I'll I'll just tell you this, so you're ready for it.

03:06:25.000 --> 03:06:27.000

Is we finally get.

03:06:27.000 --> 03:06:29.000

Moments, where.

03:06:29.000 --> 03:06:32.000

A very drunken.

03:06:32.000 --> 03:06:34.000

Think Mr. Hunter.

03:06:34.000 --> 03:06:38.000

Ends up, becoming in the basic care.

03:06:38.000 --> 03:06:41.000

Of Mr. Ballum, and that will take us.

03:06:41.000 --> 03:06:43.000

To almost the very end of the book.

03:06:43.000 --> 03:06:47.000

And you know not much happens after this point.

03:06:47.000 --> 03:06:50.000
Other than that connection.

03:06:50.000 --> 03:06:55.000
But I will argue that that connection ends up being this just this kind of extraordinary.

03:06:55.000 --> 03:07:02.000
Thing that the book almost just becomes something else again. He reinvents it again, and I won't. I don't wanna.

03:07:02.000 --> 03:07:07.000
Chin that up. But the reinvention that happens after.

03:07:07.000 --> 03:07:14.000
The scene in the brothel is so extraordinary that I just think I just hope you I just I'd like encourage you to get there.

03:07:14.000 --> 03:07:20.000
And then and then there's a parity on top, because then we get the voice of Molly, which again.

03:07:20.000 --> 03:07:24.000
Is not a spoiler, and you all know this popular culture.

03:07:24.000 --> 03:07:29.000
And Meryl Street performs that we could listen to her do it. She's great.

03:07:29.000 --> 03:07:31.000
Any last thoughts? Laura.

03:07:31.000 --> 03:07:33.000
Anything.

03:07:33.000 --> 03:07:35.000
I just.

03:07:35.000 --> 03:07:39.000
Loves that Edna and Brian, and that video that you.

03:07:39.000 --> 03:07:41.000
Posted the shorter one says.

03:07:41.000 --> 03:07:43.000
You know, aren't all.

03:07:43.000 --> 03:07:45.000

Novels, or.

03:07:45.000 --> 03:07:48.000

Is an all fiction essentially about.

03:07:48.000 --> 03:07:52.000

Politics and sex.

03:07:52.000 --> 03:08:01.000

And that we we got those 2 chapters. We got the politics and the sex chapter right next to each other.

03:08:01.000 --> 03:08:03.000

Then we get a baby born.

03:08:03.000 --> 03:08:06.000

And yes, there you go!

03:08:06.000 --> 03:08:08.000

Beautiful.

03:08:08.000 --> 03:08:13.000

All right. Well, thank you, everybody. I hope I didn't go on too long, and.

03:08:13.000 --> 03:08:19.000

Please keep those questions coming. I've got a list of them, some of them I haven't gotten to

03:08:19.000 --> 03:08:25.000

And Judy asked me a really interesting question about editing, and I'm doing some research on that. So I'll get back to you on that, and there may be some I've missed. So.

03:08:25.000 --> 03:08:29.000

Please keep them coming, and I'm happy to try my best. So.

03:08:29.000 --> 03:08:39.000

But I know people are maybe quieter because it's late. But B, because it's chapter and you may not have gotten through yet, and I get that. I get that.

03:08:39.000 --> 03:08:42.000

All right.

03:08:42.000 --> 03:08:47.000

Cool. Please join the the houses.

03:08:47.000 --> 03:08:52.000

Really fun. Thanks, Brett. Oh, there's a hand that Neil had a question hand.

03:08:52.000 --> 03:08:53.000

Thanks, Peter, that's great.