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Okay, welcome everyone. Welcome to session 6. A warm, full life. I see that we are sticking it out.

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Excellent congratulations good for us. This has been just a wonderful class so far. Thank you again to Peter and Laura for being our faithful, wise guide and wise guides through this great book.

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Because people should have been asking, I should clarify that we do have one more session after this one.

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So our final session will be next Sunday, October 6, th at 4 Pm. What that will look like, and with just one session left after this one. I think this has been a real feat, and thank you all for being a part of it.

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For those of you who are unaware. The writers annex was founded as a space for poets in particular, to discuss the work of other poets.

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But as this program grew we wanted to mix in some prospections to see how that would be.

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Received. So this is our second pros. Our 1st was by the wonderful Karen Joy Fowler on Ursula Lewin, and we are so glad it has been so well received.

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So look forward to more classes like this in the future, after our final session, will be sending you an anonymous survey, and we can hope that you can equip us with more constructive feedback, so that we can continue to improve our offerings and help meet the needs of our community.

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A couple small notes before we start.

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Today again, we're going to try to keep the chat minimal in the 1st half and then open it up in the second half.

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But you can feel free to ask questions in the chat at any time.

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And because I know that there are many of us who haven't been able to keep pace.

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Including myself. I want to remind you that it is okay, and we will be keeping the headquarters up for 2 months following the last session.

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So around until around December 6, th and you should have plenty of time to get caught up or go back and review the sessions that you want to review and immerse yourself in the book and our discussions again. That means that all of the resources recordings and Peter's intro videos will be up there and available to you for the next 2 plus months.

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I do believe that covers everything I needed to say, and with that.

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Please welcome Peter Orner.

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With his camera on.

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There! Excellent! Hi, Peter!

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Hi, can you? All? Okay. Good. Sorry. I might.

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Camera decided it stopped working, and then it started work again.

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So. I have a question for everybody. Thank you, Lisa.

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You know, because I've been carrying this book around me incessantly for the last.

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Like 5 6 weeks.

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I'm wondering if you all have.

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Done the same, and if people have stopped you and talked to you about it.

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Because I've talked like in the last 3 days. Everyone seems to tell me. Confess to me.

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Oh, yeah, I never got through that. I was supposed to read in college. I never read it. I've I've like, I'm I feel like. I'm like a priest that people constantly coming up to me and confessing.

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That they that they haven't.

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Reddit

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And you know, and I know it looks pretentious to carry this book around right. But I'm like I'm working, you know. I'm trying to like, reread and re-engage, you know.

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So I thought I'd just ask that if you guys have had, has anyone had that experience? I mean, I was sitting in front of my house today.

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And this this woman walked by, and she said, Are you teaching.

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Or taking a class. And I said.

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As I. And I'm always a little annoyed when people do this to me, you know, like I just wanna be left alone when I'm reading, though I'm in public.

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You know so

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Anyway. It wasn't. That's not a very good story. She just left. After that we had a nice conversation, and she.

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But she also said, Oh, I never I you know I tried. I gave up.

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It just seems like no one's read it.

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That's what I think. So I'm wondering if anyone has any. I just thought we'd start by just opening it up free for all.

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Hi! I'm a story. This is elk.

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Yes, thank you.

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Yeah. So the 1st day I started reading it, I started at a cafe. I had a.

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Like a lunch break, and that so I pulled it out, and the waiter told me he's like, do you know that that takes place in modern day, Italy, modern day, Italy, not in Greece. And I was like, Oh.

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And then he came back later to say, like, Oh, wrong book.

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So there was that. And then, later that day I had a doctor's appointment, and the.

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Right, super impressive, right.

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Yeah.

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Person who saw me in was like super impressed that I had it. And I was like, Oh, I'm taking a class. I've just started, and she was like what I never read it, and let me know how it is, and.

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I mean, I just think there's no, there's few books like this that would elicit this kind of I mean, I guess if you watch one piece. People might have a comment.

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So yes.

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I

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Or the Bible, maybe, and you did all kinds of other comments. But anyway, anybody else, because I I just I don't know cause I I know there's no time in the day to only read this when you're home.

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In your easy chair.

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Right.

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I didn't have anyone comment on it that way, but I did have an Irish friend over last night who tried to mansplain the whole book.

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Give us! Give us a taste.

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But you know he's Irish. He's Irish, so he couldn't help himself.

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The Irish do not own this book, and also they should have been nicer to him before if they really wanted to. But I I'm curious, Katherine, can you give us just a taste of that? That.

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Well, 1st he told me that the whole thing takes place in one day.

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Through.

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And then he tried to tell me how.

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Sort of right.

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How, how the Irish have always been so great to Jews.

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And I said, That's not actually the case.

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And I. I told him what Deasy said at the beginning of the novel. And I said, It's okay, because have been treated horribly everywhere. It's just that Ireland's no better or no worse than anybody else. So.

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I was. Certainly, I think.

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Anyway. But he just try to say how.

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He was the soul of.

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Of Ireland, Joyce.

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Certainly Joyce would agree with that. Great! I just I just.

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I.

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I thought it was funny to like. Just hear, I'd like to hear some of the if anybody else has any.

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I, Peter, this is Rachel, and I had the book with me for classes 2 and 3. I was actually in Ireland for work.

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Oh!

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And I felt like a real tool reading.

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In Ireland, and trying to blend.

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Oh, you're like a tourist like. Picked it up for that week.

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Huh! Cause I'm traveling solo. I'm

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Sitting in in the pub, and and here I am with Ulysses. I felt dumb.

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That's funny. That's funny, but you're really reading it. So you I, you know, like there was some. You probably gave off some vibe like you're not a hoserist who just.

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Isn't Dublin for 3 days, and and is is reading it.

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Event.

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I will say it was. It was cool because I did spend the 1st part of the trip in Dublin. It was cool, being able to go to the James Joyce and have a bit of context. And you see the front door.

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Right.

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Nice.

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And then to make my way out to Sandy like it was really nice, like the timing worked out. It wasn't even intentional. The timing. It just worked out that way.

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It's great. That's great. Yeah, going out to. I mean, anyone who's in Dublin, I mean, certainly Sandy is a big highlight in the James Center. And lots of lots of really.

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And so it was really cool experience.

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That's it. I mean, they do a very good job. It's there's some cheesy stuff of choice in Dublin, certainly, but mostly.

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I think it's treatedfully, you know.

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People love people do love him now.

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Anybody else.

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When I told my.

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Oh!

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Couple of interesting things in the chat.

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A number of people who are are.

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Public reader is usually.

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Have found that they don't get any comments about this. When they usually do get comments about books they're reading.

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And that's been my experience as well. But I did have.

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I, you know, nudge some friends, and said, Hey, anybody want to join.

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And I got around solid round of either silence, or I'm not up for it, just not up for it.

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Right.

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I think that.

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I think that might be part of the issue is that everybody in the world that has any literary aspirations at all.



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So good job, guys.

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Wants to have read Ulysses.

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And I have like 5 or 6 different versions of it, and I've had it since I was 18.

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I've had copies, but it's a really difficult read, and I think most people.

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Once they, you know, once they start it, and only get the 1st chapter, and then they give up.

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Don't want to confess that they don't want to admit it.

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And again, as I started out, this classes like there's there's great living and dead writers who never read Ulysses right, and they didn't need to. So it's just the idea that somehow I always I think it's like more marketing.

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Then the book itself that the readers of the readers.

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Out there from 1,922 on.

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I think they fell in love with Bloom sort of like I felt you guys doing.

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And I know many of you reading this not for the 1st time, but multiple times. But you know I could feel that in that second meeting we had. It's like, Oh, Bloom is, you know, and and.

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And I don't. Is he surviving that that adoration? W. We're gonna see, you know.

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One thing I want to say about that I'm gonna backtrack a little bit to. So here's what I want to do tonight. I wanna.

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Answer a couple of outstanding questions that are interesting, or at least try to at least address them.

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And then, I wanna talk a little bit just about the the ways that the book is sort of divided into 2 halves.

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You know arguably, after the what they call the Wandering Rocks chapter. It sort of starts to, you know. The experimentation starts to ratchet up.

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A, you know, incrementally, and then and then at this point, you know.

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On steroids right.

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So, but again he was preparing us for.

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Most of the experimentation, I think.

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With the exception of the play,

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Prior to the play. I would argue.

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Us. It's worth noting that Joyce was what he did write. One play like every pros writer, like every fiction writer who writes one play.

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Like. I think that's kind of a rule. Like every fiction writer thinks they can write a play.

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And then they try, and they realize I'm actually not a playwright. I think I think I think Joyce knew he wasn't a playwright, but he but he but I think he loved the form, and he wanted to play with it. Obviously you can see that in today's reading.

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But

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So yeah. So I'm gonna talk about the the 2 kind of how I see the 2 halves a little bit.

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And then I wanna backtrack slightly.

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Because I got the sense that not everybody was.

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Totally

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With the hospital chapter last week, you know. So, and if you had trouble with that I'd like to hear about it. I wanna because, you know, I know people do. I certainly do.

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But there are some passages that I pointed out on Thursday or Friday. When we got the video up my my apologies we relate I was late.

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On that but I do want to go back and just point out some some key moments in the in the hospital scene before we move on, because there is a paragraph that.

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Kind of almost distills the book in a way.

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In in. So I'll point that out in a moment.

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So and then we're gonna spend the bulk of our time.

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On!

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Nighttown Veliko's brothel. However, you want to call it.

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And then I do want to talk about the the when.

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Boom and Stephen actually do get together.

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People sometimes generally don't love the chapter. That's I call the cabman's shelter.

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I think it's a lot of wonderful stuff in it, and I think it's a.

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It's an interesting kind of head fake, because you think all right. Here they are together. They're gonna talk. And no, it's actually other people mostly, and Stevens kind of still drunk, and out of it.

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And and and bloom is shows a different side of himself in that in that chapter, and one that I want to talk about. He kinda.

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It's it's the 1st time in my sense of it. He's he's actually trying to talk to somebody as a friend.

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In a more sustained way. You know. He doesn't have that chance.

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All day, and.

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Is not the best companion.

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He's not particularly interested in him at this point. He never really is. Let's just be honest, even when they even when they get to what? What is my favorite chapter.

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And maybe already gotten there. But I.

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I think we're gonna save it for next time. The interrogative chapter.

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It's just wonderfully constructed and incredibly creative, the way that he approaches that. So, anyway. So that's the plan is to.

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Talk a little bit about some questions.

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Talk a little bit about the book as a whole where we are, and then backtrack to the hospital section, and then spend most of our time, and I wanna hear I wanna hear I love people. To read sections just point on theirs is impossible. If we had 7 h we we could, we could barely do justice to each section.

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Each section, and I don't sure I'd want to. Frankly, you know, I I kind of like.

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The the the play chapters almost being just this personal experience that that sometimes it will hit you hard and you'll you'll feel it. And then other times it'd be like what's going on.

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This is getting tedious. I always feel that way, and then I feel like it's kind of rescued when he always does. It.

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He always rescues.

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When he gets too far afield.

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From Bloom and, Steven, he'll pull you back to them. And you realize, oh, this is still too of you know. Quote father and quote son.

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Circling around each other. It's now midnight.

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And they're coming together. And maybe maybe something's gonna happen with these 2. Maybe there's a point to this book, you know. Maybe.

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So

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So a couple of questions. One question somebody asked me I mentioned about the a short story.

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That we were talking about.

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Kind of Stephen, leaving his family behind.

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You know, in real life, Joyce in real life, leaving his family behind.

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And you know, and living most of his adult life abroad his entire adult life abroad.

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And you know, and and separating himself.

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And I I was comparing it, I I think, to this story, called, which is a story from from Dubliners.

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And it's not a perfect fit in any way. But Eveline is somebody who.

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Decided not to leave. I mean, the question of that starts. A very simple story, wrote Joyce, were when he was 2324.

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It's not the best story in Dubliners by any means.

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But, as I was saying, I think a couple of weeks ago for me when I read it in college it was like a it was just like a like the dam broke. I was like, Wow, this is.

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I kind of get this. I kinda get what he's trying to do here.

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And I've never forgotten it. And it's just a very simple story about about a woman who's got to run off to Buenos Aires with her boyfriend.

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Quickly!

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And get married and have a life.

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And at the last minute, when she's about to get on the boat.

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Without any indication. She's going to do this. She simply stops.

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And all the people are rushing under the boat. I mean, they're they're not exactly traveling 1st class. So it's a rush.

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To to get to the the, you know, to the steerage.

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And so it's a lot of chaos, and and the boyfriend is sort of swept up. But he's also not gonna knock it on the boat.

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And so he gets on the boat, and she stands there, and and I you know I was. I think I was saying that that's what Joyce didn't do.

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You know he didn't stay. He got out of there.

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He got out of there so that and I I.

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For this somewhere lately. He got out of there so he could love the place.

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Had he not? Had he stayed.

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He may not have loved the place quite as much as he ended up doing it.

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That makes sense right? Certainly people do stay and do love places, but I think in Joyce's case I think he needed to leave.

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In order. I mean this, this book has a lot of love, and also a lot of other other emotions. City.

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August. So thanks for that question. So Michael asks,

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Is is the citizen a Cyclops.

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In quotes because he has a monoscopic perspective.

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I think that's a well put, I mean again. I kind of steer away from the.

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Homeric comparisons. But you know that was clearly in Joyce's mind. He called it The Episode of Cyclops, and I think that's a good observation that his nationalism is.

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You know is is is what your phrase was. Monoscop.

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I think that's true. And I think that's a, you know, an interesting way to see it. Because again, you're all wrong. It just means that you can't. You can't get any other angles in, and that's.

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Where the citizen lands, at least for me, is that he is.

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He is a person who says very true things.

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But is also, you know, incredibly racist, anti-semitic, and everything else, because.

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Other people don't fit his idea of who's right.

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And Joyce, I mean, and bloom challenges that.

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You'll notice in the cabman shelter. There's a.

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And we'll talk about this before we leave tonight. The very end, I think.

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But there's a moment where Bloom tells least in a very compressed way, and it goes back to that question that one of you asked about compression.

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In a very, very compressed way he tells Stephen the story of his great escape.

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From the citizen, and we'll we'll pause at that moment because I think it's important. And I I was thinking about how people tell stories about themselves and bloom. It says a lot about bloom the way he tells that story. It's also a controversial line, and scholars.

00:36:36.000 --> 00:36:38.000

Are still fighting about it.

00:36:38.000 --> 00:36:45.000

He says, something kind of almost disavowing his Jewishness in that in that paragraph that.

00:36:45.000 --> 00:36:52.000

People have taken in various ways. So we'll pause there. And I'll ask you guys what you think. That'll be. Hopefully, maybe one of the last things we do tonight.

00:36:52.000 --> 00:36:55.000

So because I wanna get there.

00:36:55.000 --> 00:37:05.000

Right. But the play chapters endless, as you know. And so we're gonna give it. We're gonna give it as best a shot as we can.

00:37:05.000 --> 00:37:10.000

One other question was, Oh, somebody asked about the horn? E.

00:37:10.000 --> 00:37:13.000

In relationship to the hospital chapter.

00:37:13.000 --> 00:37:18.000

I looked this up. There was a gentleman, J. Horn.

00:37:18.000 --> 00:37:22.000

Was one of the 2 masters of the National Maternity Hospital.

00:37:22.000 --> 00:37:24.000

So it's just. It was a real name.

00:37:24.000 --> 00:37:30.000

And so, but it plays into and and don't ask me to explain.

00:37:30.000 --> 00:37:34.000

Like the hoof and mouth, and all the cow stuff in this book.

00:37:34.000 --> 00:37:38.000

Maybe that'll be for my next reading. I'll figure that out. Maybe Laura knows.

00:37:38.000 --> 00:37:47.000

And maybe one of you knows, and I'm I'm not necessarily interested in hearing about it right now, but the horn is a playoff, like the cow's horns.

00:37:47.000 --> 00:37:49.000

Which they're kind of obsessed with.

00:37:49.000 --> 00:37:59.000

By next week I'll have maybe a pithy like what the cows are doing, or maybe somebody can put in the chat. But I don't I? My eyes glaze over a little bit sometimes when I get to the cow stuff.

00:37:59.000 --> 00:38:07.000

I'll be honest and then going back to a question that I've alluded to last week.

00:38:07.000 --> 00:38:14.000

Joyce's relationship with editors. I'm still working on this question. But basically.

00:38:14.000 --> 00:38:17.000

You know that's good.

00:38:17.000 --> 00:38:24.000

Ulysses is interesting, cause it wasn't really edited, I mean there, but and yet it wasn't edited when the final manuscript came into.

00:38:24.000 --> 00:38:36.000

To Shakespeare's son. It was copy edited right, and sometimes their mistakes entered into the text. Like, you know, the idea of maybe Joyce wanting that change of another dying. Please come home.

00:38:36.000 --> 00:38:42.000

And they didn't change that. That's an editorial decision or a copy editorial decision that someone made.

00:38:42.000 --> 00:38:45.000

Or he may, we don't. We don't exactly know.

00:38:45.000 --> 00:38:49.000  
But but he was edited, I assume.

00:38:49.000 --> 00:38:54.000  
When he published various pieces of this book.

00:38:54.000 --> 00:38:56.000  
In magazines and journals.

00:38:56.000 --> 00:39:09.000  
So it'd be interesting to find out again. I I've done some research, but nothing conclusive on this is what kind of editing was done, and how stubborn he may have been about being edited, which I imagine he would vary.

00:39:09.000 --> 00:39:16.000  
But when he sent stuff to Ezra Pound, or other people to have it published, because this is why the book got in so much trouble.

00:39:16.000 --> 00:39:23.000  
We knew the publishers knew in America, anyway, what what was in this book before they even got it? Because.

00:39:23.000 --> 00:39:26.000  
Sections were published in the little review.

00:39:26.000 --> 00:39:28.000  
Prior to its publication of the book.

00:39:28.000 --> 00:39:31.000  
So they could say it was obscene, without even.

00:39:31.000 --> 00:39:33.000  
Without even looking the book to check.

00:39:33.000 --> 00:39:35.000  
So.

00:39:35.000 --> 00:39:38.000  
Interesting question, but I don't think.

00:39:38.000 --> 00:39:40.000  
That there was any kind of give and take.

00:39:40.000 --> 00:39:46.000

Like, like writers sometimes have with their editors. I don't know that there was that.

00:39:46.000 --> 00:39:51.000

I think that Joyce did his own thing, and he was his own editor for better or for worse.

00:39:51.000 --> 00:39:53.000

Right so.

00:39:53.000 --> 00:40:05.000

So that's what I have so far, but I have been collecting them in a compression always comes up again in my mind. So again. But please send the questions coming. Would would I always try and address them? And I know Laura.

00:40:05.000 --> 00:40:08.000

Keeps track of them. I know you guys talk about them in the houses.

00:40:08.000 --> 00:40:23.000

So moving on. I wanna just start on page 390. And I I don't mean have to be so thorough. I could just skip the hospital. We did it already, and I talked about on Thursday. But I do just wanna. And I I think I even pointed this.

00:40:23.000 --> 00:40:27.000

Section out already, but I wanna pause on it again.

00:40:27.000 --> 00:40:32.000

And I was wondering if someone could read it.

00:40:32.000 --> 00:40:39.000

So yeah,

00:40:39.000 --> 00:40:42.000

If you look at page 388.

00:40:42.000 --> 00:40:46.000

Briefly, for they were righty scholars.

00:40:46.000 --> 00:41:00.000

And this is the 388, through 3, and into 390 kind of sets up all these men talking and arguing in the hospital, and drinking, and and having a great deal of fun again, while a woman is having.

00:41:00.000 --> 00:41:03.000

Very very difficult.

00:41:03.000 --> 00:41:05.000

Birth.

00:41:05.000 --> 00:41:09.000

So, but turning the page to 3, 90.

00:41:09.000 --> 00:41:16.000

I was wondering, and, you know, do the best you can. But I was wondering because somebody could read this paragraph because it really is.

00:41:16.000 --> 00:41:19.000

To me, as I said, earlier kind of encapsulation.

00:41:19.000 --> 00:41:23.000

You could see it that way of the of the of.

00:41:23.000 --> 00:41:25.000

So much of the book itself.

00:41:25.000 --> 00:41:33.000

Is in, and again he kind of hides it in the hospital chapter. But this is the chapter where things do start to come together.

00:41:33.000 --> 00:41:36.000

To lead us towards the end of the book.

00:41:36.000 --> 00:41:41.000

So while I don't love its chapter. I respect it. I've come to respect it.

00:41:41.000 --> 00:41:48.000

Did someone jump in and read but, Sir Leopold, the best you can.

00:41:48.000 --> 00:41:50.000

Some brave soul.

00:41:50.000 --> 00:41:51.000

Alright!

00:41:51.000 --> 00:41:53.000

Thank you. Ken.

00:41:53.000 --> 00:42:03.000

But Sir Leopold was passing grave Mug or Magra his word by cause. He still had pity of the terror causing shrieking of shrill women in their labor.

00:42:03.000 --> 00:42:17.000

And as he was minded of his good Lady Marion that had borne him, and only Manchild on live had died, and no man of art could save so dark. It's at his destiny.

00:42:17.000 --> 00:42:20.000

And she was wondricken of heart for that evil hat.

00:42:20.000 --> 00:42:29.000

And for his burial did him on a fair slate of lamb's wool, the flower of the flock, lest he might perish utterly and lie akeld.

00:42:29.000 --> 00:42:32.000

For it was then about the midst of the winter.

00:42:32.000 --> 00:42:35.000

And now Sir Leopold.

00:42:35.000 --> 00:42:43.000

That head of his body. No Manchild for an error, looked upon his friend's son, and was shut up in sorrow for his forecast.

00:42:43.000 --> 00:42:51.000

And as sad as he was that him failed. A son of such gentle courage, for all accounted him of real parts.

00:42:51.000 --> 00:43:00.000

So grieved. He also, and no less measure for young, for that he lived right with those waste drills, and murdered his goods with horrors.

00:43:00.000 --> 00:43:03.000

Great. Thank you. Thank you, Katherine. So.

00:43:03.000 --> 00:43:08.000

So much here, right? You've got.

00:43:08.000 --> 00:43:11.000

Bloom, listening to.

00:43:11.000 --> 00:43:13.000

Meaning, perfume in labor.

00:43:13.000 --> 00:43:18.000

The the sounds coming from from the other. You know the other part of the hospital.

00:43:18.000 --> 00:43:22.000

And then that leads him very naturally.

00:43:22.000 --> 00:43:25.000

To to to Molly.

00:43:25.000 --> 00:43:28.000

And the birth of Rudy.

00:43:28.000 --> 00:43:33.000

Had born, and only Manchild Witch on his 11.th And we've heard this fact before.

00:43:33.000 --> 00:43:38.000

Like numerous times, and notice how there's always this kind of circling.

00:43:38.000 --> 00:43:44.000

So, even in at times, frustration in in the play chapter. Certainly in this one.

00:43:44.000 --> 00:43:47.000

I think there's.

00:43:47.000 --> 00:43:54.000

You know a bit of a method to the madness, because he's always circling us back around to things he wants us to think about.

00:43:54.000 --> 00:44:00.000

And what bloom is constantly preoccupied.

00:44:00.000 --> 00:44:02.000

Right, so.

00:44:02.000 --> 00:44:07.000

And this is an interesting paragraph, because it's 1 of the 1st times that that I.

00:44:07.000 --> 00:44:10.000

Can discern up to this point in the book.

00:44:10.000 --> 00:44:13.000

That we do get how Molly felt.

00:44:13.000 --> 00:44:19.000

And and correct me if I'm wrong there. I'm sure there is a moment where he refers to Molly's grief.

00:44:19.000 --> 00:44:26.000

At Rudy's death. But here it's it's it's distilled in a way that is quite moving.

00:44:26.000 --> 00:44:32.000

And he was mind of his good Lady Marion that are born an only manchild, which on his 11th day had died.

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

And no man of art. So referring to no man of you know.

00:44:36.000 --> 00:44:38.000

No medical person could save.

00:44:38.000 --> 00:44:40.000

This boy.

00:44:40.000 --> 00:44:42.000

From his destiny.

00:44:42.000 --> 00:44:46.000

And she. It's an interesting like he doesn't use Molly. There.

00:44:46.000 --> 00:44:51.000

But, and she was wondrous of heart for that evil hat.

00:44:51.000 --> 00:44:57.000

And for his burial did him on a fair course of lambs. Will the flower, the flock.

00:44:57.000 --> 00:45:03.000

Lesty my perish utterly. So I read that and correct me if I'm wrong, but that she.

00:45:03.000 --> 00:45:07.000

Made him

00:45:07.000 --> 00:45:09.000

Something to, you know, to keep him warm.

00:45:09.000 --> 00:45:17.000

Of lambs, and that's that's a that's a part of Molly. We we haven't seen, and and you know, and won't see a whole lot of.

00:45:17.000 --> 00:45:23.000

Actually but but of course it was there, you know, and I kind of think.



00:45:23.000 --> 00:45:25.000

You know bloom

00:45:25.000 --> 00:45:29.000

I mean by putting it in here. It's just an interesting moment to kind of.

00:45:29.000 --> 00:45:31.000

Remind himself of that.

00:45:31.000 --> 00:45:36.000

And when we get to hear Molly's voice we'll we'll talk about.

00:45:36.000 --> 00:45:39.000

Maybe we'll return to this because.

00:45:39.000 --> 00:45:43.000

It's a side of her that we're that's not always

00:45:43.000 --> 00:45:50.000

Credited so, and then, and if let's say, go back into that editor question.

00:45:50.000 --> 00:45:56.000

Like if Joyce did have an editor. And let's say, like, I'm just playing that role for a moment. I says, you know.

00:45:56.000 --> 00:46:00.000

Jim, I I this is great. I love, I love this stuff. I'm so.

00:46:00.000 --> 00:46:06.000

You know. 1st of all, in this hospital is nuts, but if you want it, I guess I guess we'll have to publish it.

00:46:06.000 --> 00:46:10.000

But this connection you make here.

00:46:10.000 --> 00:46:17.000

To this kid who's your friend's son?

00:46:17.000 --> 00:46:19.000

I mean, are you buying this.

00:46:19.000 --> 00:46:22.000

And at this point, you guys, you have to buy it, or else.

00:46:22.000 --> 00:46:26.000

Or else or else the book doesn't work.

00:46:26.000 --> 00:46:30.000

But it is this sort of like. So then so you know.

00:46:30.000 --> 00:46:36.000

He's thinking of Rudy, and this is not the 1st time, remember, in the funeral scene the same thing happens.

00:46:36.000 --> 00:46:39.000

Looks out the window.

00:46:39.000 --> 00:46:51.000

Sidelist says says, Oh, he's hanging around with that that Mulligan and those other guys, and it's just horrible. And then it makes him think of Rudy and the fact that he doesn't have a son. Same thing here same moment. Here.

00:46:51.000 --> 00:46:55.000

But it always. It always feels a little bit to me, forced.

00:46:55.000 --> 00:46:59.000

You know, like he had to, for like it's like it's choice having to have a.

00:46:59.000 --> 00:47:04.000

And what's the plot? Well, here's the plot. The plot is.

00:47:04.000 --> 00:47:06.000

That.

00:47:06.000 --> 00:47:09.000

Leopold.

00:47:09.000 --> 00:47:13.000

Is looking at Stephen.

00:47:13.000 --> 00:47:19.000

So Leopold, head of his body. No man, child for an heir, looked upon him, his friend's son.

00:47:19.000 --> 00:47:23.000

It was shut up in sorrow for his forecast.

00:47:23.000 --> 00:47:31.000

And as sad as he was that him failed the son of such chemical courage, for all accounted him of real parts. So grieved. He also in no less measure.

00:47:31.000 --> 00:47:33.000

In no less measure, really.

00:47:33.000 --> 00:47:42.000

For young Steven, for that he lived right with those wastefuls, and murdered his goods with horse. So I leave it for you any comments on this, but to me it's like.

00:47:42.000 --> 00:47:46.000

I don't know, and you gotta prove it to me.

00:47:46.000 --> 00:47:54.000

You got to prove it to me, Joyce, and I guess one of the questions we'll ask in the next chapter is, if he does.

00:47:54.000 --> 00:48:00.000

That that that a stranger's son could possibly mean as much to him, and bring him as much.

00:48:00.000 --> 00:48:05.000

But gloom, maybe, is that special person who greets for for near strangers.

00:48:05.000 --> 00:48:09.000

And maybe that's, you know, the ultimate, the ultimate message of the whole book.

00:48:09.000 --> 00:48:13.000

And something we'll talk about when we when we get finished.

00:48:13.000 --> 00:48:17.000

Any thoughts on this before we move on.

00:48:17.000 --> 00:48:20.000

I have kind of a question, and just.

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

Yeah.

00:48:21.000 --> 00:48:28.000

And what you just said I like, how it ties into all these questions that have been raised about the individual versus the collective.

00:48:28.000 --> 00:48:33.000

Or how similar is one person to another.

00:48:33.000 --> 00:48:37.000

But I was really curious about that line.

00:48:37.000 --> 00:48:43.000

Last he might whoops. Sorry

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

As sad as he was, that failed him. A son of such gentle courage.

00:48:48.000 --> 00:48:56.000

And I was like Stephen, gentle courage.

00:48:56.000 --> 00:49:02.000

The romanticization of Steven seems pretty heavy on purpose.

00:49:02.000 --> 00:49:03.000

Maybe.

00:49:03.000 --> 00:49:08.000

Yeah. And I mean in this chapter, it's like the language is so off the charts and nuts that you know.

00:49:08.000 --> 00:49:12.000

But but yeah, I think it's just worth kind of just thinking about, that's all.

00:49:12.000 --> 00:49:18.000

Is is what is this connection? And it, you know, I think it's fair to say it's a little forced.

00:49:18.000 --> 00:49:21.000

I think you know.

00:49:21.000 --> 00:49:22.000

But we wouldn't, but we wouldn't have. I mean, it goes back to the question of.

00:49:22.000 --> 00:49:27.000

But I.

00:49:27.000 --> 00:49:35.000

Chapters 1, 2, and 3 are Stephen. And then all of a sudden, the book kind of just blow like it becomes like this thing that you fall in love with.

00:49:35.000 --> 00:49:40.000

That I, personally wasn't in love with before, and so bloom is so necessary.

00:49:40.000 --> 00:49:55.000

But it also makes me think of the story about Mr. Hunter, and the fact that you know it made just it's an elaborate thank you to somebody for helping them out on the street, and that may not even happen. But it's just I'm not. I'm not criticizing. I'm just saying like.

00:49:55.000 --> 00:50:02.000

You know, it's just a little. It's a little much to to swallow sometimes, that's all.

00:50:02.000 --> 00:50:08.000

But I think that helps me, anyway, appreciate it. If it's not perfect cause. I like it not being perfect.

00:50:08.000 --> 00:50:09.000

Judy.

00:50:09.000 --> 00:50:15.000

I just to address? I think your question.

00:50:15.000 --> 00:50:19.000

It seems to me that Rudy.

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

Is, is there in his mind all the time.

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

Yes.

00:50:23.000 --> 00:50:26.000

And that, and we just hear that over and over, and that to me is.

00:50:26.000 --> 00:50:32.000

Very characteristic of a parent who loses a child, especially.

00:50:32.000 --> 00:50:34.000

A child at, you know.

00:50:34.000 --> 00:50:37.000

Tanner, 16, or whatever it was, days after birth.

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

I love it. But yeah.

00:50:38.000 --> 00:50:41.000

Completely traumatic.

00:50:41.000 --> 00:50:43.000

To both the mother and the father.

00:50:43.000 --> 00:50:49.000

And often they never get over it. They just live with it.

00:50:49.000 --> 00:50:53.000

But it's totally, it seems to me, believable.

00:50:53.000 --> 00:50:57.000

And and consistent with how human beings.

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

Respond to that kind of.

00:51:00.000 --> 00:51:02.000

That every death, that he.

00:51:02.000 --> 00:51:09.000

Encounters, or every birth that he encounters, would immediately put him back into.

00:51:09.000 --> 00:51:12.000

His and Molly's experience with.

00:51:12.000 --> 00:51:13.000

With Rudy.

00:51:13.000 --> 00:51:23.000

Yeah, great. Thank you, Judy and I wholeheartedly agree. It's the it's the then, and that's why I point out this particular paragraph, because it's the leap then, and then it's.

00:51:23.000 --> 00:51:28.000

Stephen, you know that's a little that part of to me makes me wonder. But again, I'm not, you know, just because it's not perfect.

00:51:28.000 --> 00:51:31.000

Wait a minute. What? What are you? What are you wondering about?

00:51:31.000 --> 00:51:36.000

I I'm wondering about the leap to Stephen, from Judy, from from Rudy.

00:51:36.000 --> 00:51:37.000

Hmm.

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

The leap from Steven, from Rudy.

00:51:42.000 --> 00:51:49.000

It always seems a little bit too like, you know again, like you say it's the most devastating thing. So why.

00:51:49.000 --> 00:51:50.000

But it it. There is something beautiful.

00:51:50.000 --> 00:51:57.000

Well, maybe he's maybe he's a little son. Maybe he's a son.

00:51:57.000 --> 00:51:58.000

Yeah.

00:51:58.000 --> 00:52:00.000

Well, that's that's the I mean. That's what Joyce is selling. But I always. I'm not always buying it, but I'm willing to to buy it.

00:52:00.000 --> 00:52:06.000

Well, it seems that's that's kind of how we human beings operate with our.

00:52:06.000 --> 00:52:08.000

Yeah, well.

00:52:08.000 --> 00:52:17.000

It's great. We got 4 4 comments and then and then we're gonna finish up the hospital scene to move into the play. Otherwise we're gonna.

00:52:17.000 --> 00:52:21.000

We're gonna we're gonna need 3 more nights after this, Rachel.

00:52:21.000 --> 00:52:22.000

We do need that.

00:52:22.000 --> 00:52:28.000

Well, I do wonder, you know, I mean thinking about it now from this perspective, and thinking about.

00:52:28.000 --> 00:52:30.000

Like Bloom's. Grief is sort.

00:52:30.000 --> 00:52:46.000

The crux of the book. I think you need that over like floweriness of writing, and that really heavy it just because losing babies was so commonplace in this time. Right? I mean, does that such a big part of you know.

00:52:46.000 --> 00:52:49.000

Of the culture, because the.

00:52:49.000 --> 00:52:52.000

The medical faculties just weren't there yet.

00:52:52.000 --> 00:52:58.000

And you know, I think in looking at it with Stephen, we spend so much of the book.

00:52:58.000 --> 00:53:03.000

Before those 2 are together with sigh, and you know, hearing him.

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

You know. Speak negatively about Stephen.

00:53:06.000 --> 00:53:15.000

We see how his you know how his daughters are forced to sell wares in order to feed themselves. Here's a father who's been amply bless with children.

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

Who's not, you know, unable to, and maybe a little bit unwilling to care for them.

00:53:21.000 --> 00:53:36.000

And so Bloom is, you know, processing this grief that he's always carrying. We're always being bombarded with it in the book to remind us, you know, and to remind the readers back then, who have maybe all been in some way touched by premature death.

00:53:36.000 --> 00:53:40.000

That. Okay, we're expected as a society to move on.

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

Sometimes we just can't.

00:53:42.000 --> 00:53:53.000

And so I think honing in on this point now is kind of really opening my eyes to sort of the greater, I think, lifestyle and cultural perspective of that time.

00:53:53.000 --> 00:54:00.000



Great. Thank you, Rachel, and again, that's why I mean, we are now at the point in the book where these 2 characters are coming together.

00:54:00.000 --> 00:54:07.000

So reason I point this out, is here. This is sort of this is kind of the motion towards him.

00:54:07.000 --> 00:54:12.000

You know, and and it's not even clear that Bloom even knows exactly. I mean, remember, we talked up at this last week.

00:54:12.000 --> 00:54:21.000

He's at the hospital to to ostensibly give good wishes to Mina, not necessarily because he's stalking.

00:54:21.000 --> 00:54:24.000

Very easy chasing, or however you want to put it.

00:54:24.000 --> 00:54:30.000

Steven. So it's a little coincidental. It's just. It's just worth kind of just, you know. It's.

00:54:30.000 --> 00:54:36.000

Again. I I like the lack of perfection of it, but I get the sense of somebody who's.

00:54:36.000 --> 00:54:38.000

A. Doesn't want to go home.

00:54:38.000 --> 00:54:41.000

And is, as you are all pointing out.

00:54:41.000 --> 00:54:43.000

Is still grief struck.

00:54:43.000 --> 00:54:48.000

And it's almost like the thing that's happening with blazes is heightening.

00:54:48.000 --> 00:54:51.000

Heightening the laws of rude.

00:54:51.000 --> 00:54:54.000

And what happened to his marriage at that point.

00:54:54.000 --> 00:54:56.000

Which again still isn't discussed yet, but.

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

Great Shawn.

00:54:59.000 --> 00:55:05.000

Yeah, just one quick note. I mean, as I read the book I mean, the rudy bloom stuff is kind of the core of it.

00:55:05.000 --> 00:55:13.000

To me, you know, like every whatever 30 pages or 40 pages, you know. 30 min. He's Rudy comes up again.

00:55:13.000 --> 00:55:22.000

And so to me. I don't have trouble believing the Stephen stuff because it 11 year tenures. 11 years later, after Rudy's death, Bloom is just thinking about it.

00:55:22.000 --> 00:55:32.000

Constantly, and so he encounters a father son, just about his day, and he latches on, you know, so I I don't think there's necessarily.

00:55:32.000 --> 00:55:38.000

A real connection between them, but he is just obsessed with the loss of his son.

00:55:38.000 --> 00:55:44.000

Yeah. And again Steven started the book. So it has to be him. But it could have been anybody right. It's a big city.

00:55:44.000 --> 00:55:45.000

Right, right.

00:55:45.000 --> 00:55:48.000

And suddenly, on this day it's gonna be, you know, it's again. It's like.

00:55:48.000 --> 00:55:50.000

It's it's a little forced.

00:55:50.000 --> 00:56:05.000

That's all I'm saying. I'm not even criticizing. I'm just saying but thank you, Shawn, that's great.

00:56:05.000 --> 00:56:06.000

Hello!

00:56:06.000 --> 00:56:08.000

Jane, and I know Catherine wants to speak, and then so we'll go, Jane, Ben, and then Catherine, and then we are gonna move off the hospital. I'm just gonna point out a couple of page numbers, and then Laura's gonna help me with the the play.

00:56:08.000 --> 00:56:12.000

Are are you calling me, or are you sending a general message to a group.

00:56:12.000 --> 00:56:14.000

I am calling on Jane.

00:56:14.000 --> 00:56:20.000

Oh, okay, I'm I'm on a video. But is is this

00:56:20.000 --> 00:56:22.000

I'm I'm sorry. What.

00:56:22.000 --> 00:56:26.000

Oh, I'm calling I was. Jane had her hand up. Jane Rollins, did you want to speak.

00:56:26.000 --> 00:56:32.000

I just calling? For what purpose?

00:56:32.000 --> 00:56:35.000

I'm asking Jane. Is she still there? No.

00:56:35.000 --> 00:56:37.000

Yes, I would like to be.

00:56:37.000 --> 00:56:41.000

Okay, Jane, go ahead.

00:56:41.000 --> 00:56:43.000

Okay. Okay. Thank you.

00:56:43.000 --> 00:56:48.000

How about Ben?

00:56:48.000 --> 00:56:49.000

Hey, Peter, can you hear me?

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

Ben? Where? Yeah. Go ahead? Yes.

00:56:51.000 --> 00:56:55.000

I was thinking about what you said about.

00:56:55.000 --> 00:56:57.000

How could he?

00:56:57.000 --> 00:57:03.000

Say that he feels for Steven as much as for his dead son. Right? Is that what you're talking about?

00:57:03.000 --> 00:57:04.000

Yeah, just pointing it out.

00:57:04.000 --> 00:57:06.000

Yeah, I was thinking.

00:57:06.000 --> 00:57:11.000

It does not seem possible, but I also think of Bloom as a kind of.

00:57:11.000 --> 00:57:14.000

Like we all are kind of person who maybe.

00:57:14.000 --> 00:57:16.000

Self methodologizes a bit like.

00:57:16.000 --> 00:57:19.000

Thinks of himself in the story.

00:57:19.000 --> 00:57:23.000

That he's telling about himself. Does that make sense.

00:57:23.000 --> 00:57:24.000

Yeah.

00:57:24.000 --> 00:57:26.000

So in that story. If that were true.

00:57:26.000 --> 00:57:32.000

That would be really great like if he could put that much love on somebody else.

00:57:32.000 --> 00:57:37.000

Who's not his son, but transfer that love onto someone else.

00:57:37.000 --> 00:57:43.000

So I kind of think of it as a thing that he wishes. He thinks, if that makes sense.

00:57:43.000 --> 00:57:44.000  
Could you see that? I don't know.

00:57:44.000 --> 00:57:47.000  
Yeah, yeah, I mean, again, it's it's.

00:57:47.000 --> 00:57:48.000  
It's a beautiful thing, and if anyone.

00:57:48.000 --> 00:57:49.000  
He wanted to be true.

00:57:49.000 --> 00:57:53.000  
If anyone, if anyone's gonna do it, it's gonna be this.

00:57:53.000 --> 00:57:54.000  
You know.

00:57:54.000 --> 00:57:56.000  
Yeah, I feel hopeful when I read that.

00:57:56.000 --> 00:58:06.000  
But I mean, there are people that Bloom does not care about, and we hear about those in the next chapter, you know, and there's even in the cabman's shelter. He's a little cruel.

00:58:06.000 --> 00:58:07.000  
Yeah.

00:58:07.000 --> 00:58:14.000  
About some people, so you know the same. It was premature when when we all sainted.

00:58:14.000 --> 00:58:21.000  
I would say, Catherine, thank you, Ben.

00:58:21.000 --> 00:58:24.000  
Oh, Catherine Estell.

00:58:24.000 --> 00:58:25.000  
Did you want to speak, Catherine?

00:58:25.000 --> 00:58:30.000  
No, I'm good. Go ahead!

00:58:30.000 --> 00:58:41.000

Alright, we're gonna move on page 40, 7. Just note in this chapter. If you're still, you know, maybe you're still having trouble with it.

00:58:41.000 --> 00:58:44.000

As I've said a billion times at this point, keep your eye on Bloom.

00:58:44.000 --> 00:58:55.000

To revert to Bloom, who, after his 1st entry, had been conscious of some impudent mocks, which he, however, had been born with being the fruits of that age. He's just, you know. He's he's out of place in this scene.

00:58:55.000 --> 00:59:02.000

And I think of like being in a place where I'm out of place for that long, with that kind of raucous drunkenness.

00:59:02.000 --> 00:59:05.000

How how endless.

00:59:05.000 --> 00:59:10.000

This hour, or however long, that it feels like 8.

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

Must have felt for bloom.

00:59:12.000 --> 00:59:16.000

So it kind of adds this whole thing like, why is he sticking it out.

00:59:16.000 --> 00:59:20.000

And that's that's he's doubling down. He's like I am going to make sure.

00:59:20.000 --> 00:59:28.000

Somehow that Stephen gets home. Okay? Or I get at least a few words with this kid, so I can say, Hey, you're better. You're better than this.

00:59:28.000 --> 00:59:33.000

You know. So page 4, 20.

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

Just again. It's

00:59:35.000 --> 00:59:38.000

Yeah, there, it's a great.

00:59:38.000 --> 00:59:41.000

And hilarious, and this very.

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

Disturbing Celebration.

00:59:43.000 --> 00:59:47.000

Of meaning Perfume's husband and the great job he did.

00:59:47.000 --> 00:59:50.000

You know, in the scene we had nothing to do with.

00:59:50.000 --> 00:59:53.000

Because he wasn't even really he wasn't there.

00:59:53.000 --> 00:59:56.000

So just note that.

00:59:56.000 --> 01:00:02.000

Page, and then finally, page 423. And this is a really important moment.

01:00:02.000 --> 01:00:06.000

In this chapter.

01:00:06.000 --> 01:00:12.000

Bloom. This is 4 23 top paragraphs with the nurse.

01:00:12.000 --> 01:00:19.000

A thought to send a kind word to happy mother and nursing up there. So this is what he's there for.

01:00:19.000 --> 01:00:25.000

He's in the hospital in order to do this, and he actually does it. He sends a kind word to his old friend.

01:00:25.000 --> 01:00:32.000

Mina and and then he says, doctor died, and doctor quiet.

01:00:32.000 --> 01:00:39.000

Look she to not other now word of watching, and Horn's house has told its tail in that washed out.

01:00:39.000 --> 01:00:43.000

Our pallor, them all being gone, our old, our friend.

01:00:43.000 --> 01:00:48.000

In a glance of motherhood helping, he whispers close and going, madam.

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

When comes the stork bird for thee.

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

Room, asks.

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

It's a little cringy, isn't it?

01:00:55.000 --> 01:00:57.000

Laura.

01:00:57.000 --> 01:00:59.000

Shaking your head. Not the thing to say.

01:00:59.000 --> 01:01:01.000

I mean, just never do that.

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

Right.

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

I mean, it's it's like the question that every.

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

Woman.

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

Under 30 gets asked constantly.

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

It's the wrong thing to say.

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

Over.

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

I feel like. But maybe hopefully, that's changing. I don't know but it's it just may never die.

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



It was okay then, and Joyce knew it, and he wanted Bloom to see the wrong thing.

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

Right.

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

And it, yeah, but like in New York City on mother's day, every like. Not every single person. But I'd say a half a dozen times I got. Wish happy mother's day.

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

It was. Oh, it's hard!

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

Katherine did want to speak, and we were we were. I was accidentally muting her. Was my fault, so.

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

Oh, okay.

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

Here she is!

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

Just, Katherine. I speak now.

01:01:55.000 --> 01:02:00.000

No, and she's still muted.

01:02:00.000 --> 01:02:05.000

From what I can see.

01:02:05.000 --> 01:02:07.000

Oh, she was typing something.

01:02:07.000 --> 01:02:09.000

Okay.

01:02:09.000 --> 01:02:11.000

Okay. Can I talk now?

01:02:11.000 --> 01:02:15.000

Sure. Yes, yes, absolutely.

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

Andreas is not working for you.

01:02:17.000 --> 01:02:18.000

It's all good. It's all good.

01:02:18.000 --> 01:02:33.000

Can. Really. Okay, this is a little confusing for me, like, this has been a problem for me most of my life by the time like it's my I get permission to speak.

01:02:33.000 --> 01:02:34.000

They're not alone there.

01:02:34.000 --> 01:02:36.000

Does like. By the time I like open my mouth it's like time to move on to the next topic of conversation. Go to the end of the conversation.

01:02:36.000 --> 01:02:42.000

But anyway, I just wanted to talk a little bit about I was a doula, so I know a little bit about the history of.

01:02:42.000 --> 01:02:48.000

History of birth and they say it was always dangerous at home, but.

01:02:48.000 --> 01:02:53.000

Actually, what's birth to a hospital? More people.

01:02:53.000 --> 01:02:57.000

More women died in childbirth, and more children.

01:02:57.000 --> 01:03:05.000

died, I believe. And when, before that happened.

01:03:05.000 --> 01:03:09.000

A lot of midwives were criminalized as as witches.

01:03:09.000 --> 01:03:16.000

And not all of them were. I'm sure some of them were but

01:03:16.000 --> 01:03:24.000

But anyway, the medicalization of childbirth, and thinking that the hospital is a safe place.

01:03:24.000 --> 01:03:36.000

Like actually a lot of the interventions, like one will cascade into another into another, and, like for example, getting the epur save you pain, but you can't feel to push.

01:03:36.000 --> 01:03:39.000

So that may end up being

01:03:39.000 --> 01:03:42.000

You know, need to. Andy, or other.

01:03:42.000 --> 01:03:45.000

Intervention, interventions.

01:03:45.000 --> 01:03:56.000

Right? Yeah, I mean, I mean, this is I. I wouldn't want to give birth in this hospital under these conditions, you know. I mean. It seems like even just this is.

01:03:56.000 --> 01:04:00.000

You know, partly a send up chapter, but I think I think, Joyce, you know.

01:04:00.000 --> 01:04:05.000

Most likely had a bit of what you have. What you mentioned in mind.

01:04:05.000 --> 01:04:08.000

You know of how you know almost expendable.

01:04:08.000 --> 01:04:15.000

These women that come to this hospital are so. That's certainly part of that part of the chapter, for sure. So.

01:04:15.000 --> 01:04:24.000

It's a very uncomfortable chapter, and especially the implication implications of it. And it's it's sometimes strange how he kind of hid that.

01:04:24.000 --> 01:04:31.000

I mean so in my imagining. And you know again, this is a piece of fiction that was put together by one person.

01:04:31.000 --> 01:04:33.000

As fiction tends to be.

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

You know, I imagine, what this scene would might have been like.

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

It. It had been more like the funeral scene.

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

For example, you know, what would that have been like.

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

To have to take, you know.

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

To have to hear, to have to really hear.

01:04:48.000 --> 01:04:49.000

Hmm.

01:04:49.000 --> 01:04:52.000

You know, Mina, as opposed to it, being sort of distanced.

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

By by this sort of challenge he puts to himself, like, I'm gonna do that. Not just the history of birth, but the history of the English language, and you know he seems, you know he's playing a little.

01:05:02.000 --> 01:05:03.000

Hmm.

01:05:03.000 --> 01:05:07.000

Arguably playing, at least for me, sometimes too much. But again.

01:05:07.000 --> 01:05:15.000

Not a perfect book, and and no argument, at least for me, that it is. And I'm not going to justify every movie makes.

01:05:15.000 --> 01:05:17.000

Because it's some kind of masterpiece, not.

01:05:17.000 --> 01:05:22.000

And you know, but even buried in this scene, I think, is a lot of the.

01:05:22.000 --> 01:05:24.000

Very important points. You're making.

01:05:24.000 --> 01:05:26.000

You know it's there, and if we can't see it.

01:05:26.000 --> 01:05:27.000

Really.

01:05:27.000 --> 01:05:30.000

Not reading carefully, you know. So thank you.

01:05:30.000 --> 01:05:38.000

Alright, we're gonna we're gonna take them out of the hospital now. Because they all sort of run off into the night.

01:05:38.000 --> 01:05:42.000

To on their way. Other places, as you know.

01:05:42.000 --> 01:05:50.000

And so here we begin. What is, you know, famous chapter. They all are pretty famous.

01:05:50.000 --> 01:05:52.000

You know a complete.

01:05:52.000 --> 01:05:54.000

Break from.

01:05:54.000 --> 01:05:57.000

the style that we've had before.

01:05:57.000 --> 01:06:05.000

And in some ways a combination of all the styles. And I I mentioned last time, or maybe on the recording.

01:06:05.000 --> 01:06:12.000

You know that Nabokov famously said about this chapters is, if the book is hallucinating, I think that's a good line. I don't quite.

01:06:12.000 --> 01:06:18.000

Not quite there. I but the book seems to be more aware of itself. Kind of self, conscious.

01:06:18.000 --> 01:06:20.000

You know it's hilarious.

01:06:20.000 --> 01:06:24.000

To me. I I think I mentioned this on Friday.

01:06:24.000 --> 01:06:27.000

That it seems to that that it's almost like.

01:06:27.000 --> 01:06:29.000

At this point on 4 29.

01:06:29.000 --> 01:06:37.000

You have like the possibilities of Bloom's brain. You know what he can do beyond his day-to-day.

01:06:37.000 --> 01:06:47.000

You know, kind of like just trying to go about his day trying to kill time to not stay home trying not to think about lazes going over to Echo Street.

01:06:47.000 --> 01:06:53.000

And at this point just all bets are off, and you know Bloom is entirely sober in this chapter.

01:06:53.000 --> 01:07:04.000

So steven's not steven isted in this chapter. But this is a guy who, I think, has just the machinations is how I see it, of his brain.

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

Just just go, you know. Go wild.

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

Go wild. In given the context.

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

So was walked into it. Basically.

01:07:12.000 --> 01:07:18.000

steven is going to nighttown to to a brothel.

01:07:18.000 --> 01:07:20.000

He's bringing Lynch along with him.

01:07:20.000 --> 01:07:23.000

And they get ahead.

01:07:23.000 --> 01:07:26.000

Of.

01:07:26.000 --> 01:07:28.000

Right and bloom.

01:07:28.000 --> 01:07:34.000

For some reason he stops. He gets some some food. He's a sausage place, which I think is Laris gets a pig.

01:07:34.000 --> 01:07:42.000

And then so he's behind them. So he is alone. So much of this chapter, at least the 1st part of it first.st

01:07:42.000 --> 01:07:47.000

The second. Arguably, the second scene kind of gets ahead.

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

You know I need. There's that line that Bloom has where he says drunk.

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

Dunks, drunks, can motor, fast.

01:07:54.000 --> 01:08:06.000

Drugs being a I will find the exact lines. It's a lot better than what I'm saying, but it's actually pretty funny observation about a fast drunk. People can move anyway, so Bloom is behind.

01:08:06.000 --> 01:08:15.000

And then it's all of you know, 50, 60 pages about bloom. And this trial and just bloom sort of just having this. And and I think it. You know. I mean we could.

01:08:15.000 --> 01:08:19.000

And I'd love to hear thoughts on this, and I'd love to hear your favorite moments.

01:08:19.000 --> 01:08:22.000

But I think he's just ripped apart by guilt.

01:08:22.000 --> 01:08:34.000

You know, and you know he's the good guy. He's the hero of the story, but he's got a lot of things that he has to atone for, let's say, and I think I think in some ways this chapter is a.

01:08:34.000 --> 01:08:36.000

You know

01:08:36.000 --> 01:08:40.000

Some kind of atoning is going on, or tempted atonement.

01:08:40.000 --> 01:08:45.000

Through through imagination, through visions, through.

01:08:45.000 --> 01:08:51.000

You know I I'm saying that it's almost self generated from bloom, and and you know you could argue. It's external, but it seems to me.

01:08:51.000 --> 01:08:57.000

This is all, and much of this is in Bloom's brain. But things do happen in this chapter.

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

So Steven and Blanche go to the brothel.

01:09:00.000 --> 01:09:02.000

Bloom catches up to them.

01:09:02.000 --> 01:09:06.000

There are moments of actual things that happen, including.

01:09:06.000 --> 01:09:11.000

Steven, having a vision of his mother.

01:09:11.000 --> 01:09:15.000

That seems to literally happen, because the other people in the room are watching him have it.

01:09:15.000 --> 01:09:18.000

So he's actually seeing it happen.

01:09:18.000 --> 01:09:24.000

And you know, of course. Then he with his ash plant, which is a cane, he breaks the lamp.

01:09:24.000 --> 01:09:28.000

And gets in trouble, and everyone's chasing them and blooms helping him, and.

01:09:28.000 --> 01:09:34.000

And that's that's essentially it. I mean, it's not a lot of sex. And I mean, it's a lot of lot of lot of innuendo.

01:09:34.000 --> 01:09:39.000

But they're not. There's not a lot of like what you go to the brothel for. Let's say that.

01:09:39.000 --> 01:09:49.000

And then, and you know, with this 200 pages of this. So there's a lot to talk about. So, Laura, what do you what Laura mentioned this week. How funny.

01:09:49.000 --> 01:09:55.000

This chapter was to her, and I wonder if other people felt that way. And but we'll start with Laura, and then we'll just.

01:09:55.000 --> 01:10:02.000

We'll probably take a break earlier than normal today, and we'll get back to it.



01:10:02.000 --> 01:10:04.000

Laura. Why funny?

01:10:04.000 --> 01:10:07.000

Why not just disturbing and disturbing hellscape?

01:10:07.000 --> 01:10:11.000

Yeah, I I don't get disturbing.

01:10:11.000 --> 01:10:19.000

I I mean nightmarish, maybe. I definitely have been re-watching.

01:10:19.000 --> 01:10:23.000

At least as much as I can manage.

01:10:23.000 --> 01:10:27.000

Because it is often nightmarish and.

01:10:27.000 --> 01:10:30.000

Reading this chapter, I thought to myself.

01:10:30.000 --> 01:10:36.000

David Munsh has precursors come out of nowhere? Imagine that

01:10:36.000 --> 01:10:47.000

But Nighttown delighted me even the term, and looking it up, I didn't find a lot of history for it before the book, but I I might be wrong.

01:10:47.000 --> 01:10:48.000

The language is so.

01:10:48.000 --> 01:10:55.000

At this break I'm just bringing there. Bro, I mean, it did exist. It was torn down. I think, that the temperance people are, you know, it became a

01:10:55.000 --> 01:10:59.000

It became. Much of the area is not there anymore, but it did exist.

01:10:59.000 --> 01:11:00.000

I mean the term hound itself.

01:11:00.000 --> 01:11:04.000

Oh, this term. Sorry! Sorry!

01:11:04.000 --> 01:11:05.000

Excellent.

01:11:05.000 --> 01:11:09.000

Like the language of the the chapters, so fun the actual neighborhood in Dublin people would call it Manto from Montgomery.

01:11:09.000 --> 01:11:10.000

Right.

01:11:10.000 --> 01:11:13.000

Is what the Internet told me. But.

01:11:13.000 --> 01:11:22.000

He specifically calls at nighttown, and there's a jazz club in Columbus, Ohio, named Nighttown. Just Fyi.

01:11:22.000 --> 01:11:30.000

Named after the book, but snaggle tusks on page 431 is a new favorite word,

01:11:30.000 --> 01:11:36.000

I loved all prick and no pents, which he probably had heard.

01:11:36.000 --> 01:11:40.000

Before. I'm just guessing

01:11:40.000 --> 01:11:47.000

There's so much fun language puffing on page 4, 34.

01:11:47.000 --> 01:11:50.000

Just this kind of like.

01:11:50.000 --> 01:11:53.000

Karina.

01:11:53.000 --> 01:11:54.000

Action and language.

01:11:54.000 --> 01:11:59.000

Great. That's a great word to describe this chapter.

01:11:59.000 --> 01:12:00.000

Yeah.

01:12:00.000 --> 01:12:02.000

It cares, sack, shoulder, drag, man.

01:12:02.000 --> 01:12:06.000

What? What? Page 436, I mean, you can find so many.

01:12:06.000 --> 01:12:09.000

Oh, no! Come.

01:12:09.000 --> 01:12:14.000

Combined words. There's a good term. I'm not doing it.

01:12:14.000 --> 01:12:19.000

That in this chapter, that this, the

01:12:19.000 --> 01:12:22.000

The shriveled potato comes out again.

01:12:22.000 --> 01:12:23.000

Yes.

01:12:23.000 --> 01:12:25.000

4, 38.

01:12:25.000 --> 01:12:30.000

It was really interested with Molly scolding him and Moorish.

01:12:30.000 --> 01:12:33.000

I believe

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

Or somebody was scolding him. And yeah, it was Molly.

01:12:38.000 --> 01:12:40.000

I'll quotes. But yeah.

01:12:40.000 --> 01:12:44.000

Yeah. And then

01:12:44.000 --> 01:12:48.000

And then in on page 4 was when I was like, Okay.

01:12:48.000 --> 01:12:52.000

What is happening. The camel lifting a 4 leg.

01:12:52.000 --> 01:12:55.000

Flux from a tree, a large mango fruit.

01:12:55.000 --> 01:13:00.000

Offers it to his mistress, blinking in his cloven hoof.

01:13:00.000 --> 01:13:07.000

And every there's so many cloven hooves, and just mentions of kind of demonic, devilish.

01:13:07.000 --> 01:13:10.000

Things like he really must have done just.

01:13:10.000 --> 01:13:20.000

Okay. Gotta get as much evil reference in here as possible. The club and health then droops its heading with an uplifted neck.

01:13:20.000 --> 01:13:27.000

Fumbles to me, blooms his back for a leapfrog.

01:13:27.000 --> 01:13:29.000

I I just what.

01:13:29.000 --> 01:13:36.000

And then the soap speaks to him. And that's when I was just like, Okay, we're I don't know what.

01:13:36.000 --> 01:13:44.000

What? We're a capital. We're a capital couple, or at bloom, and I he brightens the earth. I publish the sky.

01:13:44.000 --> 01:13:47.000

And it's kind of a beautiful line, too.

01:13:47.000 --> 01:13:48.000

Hi.

01:13:48.000 --> 01:13:50.000

I just.

01:13:50.000 --> 01:13:55.000

Yeah her bloodied clout on 4 42.

01:13:55.000 --> 01:13:58.000

The walls have ears.

01:13:58.000 --> 01:14:02.000

4, 40. I just I could keep going and going. Did.

01:14:02.000 --> 01:14:05.000

But that's the thing about this chapter, right? And like.

01:14:05.000 --> 01:14:06.000

And I mean.

01:14:06.000 --> 01:14:11.000

Yeah. And that's what I'm curious with y'all

01:14:11.000 --> 01:14:15.000

What? What really hit you? Or when were you like.

01:14:15.000 --> 01:14:18.000

Okay, we're fully in.

01:14:18.000 --> 01:14:20.000

Dreamscape here or in.

01:14:20.000 --> 01:14:25.000

The uncanny, whatever you want to call it.

01:14:25.000 --> 01:14:29.000

And how unproducible is this play.

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

Like, how do you get the camel to play leapfrog with? Bloom? How do you get a camel?

01:14:35.000 --> 01:14:40.000

Unless it's, you know. But what did you? What did you guys, I mean, what did you find in here that just.

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

You, over.

01:14:41.000 --> 01:14:47.000

And and I, before before we open it up, before we open up completely, I'll just say this is that I think the temptation is to interpret it.

01:14:47.000 --> 01:14:50.000

Right. And you know, I think.

01:14:50.000 --> 01:14:59.000

I mean, I've surrend. I think another another possibility is to surrender to it, which is, I think, how you did it, Laura, like just you, just.

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

You just sort of take it in.

01:15:01.000 --> 01:15:05.000

And and so, yeah, I'd be curious, like, what specific.

01:15:05.000 --> 01:15:09.000

Things, and I, I and I have a bunch, and I can go chronological. But.

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

You know, this chapter, I think, can be as chaotic as it as it is.

01:15:13.000 --> 01:15:22.000

But there are some not just benchmarks, but hallmarks of of the book, and I'll just give me just one tiny one.

01:15:22.000 --> 01:15:25.000

Is on page 4, 33.

01:15:25.000 --> 01:15:32.000

And the this is at the bottom of the page and the farther side under the railway bridge, and this is when he's chasing.

01:15:32.000 --> 01:15:36.000

After Steven and Lyn.

01:15:36.000 --> 01:15:47.000

On the farther side, under the railway bridge, appears panting, cramming bread and chocolate into a side pocket. I mean, this is again like you know, like it's great, but it's also like.

01:15:47.000 --> 01:15:51.000

You know. And I I you guys all know I'm drawn to like.

01:15:51.000 --> 01:15:56.000

What's happening like, what's happening physically right? And then it's this wonderful line.

01:15:56.000 --> 01:15:59.000

From Gillan's hairdresser's window.

01:15:59.000 --> 01:16:04.000

A composite portrait shows him gallant Nelson's image.

01:16:04.000 --> 01:16:08.000

I just think like the hairdresser right there.

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

I don't know. I just. There are so many 1,000 details in this chapter that.

01:16:14.000 --> 01:16:18.000

You can imagine. I'd like to imagine the funny heading it.

01:16:18.000 --> 01:16:22.000

Right now. We're not always privy to the fun.

01:16:22.000 --> 01:16:25.000

Here. And I think that can be a problem.

01:16:25.000 --> 01:16:30.000

It can be a problem getting through this chapter, you think, oh, I'm gonna breeze through this. This is a play right.

01:16:30.000 --> 01:16:33.000

But it, as Laura says, it's an unproducible play.

01:16:33.000 --> 01:16:41.000

But but yeah, let's let's have a 10 min of like just talking about like, just just moments.

01:16:41.000 --> 01:16:44.000

Moments. Tina, what do you have for us.

01:16:44.000 --> 01:17:04.000

Oh, man, this chapter is awesome super psych. I'm into psychedelic stuff. So this was terrific for me. I listened to it on Youtube. There was a great enactment, so I could not read it myself, so that made it ex, especially on 4 97. I love the way he snuck in more curse words.

01:17:04.000 --> 01:17:07.000

In the or at least that's how I see them.

01:17:07.000 --> 01:17:09.000

In the prison gate. Girls.

01:17:09.000 --> 01:17:11.000

If you see K.

01:17:11.000 --> 01:17:22.000

Like. I got that as Fuk, and if you see K. Tell him he may see you in T. Tell him from me.

01:17:22.000 --> 01:17:30.000

Like to get fucking. There's awesome.

01:17:30.000 --> 01:17:31.000

Thank you, Tina. That's great. I I may have a different 497, but my 498.

01:17:31.000 --> 01:17:37.000

That's how I got that, so that I just chuckled.

01:17:37.000 --> 01:17:39.000

And this is where bloom is sort of the.

01:17:39.000 --> 01:17:42.000

The trial of bloom right.

01:17:42.000 --> 01:17:44.000

And so there's.

01:17:44.000 --> 01:17:47.000

This he's actually set, I mean, you know.

01:17:47.000 --> 01:17:52.000

The end of the world happens in this chapter. Shakespeare talks.

01:17:52.000 --> 01:17:54.000

Bloom has set fire to.

01:17:54.000 --> 01:17:58.000

Right? I mean, this is just bonkers. So on 498.

01:17:58.000 --> 01:18:09.000

Lieutenant Meyers, of the Dublin Fire Brigade, by general request, sets fire to bloom.  
Lamentations. The citizen, the citizen enters here, thank Heaven!

01:18:09.000 --> 01:18:14.000

And bloom in seamless garment. Ihs.

01:18:14.000 --> 01:18:21.000

Have to look that up stands upright amid Phoenix. Weep not for me, oh, daughters of Aaron.



01:18:21.000 --> 01:18:31.000

So you know this is Bloom as martyr. I mean, you know, this is what this is, what the great martyrs happened to them. They got burned alive right, and so

01:18:31.000 --> 01:18:38.000

You know so many iterations of possibility of bloom. He's the last person that's gonna be a martyr in Ireland.

01:18:38.000 --> 01:18:52.000

Right. He's the last person that's gonna be Lord Mayor, which apparently happens here, too. He gives a election speech which I want to go back to. It's 1 of my favorite lines to where it actually gives, like a policy speech or not a policy speech, but expectations for what he thinks.

01:18:52.000 --> 01:18:56.000

Society should should be like, and he has a lot of opinions about that.

01:18:56.000 --> 01:19:01.000

You know the Bloom's favorite thing. It's time we're tram lines need to be.

01:19:01.000 --> 01:19:10.000

Right. So he's he's practical like that. He actually might have not been a bad politician, and he had aspirations at 1 point which we learned later, which I shouldn't tell you.

01:19:10.000 --> 01:19:16.000

Other other thoughts from this Peter. Yes.

01:19:16.000 --> 01:19:18.000

Unmute

01:19:18.000 --> 01:19:25.000

So you asked, When did you real? When did you 1st of all, like I love the last comment, I completely missed that about.

01:19:25.000 --> 01:19:30.000

The girls singing on 4, 97. So thank you.

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

Tina for pointing that out. That was terrific.

01:19:33.000 --> 01:19:41.000

This chapter. I love this chapter. It reminds me of this Dylan song, desolation row.

01:19:41.000 --> 01:19:44.000

And I laugh at it in exactly the same way, because.

01:19:44.000 --> 01:19:56.000

It's it's hallucinatory. None of this is most of the stuff that's described here could not possibly happen. And it just, but it treats itself completely, and it just goes on and on.

01:19:56.000 --> 01:20:04.000

I love the trial scene. I love that where he becomes the Lord Mayor of London, and then is impeached, or Lord Mayor of Dublin.

01:20:04.000 --> 01:20:10.000

I really was moved by the section where he's dealing with the accusation that he.

01:20:10.000 --> 01:20:12.000

Tried to molest his maid.

01:20:12.000 --> 01:20:22.000

And he denies it, and he offers excuses, and finally he admits it. And this obviously all going on completely in his head.

01:20:22.000 --> 01:20:27.000

And maybe not even while he's at Bella. So it's all in his head.

01:20:27.000 --> 01:20:30.000

Good.

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

Yeah.

01:20:33.000 --> 01:20:34.000

Yeah, it's better.

01:20:34.000 --> 01:20:36.000

Right. He's not. He's not even there yet. He seems to be on his way. I mean, there's no sense of time, and space gets thrown out the window here, but he has not arrived yet.

01:20:36.000 --> 01:20:39.000

Yeah, in fact. But there is some stuff that really does happen apparently does really.

01:20:39.000 --> 01:20:41.000

Yes.

01:20:41.000 --> 01:20:43.000

Oh, yeah. Yeah.

01:20:43.000 --> 01:20:44.000

Yeah.

01:20:44.000 --> 01:20:45.000

Break up with his pain. They do haggle over money.

01:20:45.000 --> 01:20:49.000

Yeah. And Zoe, I think it's Zoe takes his potato.

01:20:49.000 --> 01:20:50.000

You know he's beloved potato.

01:20:50.000 --> 01:20:51.000

Yeah, yeah, so.

01:20:51.000 --> 01:20:54.000

Right? All that happens. Yeah.

01:20:54.000 --> 01:20:55.000

Yeah.

01:20:55.000 --> 01:20:57.000

It's a great chapter. It's it's a great chapter, because it's all in one piece.

01:20:57.000 --> 01:21:04.000

But parts of it is are completely fantastic, and other parts are completely realistic. And

01:21:04.000 --> 01:21:06.000

And then there's all these.

01:21:06.000 --> 01:21:11.000

Anagrams with the 1st letters which I'm going to go back now and try to find more.

01:21:11.000 --> 01:21:20.000

I told I I completely miss that, too, even when that's great. Now that I've looked at it again.

01:21:20.000 --> 01:21:28.000

But just to maybe go a little bit slower. Let's go to 4 37. This is again before we get even. Get to Bella.

01:21:28.000 --> 01:21:32.000

it's his vision of his father.

01:21:32.000 --> 01:21:35.000

You know, and he says, second half waste money today.

01:21:35.000 --> 01:21:38.000

I told you not to go the drunken ever.

01:21:38.000 --> 01:21:40.000

So you catch no money.

01:21:40.000 --> 01:21:45.000

And then, you know, it's this kind of criticism of his father. And then the next page.

01:21:45.000 --> 01:21:53.000

That goes on. But at 4 38. And this is something that we've actually heard before.

01:21:53.000 --> 01:21:55.000

But one night he did.

01:21:55.000 --> 01:21:58.000

Get drunk as as a young man.

01:21:58.000 --> 01:22:01.000

And it upset his father.

01:22:01.000 --> 01:22:03.000

Top of page 4, 38, one night.

01:22:03.000 --> 01:22:05.000

They bring you home drunk as dog.

01:22:05.000 --> 01:22:08.000

After you spend your good money.

01:22:08.000 --> 01:22:10.000

What you call them running chaps.

01:22:10.000 --> 01:22:16.000

And then and then he tries to, you know, kind of defend himself.

01:22:16.000 --> 01:22:20.000

Only that once, Dad. It was just once.

01:22:20.000 --> 01:22:23.000

You know, but but he's like he's haunted.

01:22:23.000 --> 01:22:26.000

And and why is he thinking this? Because he just spent.

01:22:26.000 --> 01:22:33.000

How many hours with Stephen and his drunken friends wasting time and his father's like, what are you doing.

01:22:33.000 --> 01:22:36.000

It reminds me that time when you were out there.

01:22:36.000 --> 01:22:40.000

You know, getting drunk and wasted, and you wasting your time, and I told you.

01:22:40.000 --> 01:22:42.000

And he's like only that once. But it's all.

01:22:42.000 --> 01:22:47.000

You know, we say it's it's not happening, as Peter says, and of course he's right.

01:22:47.000 --> 01:22:51.000

But you know, if it's happening in Bloom's head.

01:22:51.000 --> 01:22:55.000

Is it happening? It's an interesting question.

01:22:55.000 --> 01:22:58.000

And then on 40, not 4, 39.

01:22:58.000 --> 01:23:04.000

One of one of the devastating lines in the Molly's. Here she is right.

01:23:04.000 --> 01:23:07.000

Even though we know Molly's at home.

01:23:07.000 --> 01:23:12.000

Poly, and then Boom says, Who then says, at your service.

01:23:12.000 --> 01:23:15.000

He looks up, and there she is, right.

01:23:15.000 --> 01:23:17.000

Turkish Costume.

01:23:17.000 --> 01:23:21.000

Opulent curves. And then he says, Molly.

01:23:21.000 --> 01:23:26.000

And it's Marion. And then she says, Mrs. Marion.

01:23:26.000 --> 01:23:31.000

Mrs. Mary. Now where's that from.

01:23:31.000 --> 01:23:33.000

Where we heard Mrs. Marion before.

01:23:33.000 --> 01:23:34.000

The letter.

01:23:34.000 --> 01:23:35.000

On the letter.

01:23:35.000 --> 01:23:41.000

Right the envelope. That's how humans that's how blazes referred to her. And that really bothered him.

01:23:41.000 --> 01:23:47.000

So that's still sticking. So it's all all of this, I mean not all of it. A lot of. And the camel.

01:23:47.000 --> 01:23:49.000

He's not grounded in anything that's come before right.

01:23:49.000 --> 01:23:54.000

But there is this, you know, you hear, you know, creative writing class one.

01:23:54.000 --> 01:23:56.000

You know I say something like.

01:23:56.000 --> 01:24:03.000

Make use of what you have, make use of what you put in your story. You don't realize it, you can use it. It can be a.

01:24:03.000 --> 01:24:06.000

It can be something that can move. Your story can affect your story.

01:24:06.000 --> 01:24:12.000

And and Joyce is doing that every 2 seconds in here. He's like, Oh, I got the potato. I got this. I got that.

01:24:12.000 --> 01:24:19.000

And and and Mrs. Marion comes out here, and then from this it's now you're gonna call me Mrs. Marion.

01:24:19.000 --> 01:24:22.000

Cause. I'm not Mrs. Misses Leopold Bloom.

01:24:22.000 --> 01:24:24.000

To you.

01:24:24.000 --> 01:24:27.000

My dear man, when you speak to me.

01:24:27.000 --> 01:24:33.000

Satirically. Has poor little hubby cold feet waiting so long.

01:24:33.000 --> 01:24:38.000

Kofi, waiting all day long, not being able to go home.

01:24:38.000 --> 01:24:40.000

Not doing any work.

01:24:40.000 --> 01:24:50.000

So key things that happen. And of course, then the next page we get the soap talking. So you know.

01:24:50.000 --> 01:24:53.000

Yeah.

01:24:53.000 --> 01:24:56.000

Let's hear a couple more from this chapter, and then we'll take a break.

01:24:56.000 --> 01:24:57.000

And and and.

01:24:57.000 --> 01:25:00.000

I have a I have a question.

01:25:00.000 --> 01:25:02.000

Yep.

01:25:02.000 --> 01:25:03.000

This is Paul.

01:25:03.000 --> 01:25:05.000

Hi Paul.

01:25:05.000 --> 01:25:12.000

Yeah. And I don't often ask questions, because this makes me

01:25:12.000 --> 01:25:17.000

But I am curious about. You know all the things we're talking about, the fantasies that.

01:25:17.000 --> 01:25:21.000

That, and that's the thing that I struggle with in this chapter is that.

01:25:21.000 --> 01:25:24.000

What is fantasy? What's fact?

01:25:24.000 --> 01:25:27.000

And I wonder if cause I really enjoyed Zoe.

01:25:27.000 --> 01:25:29.000

And she.

01:25:29.000 --> 01:25:31.000

Is she a fantasy?

01:25:31.000 --> 01:25:36.000

For for bloom! Or is she someone.

01:25:36.000 --> 01:25:39.000

I mean. She grabs his potato.

01:25:39.000 --> 01:25:43.000

You know, and he wants it back. Of course.

01:25:43.000 --> 01:25:46.000

So I'm assuming that Zoe is a real thing. I mean.

01:25:46.000 --> 01:25:48.000

She's, you know.

01:25:48.000 --> 01:25:49.000

It's thank you.

01:25:49.000 --> 01:25:50.000



She's not a fantasy. She's not.

01:25:50.000 --> 01:25:55.000

In his, you know, mind, but I was. I was just curious about.

01:25:55.000 --> 01:25:57.000

So we

01:25:57.000 --> 01:26:01.000

And and also about bloom, because I think bloom.

01:26:01.000 --> 01:26:06.000

Bloom is sitting all through this book. I think he's wanting to be punished.

01:26:06.000 --> 01:26:11.000

For the things that for all the things that have happened, his wife.

01:26:11.000 --> 01:26:13.000

You know, has basically.

01:26:13.000 --> 01:26:18.000

I don't know. You know she's I don't know that he she totally.

01:26:18.000 --> 01:26:22.000

But but she she's weary of him.

01:26:22.000 --> 01:26:28.000

And and and so he, and then he also holds himself for Rudy.

01:26:28.000 --> 01:26:32.000

And it's gone through this book, and is and wants.

01:26:32.000 --> 01:26:36.000

It wants to be punished for these sins. I guess that he has.

01:26:36.000 --> 01:26:39.000

For himself, anyway. So I'll leave it at that. That's a lot, and I don't know that I ever asked a coherent question.

01:26:39.000 --> 01:26:48.000

Well, but I wanna no, thank you. Thank you, Paul. Let's look at page 475 before we take a break, and just.

01:26:48.000 --> 01:26:52.000

You know, this is one of my favorite moments in this chapter. Again, because it is real.

01:26:52.000 --> 01:27:02.000

Right, or at least I read it that way is certainly real, but there are aspects of Zoe in lines of Zoe that are crazy, just like there are aspects of bloom in this chapter that are.

01:27:02.000 --> 01:27:12.000

Not literally happening right? So you know there. But there are grounded characters that are in the scene. And here it is he. This is when he arrives.

01:27:12.000 --> 01:27:16.000

And remember he's got a goal he's trying to find.

01:27:16.000 --> 01:27:18.000

And it is coincidental.

01:27:18.000 --> 01:27:28.000

You know it's a big city again. He seems to find him right. So I'm not giving. I'm not letting Joyce off the hook that he seems to know. He seems to arrive.

01:27:28.000 --> 01:27:33.000

He seems to know where he's going, cause he's Mrs. Max, so I guess there is. There was something.

01:27:33.000 --> 01:27:37.000

And and I think Steven actually says it, that's where they're going. If someone says it.

01:27:37.000 --> 01:27:42.000

Stephen. So he's got that in his mind. I'm gonna go find Mrs. Where wherever that is.

01:27:42.000 --> 01:27:46.000

but then it turns out that they don't.

01:27:46.000 --> 01:27:51.000

I get to Mrs. Max? It's Number 81 is Mrs. Cohens.

01:27:51.000 --> 01:27:55.000

So are you looking for someone he's inside with his friend like, how does Zoe know.

01:27:55.000 --> 01:28:08.000

Right? So it means you could say, like he's in general like he's inside with his friend, meaning any brothel is, gonna have a Guy inside there with his friend right? Or she's somehow knows he's looking for Stephen, which is impossible.

01:28:08.000 --> 01:28:12.000

In any case. Is this Mrs. Max?

01:28:12.000 --> 01:28:16.000

No. 81. This is cones. You might go farther and far worse.

01:28:16.000 --> 01:28:19.000

Mother slipper, slapper.

01:28:19.000 --> 01:28:28.000

She's on the job herself tonight with the vet her tips her that gives her all the winners and pays for her son in Oxford.

01:28:28.000 --> 01:28:32.000

Working overtime's turn today. You're not his father, are you not? I.

01:28:32.000 --> 01:28:36.000

You're both in black, so she's somehow Zoe knows.

01:28:36.000 --> 01:28:42.000

So we know she connects the 2.

01:28:42.000 --> 01:28:56.000

It's a little mousy any tickles tonight, and then she tickles them and finds the she thinks it's something else, but then realizes a potato, and then she takes the potato for inexplicable reasons. Why would you want somebody's? I mean, how old is this potato.

01:28:56.000 --> 01:28:58.000

30 years.

01:28:58.000 --> 01:29:00.000

That's a gross potato.

01:29:00.000 --> 01:29:07.000

But but yes, Zoe is real, and and Zoe's is the interest point towards.

01:29:07.000 --> 01:29:11.000

The entrance point for him being in.

01:29:11.000 --> 01:29:13.000

The brothel.

01:29:13.000 --> 01:29:14.000

But then.

01:29:14.000 --> 01:29:16.000

Does it? Let me interrupt.

01:29:16.000 --> 01:29:17.000

Yeah, sure. Yeah, sure.

01:29:17.000 --> 01:29:21.000

Can I interrupt a minute? Does it? On page 4, 76. This potato thing is.

01:29:21.000 --> 01:29:24.000

Kind of interesting, too.

01:29:24.000 --> 01:29:28.000

Doesn't bloom. Tell her. Oh, it's a talisman, you know, an heirloom.

01:29:28.000 --> 01:29:37.000

Can you imagine a potato of that age being an heirloom? But, anyway, so that's how he's trying to explain it to Zoe. But that's stupid.

01:29:37.000 --> 01:29:40.000

Yeah, yeah.

01:29:40.000 --> 01:29:41.000

Yeah. But then she takes it, which is which is hilarious. She I mean, it's a talisman. It's heirloom. She takes it. What's gonna happen he's gonna go in right.

01:29:41.000 --> 01:29:48.000

And and I think she's figured that out.

01:29:48.000 --> 01:29:53.000

She's got a you know. He's not going anywhere. You're not gonna leave your your heirloom.

01:29:53.000 --> 01:29:58.000

So there is a moment on page 478.

01:29:58.000 --> 01:30:00.000

Where he kind of gives this.

01:30:00.000 --> 01:30:04.000

You know, she says, go ahead, make go on. Make a stump speech out of it.

01:30:04.000 --> 01:30:06.000

And then he actually does that.

01:30:06.000 --> 01:30:09.000

He gives. He starts giving me speeches.

01:30:09.000 --> 01:30:13.000

Which will pick up on after the break. How about that?

01:30:13.000 --> 01:30:19.000

Sound good, and and please come back with any. You know. You can throw out small things, big things.

01:30:19.000 --> 01:30:29.000

And you know we'll, you know, more than welcome to throw out some theories about explaining this chapter, including the Freudian ones, that people wasted a lot of ink on.

01:30:29.000 --> 01:30:33.000

But maybe not so wasted.

01:30:33.000 --> 01:30:49.000

And we'll we'll see in 10 min. Alright.

01:30:49.000 --> 01:30:54.000

Silent.

01:30:54.000 --> 01:30:56.000

The roar.

01:30:56.000 --> 01:31:09.000

Thy water break naughty breezes! You're a chain.

01:31:09.000 --> 01:31:12.000

I'm like.

01:31:12.000 --> 01:31:13.000

Come on!

01:31:13.000 --> 01:31:16.000

Shit, and then quickly.

01:31:16.000 --> 01:31:24.000

Is a long.

01:31:24.000 --> 01:31:29.000

Tail!

01:31:29.000 --> 01:31:45.000  
Where.

01:31:45.000 --> 01:31:48.000  
Spoiled.

01:31:48.000 --> 01:32:08.000  
We'll have.

01:32:08.000 --> 01:32:24.000  
Scattering.

01:32:24.000 --> 01:32:28.000  
A.

01:32:28.000 --> 01:32:34.000  
Da da.

01:32:34.000 --> 01:32:38.000  
Sleepy.

01:32:38.000 --> 01:32:49.000  
Still adopted.

01:32:49.000 --> 01:33:02.000  
When we're.

01:33:02.000 --> 01:33:07.000  
Snap.

01:33:07.000 --> 01:33:11.000  
In a hand.

01:33:11.000 --> 01:33:19.000  
It's bald, a singing spirit.

01:33:19.000 --> 01:33:39.000  
The.

01:33:39.000 --> 01:33:44.000  
Silent.

01:33:44.000 --> 01:33:46.000

Be the.

01:33:46.000 --> 01:34:01.000

Thy water break not even.

01:34:01.000 --> 01:34:14.000

Come on!

01:34:14.000 --> 01:34:18.000

Tail!

01:34:18.000 --> 01:34:34.000

When.

01:34:34.000 --> 01:34:37.000

Spade.

01:34:37.000 --> 01:34:41.000

We'll have.

01:34:41.000 --> 01:35:01.000

It's a sweet ring spirit from this star.

01:35:01.000 --> 01:35:12.000

To thy winter wave. Fate bit me. I wish long.

01:35:12.000 --> 01:35:22.000

A.

01:35:22.000 --> 01:35:26.000

Sleepy.

01:35:26.000 --> 01:35:32.000

Steal the light. It's dawning.

01:35:32.000 --> 01:35:35.000

A.

01:35:35.000 --> 01:35:54.000

When we're.

01:35:54.000 --> 01:35:57.000

And.

01:35:57.000 --> 01:36:26.000

It's sweet as a singing, my spirit to the.

01:36:26.000 --> 01:36:30.000

Silent.

01:36:30.000 --> 01:36:33.000

Be the.

01:36:33.000 --> 01:36:48.000

Thy water break naughty breezes! You're a chain.

01:36:48.000 --> 01:36:52.000

Come on!

01:36:52.000 --> 01:37:01.000

E. Is a lonely daughter.

01:37:01.000 --> 01:37:06.000

Tail!

01:37:06.000 --> 01:37:21.000

When.

01:37:21.000 --> 01:37:25.000

Spoiled.

01:37:25.000 --> 01:37:28.000

We'll have.

01:37:28.000 --> 01:37:39.000

It's a ringing star.

01:37:39.000 --> 01:37:45.000

You.

01:37:45.000 --> 01:37:49.000

Stab.

01:37:49.000 --> 01:38:00.000

Fate me! Languish.

01:38:00.000 --> 01:38:04.000

A.



01:38:04.000 --> 01:38:14.000

In a.

01:38:14.000 --> 01:38:21.000

Steal the pure, alighted.

01:38:21.000 --> 01:38:24.000

A.

01:38:24.000 --> 01:38:42.000

When we're there today.

01:38:42.000 --> 01:38:46.000

We had.

01:38:46.000 --> 01:39:16.000

It's sweet.

01:39:19.000 --> 01:39:21.000

Be the.

01:39:21.000 --> 01:39:37.000

Thy water break naughty breezes! You're a chain.

01:39:37.000 --> 01:39:50.000

Come on!

01:39:50.000 --> 01:39:54.000

Tail.

01:39:54.000 --> 01:40:10.000

When.

01:40:10.000 --> 01:40:12.000

Spade.

01:40:12.000 --> 01:40:17.000

We're head.

01:40:17.000 --> 01:40:33.000

It's a sweet.

01:40:33.000 --> 01:40:38.000

Standing on the.

01:40:38.000 --> 01:40:51.000

I went to wave a weep. Fate me wish long.

01:40:51.000 --> 01:41:01.000

Our way.

01:41:01.000 --> 01:41:04.000

Sleepy.

01:41:04.000 --> 01:41:11.000

Steal the light. It's daunting.

01:41:11.000 --> 01:41:13.000

A.

01:41:13.000 --> 01:41:43.000

When we are today.

01:41:43.000 --> 01:41:44.000

We all back so quiet.

01:41:44.000 --> 01:41:47.000

Can you hear me?

01:41:47.000 --> 01:41:49.000

Yes, we can hear you.

01:41:49.000 --> 01:41:56.000

Cool. Oh, Peter, thank you for that question. I'll I'll double back to that. But I want to.

01:41:56.000 --> 01:42:08.000

Talk a little. I did. I did. I skipped it. If I wanted to get into the hospital chapter when I did I want to say. I really appreciate hearing from people we haven't heard from lately, and it's really nice to hear. And so I really welcome.

01:42:08.000 --> 01:42:15.000

Anybody's thoughts. And you know, I think Paul said, something like this book makes me feel.

01:42:15.000 --> 01:42:18.000

You know, not as smart as I am.

01:42:18.000 --> 01:42:24.000

I'm paraphrasing, you know it does that to everybody. And that was kind of you know. It's part of the mythology of this.

01:42:24.000 --> 01:42:28.000

And part of the, you know. I was thinking just at the break about.

01:42:28.000 --> 01:42:31.000

You know, kind of the fame of the book.

01:42:31.000 --> 01:42:40.000

And also I think Tina mentioned to it, which I really highly recommend, especially in this particular chapter. It's really it's really a great way to do it.

01:42:40.000 --> 01:42:44.000

But it also made me think like at the time the book came out.

01:42:44.000 --> 01:42:46.000

That wasn't a possibility right?

01:42:46.000 --> 01:42:52.000

And so 1,922, this chapter. And they're like, what.

01:42:52.000 --> 01:42:56.000

You know, but there was certain something about who knows? You know. Maybe.

01:42:56.000 --> 01:43:02.000

People read differently, there were more accepting, or or that the books reputation which had preceded it.

01:43:02.000 --> 01:43:05.000

Had a bit to do with the fact that people were just willing to like kind of like.

01:43:05.000 --> 01:43:09.000

Alright. I don't know what this is, but I'm with it.

01:43:09.000 --> 01:43:11.000

And then I will argue.

01:43:11.000 --> 01:43:14.000

You know, to to the end of time.

01:43:14.000 --> 01:43:20.000

That this great strength of the book is that it has emotional. It has a real, serious, emotional weight.

01:43:20.000 --> 01:43:23.000

That we've already felt.

01:43:23.000 --> 01:43:27.000

And that we will sometimes not feel.

01:43:27.000 --> 01:43:29.000

You know, arguably.

01:43:29.000 --> 01:43:36.000

Hospital scene, you know. It takes a lot. That's why point a particular paragraph, because that was a paragraph of Wait for me.

01:43:36.000 --> 01:43:42.000

Is there too much playing around in this scene to have to feel that.

01:43:42.000 --> 01:43:49.000

When when Steven's mother appears, do you? Do you? Is that? Does that move you.

01:43:49.000 --> 01:43:54.000

You know, maybe for some people absolutely, you know others maybe not.

01:43:54.000 --> 01:44:00.000

So at the end of the day, though I think that the strength of the book has to be, that that we have to have cared.

01:44:00.000 --> 01:44:03.000

We have to have cared about this.

01:44:03.000 --> 01:44:06.000

You know, basically these 3 lives.

01:44:06.000 --> 01:44:11.000

Even though there's a lot more weight on Bloom than than the other 2.

01:44:11.000 --> 01:44:17.000

But they're there for sure, and their lives are essential to the, to the success of the book.

01:44:17.000 --> 01:44:19.000

So

01:44:19.000 --> 01:44:21.000

Laura, did you want to start with a.

01:44:21.000 --> 01:44:26.000

Question that you had, or that you were collecting.

01:44:26.000 --> 01:44:28.000

Yeah, you.

01:44:28.000 --> 01:44:31.000

You guys are awesome today.

01:44:31.000 --> 01:44:36.000

With the questions.

01:44:36.000 --> 01:44:41.000

Let's see. So Jane and Jacqueline, I feel like their questions.

01:44:41.000 --> 01:44:43.000

Speak to each other.

01:44:43.000 --> 01:44:49.000

Jane said, but what is the brothel chapter trying to do for the novel?

01:44:49.000 --> 01:44:55.000

Well? Jack asked, call me sacrilegious. But could this book have benefited from an editor.

01:44:55.000 --> 01:45:07.000

I appreciate poetry, and the dead spoke to me, but I find myself lost as a reader in Ulysses.

01:45:07.000 --> 01:45:10.000

I'm in pistachios for dinner.

01:45:10.000 --> 01:45:13.000

It's late here on the east coast.

01:45:13.000 --> 01:45:16.000

So.

01:45:16.000 --> 01:45:20.000

Where to start right and and.

01:45:20.000 --> 01:45:24.000

You know, at the risk of repeating myself for the billions time.

01:45:24.000 --> 01:45:27.000

If you're lost, look for bloom.

01:45:27.000 --> 01:45:30.000  
You know, and in the alternative.

01:45:30.000 --> 01:45:33.000  
Where's Stephen? Because then you won't be lost.

01:45:33.000 --> 01:45:36.000  
And the book there has a fairly simple.

01:45:36.000 --> 01:45:44.000  
Plot you know Guy leaves his house. Can't go home because his wife is having an affair.

01:45:44.000 --> 01:45:47.000  
Today,

01:45:47.000 --> 01:45:53.000  
Sees his friend's kid has this connection to his friend's kid, because he sees that his friend.

01:45:53.000 --> 01:45:55.000  
And I mean how close.

01:45:55.000 --> 01:45:57.000  
Friends, our side, Dedalus.

01:45:57.000 --> 01:46:00.000  
And bloom with sidetal is considered bloom. A friend.

01:46:00.000 --> 01:46:03.000  
So an acquaintance, let's say.

01:46:03.000 --> 01:46:10.000  
He isn't appreciating the fact that he's got this son, and you know, and has lots of kids

01:46:10.000 --> 01:46:15.000  
So you know, he somehow that that that.

01:46:15.000 --> 01:46:18.000  
Peaks' interest on this day.

01:46:18.000 --> 01:46:20.000  
Being asked to believe that.

01:46:20.000 --> 01:46:25.000

And so, you know, we can get lost in a lot.

01:46:25.000 --> 01:46:34.000

And we can get lost in. In, in, in Irish history we can get lost in Irish politics. We can lost an Irish culture folklore.

01:46:34.000 --> 01:46:40.000

But again, at the end of the day, I fundamentally will stick by the fact that we have 2 human beings.

01:46:40.000 --> 01:46:42.000

And one at home.

01:46:42.000 --> 01:46:45.000

That we are to focus on and think about.

01:46:45.000 --> 01:46:50.000

And that the rest is is the noise of life which Joyce.

01:46:50.000 --> 01:46:55.000

And and couldn't live without, and couldn't present this book without.

01:46:55.000 --> 01:47:03.000

But the fundamentals are the fundamentals. And so, you're not lost. That's that's what I think.

01:47:03.000 --> 01:47:06.000

What's this chapter trying to do.

01:47:06.000 --> 01:47:12.000

You know you tell me you know the in the official schemata.

01:47:12.000 --> 01:47:16.000

You know it's

01:47:16.000 --> 01:47:18.000

I don't even care about the official. Spin up. Forget it.

01:47:18.000 --> 01:47:24.000

I'm so bored I can't even. I can never even look at that stuff. But

01:47:24.000 --> 01:47:34.000

What's this chapter doing here, Laura?

01:47:34.000 --> 01:47:36.000

I mean.

01:47:36.000 --> 01:47:40.000

Well, I liked some ideas that were in the questions. So I'm going to differ.

01:47:40.000 --> 01:47:41.000

Yeah.

01:47:41.000 --> 01:47:43.000

To y'all's brains.

01:47:43.000 --> 01:47:49.000

Yeah.

01:47:49.000 --> 01:47:53.000

Let's see. Here we go, Roger said.

01:47:53.000 --> 01:47:58.000

I have a meta concept that I'd like to have dispelled or encouraged.

01:47:58.000 --> 01:48:10.000

Yes, people talk about the parroting of writing styles and the evolution of writing styles in the maturity ward and the comedy offs of it, but it is also strikes me that the whole book.

01:48:10.000 --> 01:48:15.000

Or up to what I've read is him moving through different.

01:48:15.000 --> 01:48:19.000

As those consciousnesses are expressed through language.

01:48:19.000 --> 01:48:27.000

From Steven's early internal cognitive perception to the literal telling of plotty stories.

01:48:27.000 --> 01:48:31.000

And all the variants, including Blue Bloom's pedantic.

01:48:31.000 --> 01:48:36.000

Searching lastness and efforts to codify experience.

01:48:36.000 --> 01:48:46.000

Like he's winters, wings of desire floating not just through people's thoughts, but their deeper consciousness that weirdly, always weirdly to me, coexist.



01:48:46.000 --> 01:48:49.000

Simultaneously here sliced up via single day.

01:48:49.000 --> 01:48:53.000

Crazy question, or crazy.

01:48:53.000 --> 01:48:56.000

Concept, I guess, is probably what it.

01:48:56.000 --> 01:49:11.000

He's saying and I I appreciate that idea of of it not being stream of consciousness, but stream of consciousness.

01:49:11.000 --> 01:49:16.000

I mean, sure. Yeah.

01:49:16.000 --> 01:49:18.000

Absolutely.

01:49:18.000 --> 01:49:21.000

You know, combined with the fact.

01:49:21.000 --> 01:49:25.000

That I'm on the ground in Dublin with Scott.

01:49:25.000 --> 01:49:30.000

But yes, absolutely because Joyce wasn't satisfied with just writing that.

01:49:30.000 --> 01:49:37.000

The life of the mind is is, is almost, you know, is the majority of this book.

01:49:37.000 --> 01:49:41.000

And we know that even from just chapter 3.

01:49:41.000 --> 01:49:44.000

With Steven Bloom's a very different guy.

01:49:44.000 --> 01:49:48.000

But it turns out that he thinks as much.

01:49:48.000 --> 01:49:52.000

And as as as wildly at times as Stephen.

01:49:52.000 --> 01:49:56.000

Even though he lacks his students. Steven.

01:49:56.000 --> 01:50:01.000

Preoccupation. Stevens. Actual literary aspirations that are higher.

01:50:01.000 --> 01:50:04.000

As literary aspirations. They're just lower.

01:50:04.000 --> 01:50:07.000

Tina.

01:50:07.000 --> 01:50:13.000

To think about what this chapter does for the novel. For me it puts them on like an evil.

01:50:13.000 --> 01:50:20.000

And even footing in a way, because they both experience these deliriousness.

01:50:20.000 --> 01:50:26.000

We experience it from both of them from different perspectives, and it gives bloom the chance to.

01:50:26.000 --> 01:50:28.000

Help Stephen.

01:50:28.000 --> 01:50:32.000

Kind kind of in a moment. Save him.

01:50:32.000 --> 01:50:41.000

But from a place of like friendship within, you know, moves more into. You know, you've talked a lot throughout this book, building up to this point where.

01:50:41.000 --> 01:50:45.000

Bloom is kind of, you know. Looks at this.

01:50:45.000 --> 01:51:10.000

As a son. But really this chapter puts them at the same level, and then Bloom has a chance, I think, to save so they can make this really intimate connection, or at least try from Bloom's very, you know, wanting this to happen right? Especially in the cabin. The cabman shelter right. It's like he's so desperate for this connection with him. It's very strange, but I think it evens them, because, like throughout the book, they miss each other, and that really puts them on the same level.

01:51:10.000 --> 01:51:12.000

That's what I think this chapter does, and have fun.

01:51:12.000 --> 01:51:26.000

And I would just say, like, put some together in the same, I mean in the same space as more interactive right in the hospital scene. They weren't. It was. It was a bloom, observing. But here they're actually, you know. Now Bloom is actually being helpful. He helps out with the money.

01:51:26.000 --> 01:51:29.000

Cause. I mean, you know Steven's blitzed.

01:51:29.000 --> 01:51:35.000

You know you can't, you know, but I love what you're saying just about kind of like how the you know. At this point they.

01:51:35.000 --> 01:51:45.000

You know, they're they are. They're on the same level. They're in the same scene. They're they're interacting together. But also, as you suggest. And I absolutely agree with it's pretty one, sided.

01:51:45.000 --> 01:51:49.000

You know, and it will. I mean, we will see if that will change.

01:51:49.000 --> 01:51:52.000

But it is definitely at this point.

01:51:52.000 --> 01:51:59.000

But you can see in the cabman shelter that a certain point Stephen, does become slightly curious about who's sitting.

01:51:59.000 --> 01:52:04.000

Or next to him, right the the choreography of that scene. I'm still trying to get.

01:52:04.000 --> 01:52:08.000

In my brain. But

01:52:08.000 --> 01:52:13.000

Just staying on, and I like, you know, we'll give it Laura wanted, and rightfully so.

01:52:13.000 --> 01:52:20.000

And I know everybody, you know, but I'm conscious of like not everybody being caught up right.

01:52:20.000 --> 01:52:24.000

But I do. Wanna stay on schedule. We are talking about having an extra.

01:52:24.000 --> 01:52:30.000

Our class or so to shore up and to hear about your thoughts on chapter.

01:52:30.000 --> 01:52:36.000

So stay tuned on that. But we'll try, and I'm trying to sort of stay on schedule. And so tonight.

01:52:36.000 --> 01:52:39.000

I will get to the cabman's shelter.

01:52:39.000 --> 01:52:45.000

Acknowledging that you may not be there. So you know, take that for for what it is.

01:52:45.000 --> 01:52:47.000

But there's so.

01:52:47.000 --> 01:52:52.000

In the trial that Peter mentioned earlier, that I just want to pause at.

01:52:52.000 --> 01:53:03.000

His lawyer is Jj. Malloy, who remember from the the newspaper scene, is the broken down lawyer who kind of never quite, you know. He sort of had some issues in his life, and does not.

01:53:03.000 --> 01:53:06.000

You know, achieve the promise that he.

01:53:06.000 --> 01:53:16.000

That he that he was supposed to and he gives an interesting speech here on page 4, 63.

01:53:16.000 --> 01:53:29.000

And actually 4, 64, I mean, there's a bunch of them long speeches that Jj. Malloy gives. But just to give an example, here on 464. Can someone read a little bit of the speech that he gives.

01:53:29.000 --> 01:53:34.000

And this is basically he's he's blooms defense lawyer in this fantastical.

01:53:34.000 --> 01:53:37.000

Trial that has to do with

01:53:37.000 --> 01:53:39.000

All the things.

01:53:39.000 --> 01:53:41.000

At bloom.

01:53:41.000 --> 01:53:52.000

You know the the things that may the imperfections of bloom, I mean. Remember, when we 1st meet him he's picking up a letter from somebody's having this sort of epistolary affair with right.

01:53:52.000 --> 01:53:57.000

That's not sainted bloom that's that's that's Caddy Bloom.

01:53:57.000 --> 01:54:02.000

So can someone read this longhand just to just to hear a little bit of this sort of.

01:54:02.000 --> 01:54:07.000

Speech because he is wonderful at speeches.

01:54:07.000 --> 01:54:12.000

This is Jj. Malloy giving a defense.

01:54:12.000 --> 01:54:15.000

Of blue Mary May.

01:54:15.000 --> 01:54:18.000

Thank you, mate.

01:54:18.000 --> 01:54:21.000

This is a long, lone hand. Fight.

01:54:21.000 --> 01:54:30.000

By Hades. I will not have any client of mine gagged and badgered in this fashion by a pack of hyenas.

01:54:30.000 --> 01:54:32.000

The Mosaic code.

01:54:32.000 --> 01:54:38.000

As Mosaic code. Sorry has superseded the law of the Jungle.

01:54:38.000 --> 01:54:45.000

I see it, and I say it emphatically for one moment to defeat the ends of justice.

01:54:45.000 --> 01:54:48.000

Accused was not accessory before the act.

01:54:48.000 --> 01:54:50.000

And prosecute tricks.

01:54:50.000 --> 01:54:52.000

Has not been tampered with.

01:54:52.000 --> 01:54:58.000

The young person was treated by defendant as if she were his very own daughter.

01:54:58.000 --> 01:55:02.000

Bloom, takes Jgo's hand and raises it to his lips.

01:55:02.000 --> 01:55:07.000

I shall call rebutting evidence to prove up to the hilt.

01:55:07.000 --> 01:55:10.000

That the Hidden Hand is again at its old game.

01:55:10.000 --> 01:55:13.000

When in doubt, persecute, bloom.

01:55:13.000 --> 01:55:17.000

My client and innately bashful man.

01:55:17.000 --> 01:55:22.000

Would be the last man in the world to do anything ungentlemanly.

01:55:22.000 --> 01:55:30.000

Which endured, which injured modesty could object to, or cast a stone at a girl.

01:55:30.000 --> 01:55:36.000

Who took the wrong turning, when some dastard responsible for her condition.

01:55:36.000 --> 01:55:39.000

Had worked his own sweet will on her.

01:55:39.000 --> 01:55:41.000

He wants to go straight.

01:55:41.000 --> 01:55:46.000

I regard him as the whitest man I know.

01:55:46.000 --> 01:55:49.000

He is down on his luck at present.

01:55:49.000 --> 01:55:57.000

Owing to the mortgaging of his extensive property at Engadhim, in far away Asia Minor.

01:55:57.000 --> 01:55:59.000

Slides of which are now to be shown.

01:55:59.000 --> 01:56:00.000

It's.

01:56:00.000 --> 01:56:05.000

To bloom. I suggest that you will do the handsome thing.

01:56:05.000 --> 01:56:28.000

Got a Powerpoint presentation that was wonderful. Thank you. And you really captured what I think is like the essence of this chapters. It's so, you know, even you don't have to listen to it out loud. You can also read it out loud, because then you can hear it, I mean, you know, and this is an incredible set piece, and you might have just gone by right cause. There's 3 of them right. Jj. Gives a bunch of speeches like this. So.

01:56:28.000 --> 01:56:31.000

Next page 465.

01:56:31.000 --> 01:56:33.000

Mrs. Yelverton, Barry.

01:56:33.000 --> 01:56:37.000

Who was described as somebody from.

01:56:37.000 --> 01:56:42.000

High society, or anyway arrest in Constable.

01:56:42.000 --> 01:57:00.000

He wrote me anonymous letter and printed backhand when my husband was a riding of Tipperary on the Munster Circuit, signed James Lovech. He said that he'd seen from the gods my peerless globe, as I sat in a box at the Royal Theatre to command performance, etc, etc. So I mean. This is, you know, and this is early on in the chapter.

01:57:00.000 --> 01:57:04.000

This is maybe where where you know. Maybe if.

01:57:04.000 --> 01:57:07.000

If you had trouble with this chapter, I mean, you might have still been going with it here.

01:57:07.000 --> 01:57:13.000

And we haven't even gotten to the brothel at this point. We're still on our way, but this is the the.

01:57:13.000 --> 01:57:15.000

The trial of boom.

01:57:15.000 --> 01:57:33.000

And he is all the things I mean. Think of what he's done on the beach, you know, with Gertie. Think about the letters that he's been exchanging with Molly. Think about how the fact that he watches the the neighbor after she buys the sausages, and he's bummed out that you know that she turns the corner.

01:57:33.000 --> 01:57:48.000

You know. And what about the the person, the woman who is going on the cab at the outside the hotel, and he's blocked from that. I mean the guy, you know, and he's and he feels the weight of the of the guilt of some of this, you know, because at the same time.

01:57:48.000 --> 01:57:51.000

He really loves his wife.

01:57:51.000 --> 01:57:53.000

You know, even though he can't seem to.

01:57:53.000 --> 01:57:55.000

You know

01:57:55.000 --> 01:57:57.000

Go home, so.

01:57:57.000 --> 01:58:04.000

Anyway. I wanna open it up again for other moments. Here I have about 15.

01:58:04.000 --> 01:58:07.000

100 marked.

01:58:07.000 --> 01:58:19.000

And I wanna I will point out what I think of the most important before we leave this chapter. But I I just I kind of want to throw it open and see what you all have going here, and what what works for you, and what sort of clicked.

01:58:19.000 --> 01:58:25.000

As as Laura mentions individual lines here, especially what made us.

01:58:25.000 --> 01:58:28.000

When in doubt, persecute, bloom.

01:58:28.000 --> 01:58:33.000



Right? I mean, that could be another one like a highlight.

01:58:33.000 --> 01:58:35.000

When in doubt, persecute, bloom.

01:58:35.000 --> 01:58:37.000

I mean, think about that.

01:58:37.000 --> 01:58:39.000

When in doubt, persec.

01:58:39.000 --> 01:58:40.000

So.

01:58:40.000 --> 01:58:48.000

Well, and part of my curiosity about this chapter, and and the trial aspect as well, is how much of this thinking of consciousness.

01:58:48.000 --> 01:58:51.000

How much of this is.

01:58:51.000 --> 01:58:54.000

Balloons self as.

01:58:54.000 --> 01:58:56.000

As.

01:58:56.000 --> 01:58:59.000

Kind of the the self-loving side, and then.

01:58:59.000 --> 01:59:02.000

The side that is

01:59:02.000 --> 01:59:04.000

Indignant and.

01:59:04.000 --> 01:59:08.000

And kind of fits. It's it's like it's almost.

01:59:08.000 --> 01:59:11.000

And he does have Angers.

01:59:11.000 --> 01:59:12.000

You know.

01:59:12.000 --> 01:59:13.000

Yeah, yeah.

01:59:13.000 --> 01:59:16.000

But and some of the guilt

01:59:16.000 --> 01:59:20.000

Seems a little over the top, you know, unfounded.

01:59:20.000 --> 01:59:22.000

I don't know

01:59:22.000 --> 01:59:25.000

I? I have a bunch of questions from the chat to

01:59:25.000 --> 01:59:39.000

Okay. Great, can I? Can. I point out one thing that I didn't say because I was, I want to know. Also, like, if anyone laughed out loud. I want to know where and when I could. Just I I laughed out loud at the that same. What I just stopped reading.

01:59:39.000 --> 01:59:46.000

He offered to send me through the post a work of fiction by Paul Deck, entitled The Girl with the 3 Pairs of Stays like.

01:59:46.000 --> 01:59:52.000

You know the use of Paul the Cox, the author from it from an earlier chapters, just.

01:59:52.000 --> 01:59:55.000

And this chapter is full of those kinds of.

01:59:55.000 --> 01:59:58.000

Is priceless moments.

01:59:58.000 --> 02:00:05.000

And remember he was buying that book for Molly. You know he wasn't gonna send it to somebody else. But this is all like this spinning.

02:00:05.000 --> 02:00:08.000

You know even the good things he does.

02:00:08.000 --> 02:00:10.000

He's spinning them negatively.

02:00:10.000 --> 02:00:17.000

You know which we do, don't we?

02:00:17.000 --> 02:00:21.000

Yeah, and I just noticed the author's name, too.

02:00:21.000 --> 02:00:24.000

The pack.

02:00:24.000 --> 02:00:31.000

David asked, has the cycle psychoanalyst studied and commented the nighttown section.

02:00:31.000 --> 02:00:32.000

That we know of.

02:00:32.000 --> 02:00:34.000

Of any psychoanal.

02:00:34.000 --> 02:00:36.000

I don't know.

02:00:36.000 --> 02:00:40.000

Absolutely. I mean, there's a lot of.

02:00:40.000 --> 02:00:43.000

Forwarding interpretation of this chapter, as I said, and you know.

02:00:43.000 --> 02:00:46.000

And again rightfully. So, you know this is.

02:00:46.000 --> 02:00:48.000

The subconscious, talking.

02:00:48.000 --> 02:00:50.000

Right.

02:00:50.000 --> 02:00:54.000

And Thomas asked, you know the 1st part of the chapter.

02:00:54.000 --> 02:00:57.000

Is bloom dreaming. He missed his stop.

02:00:57.000 --> 02:00:59.000

So is he sleeping.

02:00:59.000 --> 02:01:05.000

Has that been something that's been put forth as an idea.

02:01:05.000 --> 02:01:12.000

I'm not sure specifically, but it would seem that this whole chapter could be described in that way, too, and.

02:01:12.000 --> 02:01:14.000

As we talked about. There are moments.

02:01:14.000 --> 02:01:19.000

That are, that are that are moving this story forward in real time.

02:01:19.000 --> 02:01:25.000

So, you know it seems to be that he seems to be just playing with consciousness, and that you know.

02:01:25.000 --> 02:01:31.000

But he's usually when we're in the pros. We usually get those grounding moments.

02:01:31.000 --> 02:01:34.000

You know where we know where he is and what corner he's at.

02:01:34.000 --> 02:01:42.000

And I pointed out one where he's looking in the hairdresser, in the, in the, in the italicized section. But there is a tether is is broken here.

02:01:42.000 --> 02:01:44.000

And so the time, space.

02:01:44.000 --> 02:01:52.000

And he arrives at at the brothel, and then it's just goes somewhere else, and then all in in. And then there's times where it does come back.

02:01:52.000 --> 02:01:58.000

And Zoe's like talking normally as a prostitute might in that situation.

02:01:58.000 --> 02:02:06.000

And then Shelby, to continue that idea, said, okay, so as to whether this is quote happening or not, happening.

02:02:06.000 --> 02:02:09.000

What do we think about this question for any piece of fiction.

02:02:09.000 --> 02:02:15.000

I think Joyce is playing a very funny trick on us, or fiction writers met a fictional trick, eg.

02:02:15.000 --> 02:02:30.000

By asking us to think of this as a play. It is happening in the sense that these are supposed to be imagined as actual actors who are actually present on the stage. And I guess when it comes to things like camels and the dead father, why not.

02:02:30.000 --> 02:02:35.000

It's all words on a page. There's no bloom per se.

02:02:35.000 --> 02:02:42.000

Like reality, bends and expands. Here within the fictional world.

02:02:42.000 --> 02:02:43.000

Beautifully, said Shelby.

02:02:43.000 --> 02:02:44.000

Or the text access.

02:02:44.000 --> 02:02:45.000

What's that?

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

Or to imagine that it bends and expands.

02:02:48.000 --> 02:02:51.000

We're sitting for hours at a time reading words on a page.

02:02:51.000 --> 02:02:54.000

Hallucin.

02:02:54.000 --> 02:03:00.000

And this is self, consciously like this is the, you know. And this idea of the.

02:03:00.000 --> 02:03:09.000

Of the book hallucinating, or the book talking to itself, or the book. Having read the book, I mean all these ways that people have put this, you know. Or again, really.

02:03:09.000 --> 02:03:12.000

Wonderfully expressed.

02:03:12.000 --> 02:03:16.000

And and you know there's no guidebook.

02:03:16.000 --> 02:03:19.000

To how to interpret this, and there's no

02:03:19.000 --> 02:03:21.000

There's no one way to see it either.

02:03:21.000 --> 02:03:28.000

You know. But as I think, I think that Shelby's putting it right is, this idea is like we are now reading a book.

02:03:28.000 --> 02:03:32.000

We get it. And we we're, you know, taking.

02:03:32.000 --> 02:03:38.000

There, there's Virag, the grandfather.

02:03:38.000 --> 02:03:39.000

Right.

02:03:39.000 --> 02:03:41.000

There's Shakespeare talking. Why not? As as you know, and I'm sure that's what Joyce said to himself.

02:03:41.000 --> 02:03:43.000

Why not?

02:03:43.000 --> 02:03:46.000

He didn't have editors, but he didn't have friends. He talked to.

02:03:46.000 --> 02:03:48.000

We have all the records of that.

02:03:48.000 --> 02:03:58.000

And so there is, you know, he does sort of explain what he's trying to do. And and there's records of this, and we'll we'll.

02:03:58.000 --> 02:04:05.000

But I again, I don't like to lean on that too much, because I think it's more, much more enjoyable to read it for ourselves.

02:04:05.000 --> 02:04:09.000

But I'll I'll I'll see what he said about it, and get back.

02:04:09.000 --> 02:04:14.000

Other thoughts, Katherine, I saw another hand earlier, too. I may have missed it.

02:04:14.000 --> 02:04:15.000

Oh, yeah. Kimball. Here.

02:04:15.000 --> 02:04:17.000

Yes. Kimball, go ahead.

02:04:17.000 --> 02:04:24.000

Yeah, like, I really thought this chapter was funny, too, and the way I got through it, it appeared to me it was like.

02:04:24.000 --> 02:04:27.000

I don't know Alison Wonderland on steroids or or.

02:04:27.000 --> 02:04:28.000

Yeah, yeah.

02:04:28.000 --> 02:04:36.000

Or ketamine, but it was just it was just absurd, irrational, just kind of like that.

02:04:36.000 --> 02:04:40.000

And I don't know. I tried not to do the young thing, but.

02:04:40.000 --> 02:04:45.000

When Zoe slips her hands into the trouser and pulls out the potato.

02:04:45.000 --> 02:04:51.000

I just thought, here's something is so precious to him that he's been carrying around for decades right.

02:04:51.000 --> 02:04:54.000

And she's doing that. And I thought, Hmm.

02:04:54.000 --> 02:04:59.000

Claire Freud probably would say, Hey, sometimes the potato is just a potato, but.

02:04:59.000 --> 02:05:04.000

It's it's it just seems, you know, that was just the start of it all. But

02:05:04.000 --> 02:05:07.000

I don't know it. It's I just.

02:05:07.000 --> 02:05:12.000

I just wanted you. You've ever heard like he wrote this in the early 19 twenties right.

02:05:12.000 --> 02:05:14.000

Yeah, I mean, through, we.

02:05:14.000 --> 02:05:15.000

Ask, them, okay.

02:05:15.000 --> 02:05:18.000

Yeah. So there was a whole bunch of movements going on. He was in Paris, so there was all kinds of.

02:05:18.000 --> 02:05:22.000

Observe a start and surreal stuff, and.

02:05:22.000 --> 02:05:27.000

I don't know. Even in physics like absurd stuff, like, you know, quantum theories like people are coming out with just.

02:05:27.000 --> 02:05:28.000

I.

02:05:28.000 --> 02:05:30.000

Exploding with all kinds of different.

02:05:30.000 --> 02:05:34.000

Ideas. I wonder if he was just experimenting a little.

02:05:34.000 --> 02:05:35.000

No doubt.

02:05:35.000 --> 02:05:44.000

Bit with that, because he lands it. He lands it in the end and then moves smoothly into the cabins. Cabin scene, I think. But anyway, that's I'm just saying, that's all. Reminded me of his.

02:05:44.000 --> 02:05:50.000

It's just that the absurd nature just kind of like Ellis of Wonderland. That was just my thought, that's all.

02:05:50.000 --> 02:05:53.000

Yeah. But you what you said just there at the end, about.



02:05:53.000 --> 02:05:57.000

Moving into the cabin scene after. It's interest. That's a fascinating thing.

02:05:57.000 --> 02:05:59.000

Like cause. The cabin scene kind of takes us.

02:05:59.000 --> 02:06:02.000

You know. Are we back in time in terms of like.

02:06:02.000 --> 02:06:07.000

How we're, you know, like, okay, I get it. Now. I got 2 characters and.

02:06:07.000 --> 02:06:09.000

The language is a little weird.

02:06:09.000 --> 02:06:15.000

And funny, and making, you know, kind of self consciously, cliché. That's the point of that chapter.

02:06:15.000 --> 02:06:19.000

But but it's totally, you know. It's it's dialing down the experimentation.

02:06:19.000 --> 02:06:24.000

And it's because I think he had to remember I got these characters. I gotta deal with.

02:06:24.000 --> 02:06:27.000

And I do. I have this structure.

02:06:27.000 --> 02:06:35.000

And so I knew I was gonna go crazy here. But now I'm gonna start to like land, the plane in Part 3, and that's what starts to happen.

02:06:35.000 --> 02:06:40.000

But it does it in the joy seat the joyst way, like it's not. It's not expected.

02:06:40.000 --> 02:06:42.000

All 3 of the final chapters.

02:06:42.000 --> 02:06:47.000

I mean, with the exception of the cabman shelter, you could argues maybe a little more mundane, a little more.

02:06:47.000 --> 02:06:55.000

Expected, I suppose, or you know he had to get back into some space where he had to get these characters together.

02:06:55.000 --> 02:06:56.000

Yeah.

02:06:56.000 --> 02:06:58.000

Roughly, more or less. What I love and shelters is not about them.

02:06:58.000 --> 02:07:02.000

It's a really kind of skin. The goat and other people that are around.

02:07:02.000 --> 02:07:05.000

That seems to be just a wonderfully unexpected choice.

02:07:05.000 --> 02:07:08.000

But mundane compared to this.

02:07:08.000 --> 02:07:11.000

Chapter, or arguing one day or more ordinary. However, you.

02:07:11.000 --> 02:07:14.000

Yeah. I wondered how he was gonna try, and he.

02:07:14.000 --> 02:07:19.000

He did land it at the end of the brothel scene and brought it.

02:07:19.000 --> 02:07:20.000

Problem here.

02:07:20.000 --> 02:07:21.000

Yeah. For sure. Yeah. Great.

02:07:21.000 --> 02:07:22.000

And that's all I had to say say on that.

02:07:22.000 --> 02:07:29.000

And and we will talk before we leave. The brothel scene is who's Who gets the final moment in the brothel scene?

02:07:29.000 --> 02:07:32.000

And that's Rudy is back.

02:07:32.000 --> 02:07:34.000

In real, in, you know.

02:07:34.000 --> 02:07:38.000

There it is. It's an and and that is a moving moment.

02:07:38.000 --> 02:07:42.000

Here, so he just knew he had to get an.

02:07:42.000 --> 02:07:44.000

Like centering.

02:07:44.000 --> 02:07:47.000

I think he just. He never left that behind.

02:07:47.000 --> 02:07:50.000

You know, even though even how crazy it gets. Catherine.

02:07:50.000 --> 02:07:54.000

It's so. I was just thinking that.

02:07:54.000 --> 02:07:56.000

He is playing.

02:07:56.000 --> 02:08:06.000

With the whole idea of how do you of language? Okay. What he's really saying is, I can do anything because language writing is a construction.

02:08:06.000 --> 02:08:12.000

So I'm going to have fun. So while he's doing all these things.

02:08:12.000 --> 02:08:15.000

He's also sort of just challenging us.

02:08:15.000 --> 02:08:20.000

All the time about what you can and can't do. Just the written word on the page.

02:08:20.000 --> 02:08:36.000

So nothing sort of bothers me, even when it's hard to read, because he's really he's always sort of pushing the envelope, but also very self. Consciously, I feel saying, Hmm, I'm gonna see if this works. What can I do to really.

02:08:36.000 --> 02:08:42.000

Change, not just change language, but but what does it do? It's sort of like a sculptor.

02:08:42.000 --> 02:08:52.000

With with a piece of clay. What can I do with this to make it?

02:08:52.000 --> 02:08:54.000

That's how I take it. Sort of.

02:08:54.000 --> 02:08:57.000

Yeah. And I I mean very well, said.

02:08:57.000 --> 02:08:59.000

But again, like you know, and there's.

02:08:59.000 --> 02:09:03.000

When you're writing fiction, or when you're creating any art. Sometimes.

02:09:03.000 --> 02:09:07.000

The impulse to blow it up may really blow it up.

02:09:07.000 --> 02:09:11.000

You know what I mean. So I just think there's a danger in what he does here.

02:09:11.000 --> 02:09:13.000

And and not always successful.

02:09:13.000 --> 02:09:19.000

To my mind, but that's makes it. That's what makes it great to me is the lack of success in it.

02:09:19.000 --> 02:09:25.000

Is that when this chapter says to bug me, I'm thinking like even you know, even Joyce takes as I have to ball once in a while.

02:09:25.000 --> 02:09:28.000

You know it's not such a genius.

02:09:28.000 --> 02:09:33.000

All the time.

02:09:33.000 --> 02:09:36.000

And then I want to get specific in this chapter.

02:09:36.000 --> 02:09:39.000

I'm almost Ocd that way.

02:09:39.000 --> 02:09:41.000

We're getting too far away from the text. Everybody.

02:09:41.000 --> 02:09:42.000

Rosette.

02:09:42.000 --> 02:09:50.000

I just wanted to say quickly that I admire this, even when I don't always get it, because it's so efficient.

02:09:50.000 --> 02:09:58.000

It's hallucinatory. It's burlesque and vaudeville, which would have been the theater much of the theater at the time, and it's a real.

02:09:58.000 --> 02:10:01.000

Counterpoint to the seriousness of.

02:10:01.000 --> 02:10:08.000

Bloom going after Steven and trying to connect the father and son thing, and I was trying to think of where else might this have taken place? It.

02:10:08.000 --> 02:10:15.000

I couldn't think of a better place, and if it had been a straight, long scene it would have been very boring.

02:10:15.000 --> 02:10:18.000

But this gets a whole lot of stuff done.

02:10:18.000 --> 02:10:20.000

And it does it imaginatively.

02:10:20.000 --> 02:10:24.000

And it does it quickly. It's fewer than 200 pages.

02:10:24.000 --> 02:10:34.000

And you get, you know, Bloom's expiation, and his trial, and the guilt and the whole thing. And it's all done very efficiently. That's what I admire about it.

02:10:34.000 --> 02:10:37.000

Even though there was a bunch of it that went over my head.

02:10:37.000 --> 02:10:39.000

Great. Thank you, Rosen.

02:10:39.000 --> 02:10:47.000

And and I just want to point out force that's really well put and and totally agree.

02:10:47.000 --> 02:11:03.000

The crier whereas bloom of no fixed abode is a well known dynamite forger, bigamist bought and cuckold and public nuisance to the citizens of Dublin. And where is it? This commission of Aze, the most honorable, etc, since that's part of the the.

02:11:03.000 --> 02:11:10.000

I can't get. I can't get enough of the trial. I'll do trial. And there's this moment and page 472.

02:11:10.000 --> 02:11:14.000

Where you know that he was trying to get money. His money back from Heinz right.

02:11:14.000 --> 02:11:17.000

Those 3 shillings that Heinz borrowed from them.

02:11:17.000 --> 02:11:34.000

At the in the newspapers scene. He's like, Hey, the cashier is still here. She's about to go to lunch, but if you hurry you can go get your money because he's a journalist and he's getting paid. But the cashier. And so, yeah, thanks.

02:11:34.000 --> 02:11:39.000

Never gives them money, but on page 4 he says, Hi! It's may I speak to you? You know me.

02:11:39.000 --> 02:11:48.000

That 3 shillings you can keep it, and if you want some more I'll give you some more. It's like he's even feels a little guilty that he wants the money back.

02:11:48.000 --> 02:11:50.000

You know. Tiny thing.

02:11:50.000 --> 02:11:55.000

4, 73. John O'connell comes back. The caretaker.

02:11:55.000 --> 02:12:06.000

The incredible scene in the in the at the end of the funeral, where the caretaker is, is walking among the graves where he lives, and he imagine what it's like to get a wife.

02:12:06.000 --> 02:12:09.000

To come, live with him in the graveyard.

02:12:09.000 --> 02:12:12.000

So many things. Patty comes back.

02:12:12.000 --> 02:12:15.000

He's already done the paddy thing, so you might say.

02:12:15.000 --> 02:12:17.000

You know Mr. Joyce.

02:12:17.000 --> 02:12:22.000

We already had that. Yeah, that great Patty moment, actually one of my favorite.

02:12:22.000 --> 02:12:25.000

Patty comes back. I don't know.

02:12:25.000 --> 02:12:31.000

okay, moving on, cause I've had so many, and I've got to share a few.

02:12:31.000 --> 02:12:34.000

Page 4.

02:12:34.000 --> 02:12:36.000

83.

02:12:36.000 --> 02:12:39.000

You watch the video I sent.

02:12:39.000 --> 02:12:43.000

About

02:12:43.000 --> 02:12:47.000

Angelica Houston's documentary is pretty good kind of.

02:12:47.000 --> 02:12:55.000

Talking heady, but column toward Bean says something to the effect of.

02:12:55.000 --> 02:12:57.000

Arnell was the only person.

02:12:57.000 --> 02:13:03.000

That Joyce didn't make fun of. I thought that was just a beautifully apt observation.

02:13:03.000 --> 02:13:11.000

Until this week when I reread this chapter. And he absolutely. You're not making fun of Parnell.

02:13:11.000 --> 02:13:14.000

Bloom actually becomes Parnell.

02:13:14.000 --> 02:13:19.000

And he becomes there's anti-blue mites like they were anti-parnellites.

02:13:19.000 --> 02:13:23.000

And he becomes this sort of big figure on page 43.

02:13:23.000 --> 02:13:34.000

My subjects, we hereby nominate our faithful charger couple of Felix here grand busier, and announced that we have this day repuriated our former spouse.

02:13:34.000 --> 02:13:38.000

And have bestowed our royal hand upon the princess, the spender of the knight.

02:13:38.000 --> 02:13:42.000

And then John Howard Parnell.

02:13:42.000 --> 02:13:45.000

The part. L. Says, illustrious bloom.

02:13:45.000 --> 02:13:54.000

Successor to my favorite, my to my famous brother. That's his John Harper, the chess player, the brother, the living Parnell, in the book.

02:13:54.000 --> 02:13:57.000

Sorry I have something in my head.

02:13:57.000 --> 02:14:05.000

Other people want to just throw in stuff because I'm gonna move on to the cabman shelter. But there are so many things I have to say here.

02:14:05.000 --> 02:14:11.000

Because I haven't even gotten really into the door of the brothel. Really right.

02:14:11.000 --> 02:14:15.000

But on page 49 he actually gives a political speech at the bottom.

02:14:15.000 --> 02:14:19.000

I stand for the reform of municipal morals.

02:14:19.000 --> 02:14:21.000

And the plane. 10 commandments.

02:14:21.000 --> 02:14:25.000



New worlds for old union of all Jew, Muslim, and Gentile.

02:14:25.000 --> 02:14:31.000

Look at this line 3 acres in a cow for all children of nature.

02:14:31.000 --> 02:14:33.000

This is American history.

02:14:33.000 --> 02:14:40.000

Salon motorthesis, compulsory manual labor for all parks open to the public day and night.

02:14:40.000 --> 02:14:42.000

This is a problem in Dublin.

02:14:42.000 --> 02:14:44.000

Steven's green closes at night.

02:14:44.000 --> 02:14:47.000

And sometimes even closes during the day.

02:14:47.000 --> 02:14:51.000

And is it American that bothered me? I mean, I think our park should be open.

02:14:51.000 --> 02:14:56.000

So I agree with bloom here. Open the parks, electric disk. What is that?

02:14:56.000 --> 02:15:00.000

Tuberculosis, lunacy, war.

02:15:00.000 --> 02:15:06.000

And Mandacy must now cease.

02:15:06.000 --> 02:15:10.000

No more lunacy, no more war.

02:15:10.000 --> 02:15:17.000

And that's his declaration, anyway, it's hilarious. And then next page 490.

02:15:17.000 --> 02:15:20.000

Loom, says mixed races and mixed marriage.

02:15:20.000 --> 02:15:26.000

Something hasn't come up interesting that he is in favor of that. And Lena says, What about mixed bathing?

02:15:26.000 --> 02:15:34.000

There's a note. I looked up. A note on this apparently mixed bathing was a major controversy at this time in Dublin, so he was.

02:15:34.000 --> 02:15:42.000

Poking at that. So it goes on. And then the veiled Sybil on page 491.

02:15:42.000 --> 02:15:46.000

She says I'm a blue mic, and I glory in it.

02:15:46.000 --> 02:15:51.000

I believe in him in spite of all I'd give my life for him.

02:15:51.000 --> 02:15:53.000

The funniest manner.

02:15:53.000 --> 02:15:55.000

And then the next page. She does.

02:15:55.000 --> 02:15:58.000

I mean. This is, you know, she commits suicide.

02:15:58.000 --> 02:16:02.000

For bloom. So this is a, you know.

02:16:02.000 --> 02:16:04.000

The same stuff here.

02:16:04.000 --> 02:16:22.000

Gloom, starts talking about Malachi as a sexist to give medical testimony on my behalf. Now we know that Bloom doesn't like Mulligan, but even here he's forgiving people their debts. He's even referring to Mulligan as a.

02:16:22.000 --> 02:16:25.000

As as somebody who's my old friend.

02:16:25.000 --> 02:16:27.000

Top of page 493.

02:16:27.000 --> 02:16:39.000

So this is all, even before we've gotten through the door. But I think Peter Clap mentioned Mrs. Thorton, or someone did Mrs. Thorton, who accused him. And now, Mrs. Thorton, I'm 4, 94.

02:16:39.000 --> 02:16:46.000

Embrace me tight, dear, you'll soon get over it tight, dear. It's this

02:16:46.000 --> 02:16:49.000

Oh, actually, she's the Mrs. Thorton is the midwife.

02:16:49.000 --> 02:16:52.000

Anyway, she's not the main. She's not the housekeeper.

02:16:52.000 --> 02:16:55.000

I take that back.

02:16:55.000 --> 02:17:00.000

Any comments on Bloom becoming a woman.

02:17:00.000 --> 02:17:05.000

Happens later in the chapter, but suggested earlier in the chapter.

02:17:05.000 --> 02:17:07.000

It's I don't think we can.

02:17:07.000 --> 02:17:12.000

Talk about this chapter without talk about that, can we, Laura?

02:17:12.000 --> 02:17:15.000

Any thoughts, anybody.

02:17:15.000 --> 02:17:21.000

I skip. I'm skipping ahead a little bit radically, because I was sort of going in order.

02:17:21.000 --> 02:17:25.000

So you could think about that if anybody wants to comment. But I do. Wanna.

02:17:25.000 --> 02:17:32.000

Get him in the door of the brothel, and one of my favorite moments is when the fan talks to him.

02:17:32.000 --> 02:17:35.000

Inanimate, not just talking, not just the soap.

02:17:35.000 --> 02:17:40.000

The soap is a little, I mean, compared to the fan. The soap's got a lot less to say. The fan is the one.

02:17:40.000 --> 02:17:45.000

We have met your mind and his fate on 5, says the Fan.

02:17:45.000 --> 02:17:47.000

And then bloom.

02:17:47.000 --> 02:17:50.000

Exuberant female, enormously.

02:17:50.000 --> 02:17:54.000

Desiderate your domination. I'm exhausted, abandoned.

02:17:54.000 --> 02:17:57.000

And this line. This is such a.

02:17:57.000 --> 02:17:59.000

Buried in the in these.

02:17:59.000 --> 02:18:01.000

In these blocks of text.

02:18:01.000 --> 02:18:03.000

I am exhausted, abandoned.

02:18:03.000 --> 02:18:06.000

No more young.

02:18:06.000 --> 02:18:08.000

Right. I mean, it's just we can't.

02:18:08.000 --> 02:18:11.000

Forget how great a writer this is.

02:18:11.000 --> 02:18:14.000

Even when he's, you know, kind of.

02:18:14.000 --> 02:18:17.000

Having way, too much fun.

02:18:17.000 --> 02:18:20.000

For the story.

02:18:20.000 --> 02:18:23.000

You know, I think this does weigh down the story.

02:18:23.000 --> 02:18:25.000

I mean.

02:18:25.000 --> 02:18:30.000

People accept every you know and think this is great. I'm I'm thrilled.

02:18:30.000 --> 02:18:34.000

But for me, I think you know, I think. Be careful, because you might be.

02:18:34.000 --> 02:18:38.000

Messing with your story. But then, even when he does that.

02:18:38.000 --> 02:18:44.000

You get a line like this. I'm exhausted, abandoned.

02:18:44.000 --> 02:18:50.000

So

02:18:50.000 --> 02:18:56.000

That's just my 1st half of notes on this chapter.

02:18:56.000 --> 02:18:59.000

The fan says, on page 4, 27.

02:18:59.000 --> 02:19:02.000

Just moving back, because I'm looking at our different copy.

02:19:02.000 --> 02:19:09.000

Married, I see, and and says, yes, partly. I have mislaid.

02:19:09.000 --> 02:19:11.000

And the Misses is master.

02:19:11.000 --> 02:19:13.000

Petticoat government.

02:19:13.000 --> 02:19:17.000

Pettico government, says the Fan.

02:19:17.000 --> 02:19:22.000

Pretty great Jacqueline.

02:19:22.000 --> 02:19:28.000

Okay, so just help me with this. The fan is a lover.

02:19:28.000 --> 02:19:32.000

The fan is being held by Bella.

02:19:32.000 --> 02:19:37.000

So it's the fan, it's the it's a talking fan.

02:19:37.000 --> 02:19:39.000

Huh!

02:19:39.000 --> 02:19:41.000

But it's representative of a lever right?

02:19:41.000 --> 02:19:43.000

Or.

02:19:43.000 --> 02:19:45.000

Apparently the fan wants to.

02:19:45.000 --> 02:19:54.000

You know we have met your mind as fate, I mean, you know, if I'm imagining the scene, it's Bella Com, and it's literally a talking fan.

02:19:54.000 --> 02:19:56.000

That was holding it.

02:19:56.000 --> 02:20:02.000

It's insane, what it is.

02:20:02.000 --> 02:20:03.000

Inanimate objects talk in this in this chapter.

02:20:03.000 --> 02:20:10.000

Yeah.

02:20:10.000 --> 02:20:11.000

And following in love.

02:20:11.000 --> 02:20:22.000

Yes, and and literally, everywhere I look, there's things I want to say. I'm gonna shut up after this one. But I love this on page 529.

02:20:22.000 --> 02:20:24.000

Where he.

02:20:24.000 --> 02:20:28.000

Says he wants to be a shoe fitter in man's fields.

02:20:28.000 --> 02:20:30.000

Was my young loves dream.

02:20:30.000 --> 02:20:36.000

Like it's just like again. He never forgets like the names of stores. I mean they you know, the.

02:20:36.000 --> 02:20:43.000

There is grounding, even when the tether is, is totally disregarded. Here.

02:20:43.000 --> 02:20:45.000

There's a certain grounding in.

02:20:45.000 --> 02:20:51.000

In Bloom's existence in this city in this time and place.

02:20:51.000 --> 02:20:53.000

You know it's still there.

02:20:53.000 --> 02:20:57.000

It's still there. So this chapter is full of that.

02:20:57.000 --> 02:21:02.000

And I just imagine it was a hoot to write. It was just a hoot to write.

02:21:02.000 --> 02:21:04.000

You know. You can imagine him just.

02:21:04.000 --> 02:21:08.000

You know, in his, you know he did not wrote under great conditions. He was always.

02:21:08.000 --> 02:21:12.000

You know, having issues at home and and not having space and.

02:21:12.000 --> 02:21:18.000

You know, and sponging off people and all that. But you, you know he worked so damn hard.

02:21:18.000 --> 02:21:22.000

He, what we do know is, he rewrote this chapter a number of times.

02:21:22.000 --> 02:21:27.000

And actually rewrote other sections. In response to having written this chapter.

02:21:27.000 --> 02:21:30.000

So the things that connect.

02:21:30.000 --> 02:21:35.000

Are sometimes him going back and making them connect.

02:21:35.000 --> 02:21:38.000

So you can.

02:21:38.000 --> 02:21:42.000

You know. Do your own research on where and where that take place? Because all that's out there.

02:21:42.000 --> 02:21:45.000

Peter.

02:21:45.000 --> 02:21:48.000

Worth. I think it's worth.

02:21:48.000 --> 02:21:50.000

Remembering that this is the chapter.

02:21:50.000 --> 02:21:53.000

And see her, and ran into swine.

02:21:53.000 --> 02:21:59.000

And there's a lot of references to pigs in here, and at 1 point, I think, on 531.

02:21:59.000 --> 02:22:02.000

Bloom. Who's now a woman?

02:22:02.000 --> 02:22:05.000

Syncs on all fours, sniffing.

02:22:05.000 --> 02:22:07.000

Routing of this fee.

02:22:07.000 --> 02:22:11.000

Bloom has turned to a into a pig.

02:22:11.000 --> 02:22:13.000



Lot of references to pork in this chapter.

02:22:13.000 --> 02:22:17.000

Great point, Peter. And again we I mean just just.

02:22:17.000 --> 02:22:22.000

He. He was very conscious of those connections, and they're they're absolutely there. And so.

02:22:22.000 --> 02:22:34.000

Circe is at least. Odysseus recounts his adventures with Alice, and they're less dragonians, and then describes his landing on these islands, as all happens on on a particular.

02:22:34.000 --> 02:22:36.000

Separate space.

02:22:36.000 --> 02:22:39.000

In the Odyssey, and I think that this is sort of.

02:22:39.000 --> 02:22:43.000

Joyce's take on. Here's that! Here's almost like this is the island.

02:22:43.000 --> 02:22:47.000

And all kinds of shit can happen here, including people being turned into pigs.

02:22:47.000 --> 02:22:50.000

So thank you for.

02:22:50.000 --> 02:22:54.000

Pulling us back to that, you know, because again he was thinking about that. He's writing it.

02:22:54.000 --> 02:23:01.000

So the insanity has. It does have a tether as a tether, and he, as the moat moves forward, the Homeric.

02:23:01.000 --> 02:23:05.000

Connections start to become a little more prominent in his mind as he's working.

02:23:05.000 --> 02:23:07.000

That's and there's no question about that.

02:23:07.000 --> 02:23:14.000

And while I tend to avoid them because they take me away from this text, it's definitely that.

02:23:14.000 --> 02:23:17.000

And it explains a great deal.

02:23:17.000 --> 02:23:21.000

And so, and you can look up all that stuff on your own. It's fascinating.

02:23:21.000 --> 02:23:26.000

And there's so much I want to get to.

02:23:26.000 --> 02:23:34.000

At least. The the image and the vision that.

02:23:34.000 --> 02:23:35.000

Steven has of his mother.

02:23:35.000 --> 02:23:42.000

And that is when Stephen enters this chapter, which is pretty late, right? Into 5. Something.

02:23:42.000 --> 02:23:47.000

And I have it, Mark, because I have been working with 2 different.

02:23:47.000 --> 02:23:50.000

Copies here. But does someone have the moment.

02:23:50.000 --> 02:23:54.000

Where Steven's mother? Oh, here's 5, 79. Sorry.

02:23:54.000 --> 02:23:58.000

Can someone read this?

02:23:58.000 --> 02:24:03.000

From steven on 5, 79.

02:24:03.000 --> 02:24:06.000

I'll be just read the intro to that. The couple's side.

02:24:06.000 --> 02:24:09.000

Stephen Worlds, Italy.

02:24:09.000 --> 02:24:11.000

Room whirls back. It's great.

02:24:11.000 --> 02:24:14.000

Is closed.

02:24:14.000 --> 02:24:22.000

Red rails fly space backwards all around. Sons turn round about, bright midges, dance wall.

02:24:22.000 --> 02:24:25.000

No drunken dancing. I get it.

02:24:25.000 --> 02:24:28.000

He stops dead.

02:24:28.000 --> 02:24:30.000

Can someone read from there.

02:24:30.000 --> 02:24:31.000

I can read.

02:24:31.000 --> 02:24:32.000

Thanks.

02:24:32.000 --> 02:24:40.000

Ho! Stephen's mother, emaciated, stark through the floor, and leopard gray with a wreath of faded orange blossoms.

02:24:40.000 --> 02:24:42.000

And a torn bridal veil.

02:24:42.000 --> 02:24:44.000

Her face worn and noseless.

02:24:44.000 --> 02:24:46.000

Green with grave mold.

02:24:46.000 --> 02:24:49.000

Her hair is scant and length.

02:24:49.000 --> 02:24:53.000

She fixes her bluecard, hollow eye sockets on Stephen.

02:24:53.000 --> 02:24:57.000

And opens her toothless mouth, uttering a silent word.

02:24:57.000 --> 02:25:02.000

Acquire a virgins and confessors, saying noiselessly.

02:25:02.000 --> 02:25:05.000

Require Liliana.

02:25:05.000 --> 02:25:10.000

Which along Tm. Confessor.

02:25:10.000 --> 02:25:14.000

El biantium, te virgin.

02:25:14.000 --> 02:25:20.000

From the top of a tower Buck Mulligan and party colored gestures of pierce and yellow.

02:25:20.000 --> 02:25:23.000

And clowns, cap with curling bell.

02:25:23.000 --> 02:25:25.000

Stan's gaping at her.

02:25:25.000 --> 02:25:29.000

A smoking, buttered split in his hand.

02:25:29.000 --> 02:25:32.000

But she's beastly dead.

02:25:32.000 --> 02:25:36.000

The pity of it. Mulligan meets the afflicted mother.

02:25:36.000 --> 02:25:41.000

He fans his eyes. Mercurial. Malachi.

02:25:41.000 --> 02:25:46.000

The mother, with the subtle smile of death's madness.

02:25:46.000 --> 02:25:49.000

I was once the beautiful May Golding.

02:25:49.000 --> 02:25:53.000

I'm dead. Stephen, horrorstruck.

02:25:53.000 --> 02:25:57.000

Lamar, who are you? What Boogeyman's trick is this.

02:25:57.000 --> 02:26:00.000

Buckmall again shaking his curling capill.

02:26:00.000 --> 02:26:07.000

The mockery of Itch killed her dog's body. Bitch body. She kicked the bucket.

02:26:07.000 --> 02:26:11.000

Tiers of molten butterfalls from his eyes into the scone.

02:26:11.000 --> 02:26:13.000

Power, Great Mother.

02:26:13.000 --> 02:26:17.000

At the Onopa.

02:26:17.000 --> 02:26:23.000

The mother comes near breathing upon him softly, her breath of wetted ashes.

02:26:23.000 --> 02:26:25.000

All must go through it. Stephen.

02:26:25.000 --> 02:26:27.000

More women than men in the world.

02:26:27.000 --> 02:26:30.000

You too. Time will come.

02:26:30.000 --> 02:26:34.000

Stephen, choking with fright, remorse, and horror.

02:26:34.000 --> 02:26:36.000

They said, I killed you, mother.

02:26:36.000 --> 02:26:38.000

He offended your memory.

02:26:38.000 --> 02:26:42.000

Cancer, did it? Not I, destiny.

02:26:42.000 --> 02:26:44.000

The mother a green rill of bile.

02:26:44.000 --> 02:26:46.000

Trickling from a side of her mouth.

02:26:46.000 --> 02:26:49.000

You saying that song to me.

02:26:49.000 --> 02:26:51.000

Love's bitter mystery.

02:26:51.000 --> 02:26:56.000

Stephen eagerly. Tell me the word, mother, if you know now.

02:26:56.000 --> 02:26:58.000

The Word known to all men.

02:26:58.000 --> 02:27:05.000

The mother who saved you the night you jumped into the train at Dalkey with Patty Lee.

02:27:05.000 --> 02:27:09.000

Who had pity for you when you were sad among the strangers.

02:27:09.000 --> 02:27:11.000

Prayer is all powerful.

02:27:11.000 --> 02:27:14.000

Prayer for the suffering souls in the urine manual.

02:27:14.000 --> 02:27:16.000

And 40 days, indulgence.

02:27:16.000 --> 02:27:19.000

Repent, Stephen.

02:27:19.000 --> 02:27:22.000

Steven the Ghoul hyena.

02:27:22.000 --> 02:27:26.000

Mother, I pray for you in my other world.

02:27:26.000 --> 02:27:30.000

Gipilli to make you that boiled rice every night after your brain work.

02:27:30.000 --> 02:27:34.000

Years and years I loved you. Oh, my son, my 1st born.

02:27:34.000 --> 02:27:36.000

When you lay in my room.

02:27:36.000 --> 02:27:41.000

Zoe, fanning yourself with a great fan. I'm melting.

02:27:41.000 --> 02:27:44.000

Glory points to Stephen. Look.

02:27:44.000 --> 02:27:46.000

He's white.

02:27:46.000 --> 02:27:48.000

Blue goes to the window to open it more.

02:27:48.000 --> 02:27:51.000

Giddy. The mother was smoldering, eyes.

02:27:51.000 --> 02:27:55.000

Repent! Oh, the fire of hell!

02:27:55.000 --> 02:28:01.000

Stephen, panting, the corpse, raw head, and bloody bones.

02:28:01.000 --> 02:28:03.000

The mother, her face drawing near and.

02:28:03.000 --> 02:28:06.000

Sending out an ashen breath.

02:28:06.000 --> 02:28:08.000

Beware!

02:28:08.000 --> 02:28:14.000

She raises her blackened, withered right on slowly towards Stephen's breast. With outstretched fingers.

02:28:14.000 --> 02:28:17.000

Beware! God's.

02:28:17.000 --> 02:28:20.000

A green crab with malignant red eyes.

02:28:20.000 --> 02:28:23.000

Deep. It's grinning claws in Stephen's heart.

02:28:23.000 --> 02:28:25.000

Steven strangle with rage.

02:28:25.000 --> 02:28:30.000

This features grow drawn and gray, and old.

02:28:30.000 --> 02:28:32.000

Room at the window. What.

02:28:32.000 --> 02:28:35.000

Steven, no.

02:28:35.000 --> 02:28:40.000

For example, the intellectual imagination. With me all or not at all.

02:28:40.000 --> 02:28:42.000

Non surveyym.

02:28:42.000 --> 02:28:46.000

Glory, give them some cold water.

02:28:46.000 --> 02:28:49.000

Wait! She rushes out.

02:28:49.000 --> 02:28:52.000

The mother rings her hand slowly, desperately.

02:28:52.000 --> 02:28:56.000

O Sacred Heart of Jesus! Have mercy on him!

02:28:56.000 --> 02:29:00.000

Save him from Hello, Divine Sacred Heart!

02:29:00.000 --> 02:29:05.000

Stephen. No, no, break my spirit, all of you, if you can. I'll bring you all to heal.

02:29:05.000 --> 02:29:08.000

The mother in agony of her death.

02:29:08.000 --> 02:29:17.000

Have mercy on Steven, Lord, for my sake! Inexpressible was my anguish when expiring with love, grief, and agony on Mount Calvary.

02:29:17.000 --> 02:29:20.000

Steven, nothing.



02:29:20.000 --> 02:29:25.000

He lifts his ash high with both hands and smashes the chandelier.

02:29:25.000 --> 02:29:29.000

Times livid, final flame leaps, and in following darkness.

02:29:29.000 --> 02:29:35.000

Room of all space, shuttered glass and toppling masonry.

02:29:35.000 --> 02:29:44.000

That's great, Rachel. Thank you so much. Really great. I think it was a highlight of the of the whole time. Because, you know, you.

02:29:44.000 --> 02:29:47.000

And and that's the way to hear this check right? Best way to do it.

02:29:47.000 --> 02:29:51.000

And I know who's got questions about this.

02:29:51.000 --> 02:29:57.000

It's all there. So he sees this deadline, and I was that was wonderful.

02:29:57.000 --> 02:30:02.000

Thoughts.

02:30:02.000 --> 02:30:05.000

With the exception of the final moment of.

02:30:05.000 --> 02:30:08.000

Balloons, seeing is Rudy. I think we can.

02:30:08.000 --> 02:30:13.000

Gone from this, but I do think this is worth pausing if anybody.

02:30:13.000 --> 02:30:15.000

Has anything to say about it.

02:30:15.000 --> 02:30:21.000

Famous line. Tell me the word, mother, if you know now the word known to all man.

02:30:21.000 --> 02:30:26.000

Apparently the that Gabler edition that I tend to disparage.

02:30:26.000 --> 02:30:29.000

It has the the word known.

02:30:29.000 --> 02:30:33.000

In there, but for me I'll take the next line.

02:30:33.000 --> 02:30:38.000

Who saved you the night you jumped in the train at Dalkey with Patty Lee. I don't care about the word. No man. I want to know what that.

02:30:38.000 --> 02:30:42.000

Who had pity for you when you were sad. I'm the strangers.

02:30:42.000 --> 02:30:44.000

I think that is just remarkable.

02:30:44.000 --> 02:30:46.000

So.

02:30:46.000 --> 02:30:49.000

Check the gambler for that that word.

02:30:49.000 --> 02:30:52.000

Fred real quick, and then we're gonna move on to Rudy.

02:30:52.000 --> 02:30:56.000

The I in in my early youth I did a lot of Lsd.

02:30:56.000 --> 02:30:59.000

And this is so.

02:30:59.000 --> 02:31:04.000

Spot on. Like some of the Lsd. Experiences I had.

02:31:04.000 --> 02:31:08.000

You know you just you just don't really understand.

02:31:08.000 --> 02:31:11.000

How much you can believe this stuff.

02:31:11.000 --> 02:31:18.000

Unless you're under that kind of substance, and if you're not under that substance, it probably sounds like gibberish.

02:31:18.000 --> 02:31:21.000

I don't know to me, you know.

02:31:21.000 --> 02:31:24.000

The the the.

02:31:24.000 --> 02:31:27.000

When Rachel read this line about, you know the.

02:31:27.000 --> 02:31:34.000

Stage direction or the description. On page 5, 81. A green reel of bile trickling from a cyber mouth.

02:31:34.000 --> 02:31:37.000

And you know we've seen that before we saw that bull.

02:31:37.000 --> 02:31:42.000

The bull. In the 1st chapter.

02:31:42.000 --> 02:31:45.000

Or the 3rd chapter, when he thinks this.

02:31:45.000 --> 02:31:47.000

So. And I'd also just say that.

02:31:47.000 --> 02:31:50.000

Bloom is not on any substance.

02:31:50.000 --> 02:31:55.000

Not, you know you had a Burgundy at lunchtime.

02:31:55.000 --> 02:31:59.000

That was it? Right? So it's just kind of an interesting but Steven is drunk.

02:31:59.000 --> 02:32:02.000

You know, that's that's definitely part of it. But.

02:32:02.000 --> 02:32:03.000

This seems pretty pretty.

02:32:03.000 --> 02:32:06.000

And Lsd. Creates a schizophrenic experience.

02:32:06.000 --> 02:32:08.000

Yeah, for sure. I mean, you know, absolutely.

02:32:08.000 --> 02:32:14.000

It's a normal experience for many people.

02:32:14.000 --> 02:32:18.000

Definitely experiencing, something.

02:32:18.000 --> 02:32:21.000

Right, so.

02:32:21.000 --> 02:32:24.000

I was once the beautiful May golden.

02:32:24.000 --> 02:32:27.000

Name.

02:32:27.000 --> 02:32:35.000

It's worth the chapter to make it to that.

02:32:35.000 --> 02:32:37.000

But there's more it does not stop.

02:32:37.000 --> 02:32:42.000

It does not stop, it does that. It could have ended up.

02:32:42.000 --> 02:32:46.000

But no, there's more

02:32:46.000 --> 02:32:52.000

Booms back in it, and Dublin's burning on page 5, 98.

02:32:52.000 --> 02:32:57.000

Then it does actually move back into plot.

02:32:57.000 --> 02:33:02.000

Steven offends the memory, offends the the red coats.

02:33:02.000 --> 02:33:05.000

And their love for the king.

02:33:05.000 --> 02:33:10.000

And they're like you install my fucking king. I'll fucking kill you.

02:33:10.000 --> 02:33:12.000

Which I'm paraphrasing. But that's basically all right.

02:33:12.000 --> 02:33:17.000

Page 600. I'll do him in, so help me fucking Christ.

02:33:17.000 --> 02:33:22.000

I'll ring the bastard fuckers bleeding blasted windpipe.

02:33:22.000 --> 02:33:25.000

So

02:33:25.000 --> 02:33:27.000

Anyway. And then what happens?

02:33:27.000 --> 02:33:30.000

Yellow.

02:33:30.000 --> 02:33:36.000

Basically, what happens is the that old story that bloom kind of helps him out.

02:33:36.000 --> 02:33:41.000

Of this situation, after he is knocked down by.

02:33:41.000 --> 02:33:44.000

I think it's a private car.

02:33:44.000 --> 02:33:48.000

Apparently was a enemy of Joyce's.

02:33:48.000 --> 02:33:51.000

He had a lawsuit. Some guy named Carr.

02:33:51.000 --> 02:33:53.000

He liked to put those people in.

02:33:53.000 --> 02:33:59.000

But who shows up, and this is not in the real. You know the story of the of Mr. Hunter.

02:33:59.000 --> 02:34:01.000

And I I love that this.

02:34:01.000 --> 02:34:05.000

Like. Let's say that Mr. Hunter story is actually true.

02:34:05.000 --> 02:34:10.000

That Mr. Hunter did save him that night, and that this book is an elaborate Thank you.

02:34:10.000 --> 02:34:13.000

To Mr. Hunter. I kind of love that idea.

02:34:13.000 --> 02:34:15.000

In the book itself.

02:34:15.000 --> 02:34:19.000

It's not just Mr. Hunter.

02:34:19.000 --> 02:34:27.000

It's the undertaker or the sub undertaker, Corey Keller, who comes around and has to really help and get them out of this jam.

02:34:27.000 --> 02:34:33.000

So it's even better, you know, and he doesn't even get like bloom doesn't even get to be the hero.

02:34:33.000 --> 02:34:37.000

To save him. It's quite a Keller that really gets him out of this mess.

02:34:37.000 --> 02:34:46.000

And he's like, Oh, look! You know I I that's all right. I know him. One of this is page 6 0 4, 1 a bit on the races. Gold Cup. Throw away.

02:34:46.000 --> 02:34:49.000

Is that stupid throwaway joke here.

02:34:49.000 --> 02:34:55.000

And he's like, I know, this guy. Yeah, he just won a lot of money on the races. It's okay. I got this. Don't worry.

02:34:55.000 --> 02:35:03.000

And then Courtney Keller says we're often as bad as our. We're often we're often as bad ourselves, like we were. We were. We were kids once, officer.

02:35:03.000 --> 02:35:11.000

You know. Soldier say, you know, like they're just being kids are being. So let them off the hook. Boys will be boys right.

02:35:11.000 --> 02:35:14.000

And so then the chapter.

02:35:14.000 --> 02:35:21.000

Eventually comes to an end. But if someone could read the final on 6 0. 9.

02:35:21.000 --> 02:35:23.000

Where?

02:35:23.000 --> 02:35:25.000

Steven is.

02:35:25.000 --> 02:35:29.000

Groaning and waking up after being hit. He's talking about the Black panther.

02:35:29.000 --> 02:35:34.000

He then talks about somebody named Ferguson, which is actually quoting.

02:35:34.000 --> 02:35:43.000

The line from Yates, but Bloom misunderstands him, and thinks that he's in love with a girl named Ferguson. But, more importantly.

02:35:43.000 --> 02:35:51.000

Is the image that similarly, in a way, it's a parallel, is that? Is that Rudy.

02:35:51.000 --> 02:35:54.000

Entries the scene. It's not grotesque.

02:35:54.000 --> 02:35:57.000

Like

02:35:57.000 --> 02:36:00.000

Stephen's mother.

02:36:00.000 --> 02:36:02.000

Someone read that.

02:36:02.000 --> 02:36:06.000

I will, from where.

02:36:06.000 --> 02:36:10.000

Bloom on page 6, 0, 9.

02:36:10.000 --> 02:36:11.000

So face reminds me of.

02:36:11.000 --> 02:36:13.000

Okay.

02:36:13.000 --> 02:36:17.000

Communes with the night face reminds me of his poor mother.

02:36:17.000 --> 02:36:22.000

In the shady wood, the deep white breast.

02:36:22.000 --> 02:36:24.000

Ferguson. I think I caught.

02:36:24.000 --> 02:36:26.000

A girl, some girl.

02:36:26.000 --> 02:36:28.000

Best thing could happen to him.

02:36:28.000 --> 02:36:36.000

He murmures that I will always hail, ever conceal, never reveal any part of.

02:36:36.000 --> 02:36:39.000

Order, arts! He murmurs.

02:36:39.000 --> 02:36:41.000

In the rough sands of the sea.

02:36:41.000 --> 02:36:44.000

A cable toes length from the shore.

02:36:44.000 --> 02:36:47.000

Or the tied ebs and flows.

02:36:47.000 --> 02:36:54.000

Silent, thoughtful, alert. He stands on guard, his fingers at his lips in the attitude of secret Master.

02:36:54.000 --> 02:36:58.000

Against the dark wall, a figure appears slowly.

02:36:58.000 --> 02:37:01.000

A fairy boy of 11, a changeling.

02:37:01.000 --> 02:37:05.000



Kidnapped, dressed in an suit with glasses.

02:37:05.000 --> 02:37:07.000

And a little bronze helmet.

02:37:07.000 --> 02:37:09.000

Holding a book in his hand.

02:37:09.000 --> 02:37:13.000

He reads from right to left, inaudibly.

02:37:13.000 --> 02:37:15.000

Kissing the page.

02:37:15.000 --> 02:37:18.000

Wouldn't want to. Struck calls inably.

02:37:18.000 --> 02:37:20.000

Rudy.

02:37:20.000 --> 02:37:26.000

Rudy gives us unseen to Bloom's eyes, and goes on reading, kissing.

02:37:26.000 --> 02:37:33.000

He has a delicate move face on his suit. He has diamond and ruby buttons.

02:37:33.000 --> 02:37:37.000

In his free left hand he holds a slim ivory cane.

02:37:37.000 --> 02:37:39.000

With a violet.

02:37:39.000 --> 02:37:46.000

A white lampkin peeps out of his waistcoat.

02:37:46.000 --> 02:37:49.000

Thank you, Susan, and then, bam, it's over.

02:37:49.000 --> 02:37:52.000

Right, and he still got the touch.

02:37:52.000 --> 02:37:55.000

He's not. He doesn't mess with this.

02:37:55.000 --> 02:37:58.000

A white lamp and peeps out of his waistcoats pocket.

02:37:58.000 --> 02:38:01.000

Like that's such a quiet.

02:38:01.000 --> 02:38:03.000

You know, silent.

02:38:03.000 --> 02:38:06.000

Ending to a chapter that was so raucous and.

02:38:06.000 --> 02:38:10.000

You know. Kind of hard to.

02:38:10.000 --> 02:38:13.000

So you know it's.

02:38:13.000 --> 02:38:17.000

And I made the argument that he's like he's back on message.

02:38:17.000 --> 02:38:22.000

Right. Knows where he's going.

02:38:22.000 --> 02:38:25.000

And if true to blooms.

02:38:25.000 --> 02:38:28.000

Normal reaction to a rud.

02:38:28.000 --> 02:38:31.000

Thought, or in this case a rudy image.

02:38:31.000 --> 02:38:34.000

What does he turn to.

02:38:34.000 --> 02:38:36.000

Talk about that earlier.

02:38:36.000 --> 02:38:40.000

Any thoughts on this, and I know I'm run. I'm overtime again.

02:38:40.000 --> 02:38:45.000

Well, I'm at the normal time. It's not overtime, right? This is normal time.

02:38:45.000 --> 02:38:48.000

9 30. Laura, how's that?

02:38:48.000 --> 02:38:51.000

Roger.

02:38:51.000 --> 02:38:55.000

It's so interesting, cause we've been.

02:38:55.000 --> 02:38:59.000

Hoping for, or certainly he has.

02:38:59.000 --> 02:39:02.000

Poked for the return of his son.

02:39:02.000 --> 02:39:06.000

But his son comes in in glass, ivory.

02:39:06.000 --> 02:39:10.000

Bronze is a figurine.

02:39:10.000 --> 02:39:13.000

It's not in any way real.

02:39:13.000 --> 02:39:17.000

And he says it's not there was my boy. I mean the fact that he looks at him.

02:39:17.000 --> 02:39:20.000

It's just so, it's so.

02:39:20.000 --> 02:39:25.000

On the shelf.

02:39:25.000 --> 02:39:28.000

Great point, Roger. Thank you.

02:39:28.000 --> 02:39:30.000

Yeah.

02:39:30.000 --> 02:39:31.000

Where? Where have you ever heard of the idea of glass shoes before?

02:39:31.000 --> 02:39:37.000

It's so.

02:39:37.000 --> 02:39:40.000

Fairy Tales, Cinderella.

02:39:40.000 --> 02:39:41.000

Yeah.

02:39:41.000 --> 02:39:46.000

Right, I mean, where? Where else are there glasses?

02:39:46.000 --> 02:39:49.000

He's also reading from right to left.

02:39:49.000 --> 02:39:54.000

Alright. So you know Rudy is also a Jew.

02:39:54.000 --> 02:39:59.000

It's subtle, but it's certainly there.

02:39:59.000 --> 02:40:05.000

Kissing the page, and also not, you know. It's kind of heartbreaking, even whatever mg, is, whatever you know.

02:40:05.000 --> 02:40:08.000

He doesn't, doesn't acknowledge.

02:40:08.000 --> 02:40:10.000

The shout.

02:40:10.000 --> 02:40:14.000

Right, I mean boot.

02:40:14.000 --> 02:40:17.000

You know. Steven's mother talked back.

02:40:17.000 --> 02:40:20.000

So Joyce was capable.

02:40:20.000 --> 02:40:23.000

Of having the apparitions.

02:40:23.000 --> 02:40:25.000

Speak, and he chooses.

02:40:25.000 --> 02:40:29.000

Have this kid go on reading.

02:40:29.000 --> 02:40:32.000

It's just such a, you know.

02:40:32.000 --> 02:40:36.000

For all the noise. Right is that he just he.

02:40:36.000 --> 02:40:39.000

The choice here. It strikes me as being just.

02:40:39.000 --> 02:40:46.000

So beautifully executed.

02:40:46.000 --> 02:40:52.000

Any other thoughts about this chapter, even though you probably haven't many, many.

02:40:52.000 --> 02:40:56.000

I wanted to just double back and.

02:40:56.000 --> 02:41:02.000

Say a little bit about just how I see the 2 halves of the book, and then I can. I make one or 2 comments about.

02:41:02.000 --> 02:41:06.000

Cabin shelter. We'll do cab, man, shelter.

02:41:06.000 --> 02:41:08.000

You know in in basically.

02:41:08.000 --> 02:41:11.000

We can just call it. I'll call it Ithaca.

02:41:11.000 --> 02:41:13.000

Ithaca is the next chapter.

02:41:13.000 --> 02:41:15.000

After the cabman's shelter.

02:41:15.000 --> 02:41:19.000

And Ithaca. What does that mean? It means finally.

02:41:19.000 --> 02:41:22.000

And goes home.

02:41:22.000 --> 02:41:31.000

On that point. There's a famous I don't know famous, but it's a there's a letter that he wrote to his brother Stanislaus.

02:41:31.000 --> 02:41:35.000

Trying to figure out how you would get in Ecles Street.

02:41:35.000 --> 02:41:39.000

Without a key. So you'll see that actually happening.

02:41:39.000 --> 02:41:46.000

Jumps over the thing. He had to work that out. It was not easy for him to figure out how to do this.

02:41:46.000 --> 02:41:50.000

To get back into the house because he doesn't wanna wake up.

02:41:50.000 --> 02:41:54.000

Of course Molly does wake up.

02:41:54.000 --> 02:41:56.000

But we'll save that for later.

02:41:56.000 --> 02:42:03.000

I just did real briefly, just in terms of just the way that the book is divided. I mean, I think it does arguably kind of.

02:42:03.000 --> 02:42:05.000

March! Forward!

02:42:05.000 --> 02:42:09.000

Fairly, you know, fairly.

02:42:09.000 --> 02:42:19.000

You know, and then a certain point after it'll be after rocks. When we get to that music chapter. He starts to, you know, have more, much more radical.

02:42:19.000 --> 02:42:26.000

And those radical experiments. He's trying to outdo himself every almost every chapter, an attempt outdoor.

02:42:26.000 --> 02:42:28.000

Okay. The hospital's nuts enough.

02:42:28.000 --> 02:42:32.000

And maybe counterproductive, and then the play is like.

02:42:32.000 --> 02:42:36.000

You know, 200 pages or less, whatever it is, still feels long of me.

02:42:36.000 --> 02:42:40.000

And then the cabman shelter, which is just kind of like a.

02:42:40.000 --> 02:42:47.000

Like a detour that you didn't expect at all, because he doesn't want up himself. He sort of downgrades.

02:42:47.000 --> 02:42:50.000

And then the last 2.

02:42:50.000 --> 02:42:53.000

He's competing with some of the most experimental.

02:42:53.000 --> 02:42:55.000

Work in the book.

02:42:55.000 --> 02:43:03.000

Truly, but I would argue strongly that the last 2 chapters in particular, so grounded in the story of these people's lives.

02:43:03.000 --> 02:43:07.000

That it, that it rescues the book.

02:43:07.000 --> 02:43:12.000

From chapters that are not as grounded in the story. These people's lives. That's just me.

02:43:12.000 --> 02:43:16.000

Remember, my friend, Andre, abuse would say, you know the dead was the height.

02:43:16.000 --> 02:43:19.000

He didn't. He never surpassed the dead.

02:43:19.000 --> 02:43:21.000

Yeah. Arguable.

02:43:21.000 --> 02:43:30.000

Should we talk a little bit about cabin shelter? Should I let everybody go to the houses? Laura.

02:43:30.000 --> 02:43:31.000

We're getting stuff.

02:43:31.000 --> 02:43:36.000

You know, when you give me reading a reading, and you ask the crowd, would you like me to read another one of the crowds.

02:43:36.000 --> 02:43:39.000

Yes, okay. But then we really wanna go home. You know what I mean. So maybe that's.

02:43:39.000 --> 02:43:44.000

Yeah, I'm getting a sense of like a little bit of quietness over here in the chat. But there is

02:43:44.000 --> 02:43:47.000

Okay.

02:43:47.000 --> 02:43:48.000

Good.

02:43:48.000 --> 02:43:56.000

A question, Michael? Is there a section that has to do with the Dublin's water supply? Or is that in another book.

02:43:56.000 --> 02:43:58.000

Doubles water supply.

02:43:58.000 --> 02:44:02.000

I'm sure it's in here somewhere, but a section having to do with Dublin's water supply.

02:44:02.000 --> 02:44:06.000

Everything is in the second to last chapter, so I will bet.

02:44:06.000 --> 02:44:11.000

It's in there, because everything is in there.

02:44:11.000 --> 02:44:13.000

It is. I can't.

02:44:13.000 --> 02:44:23.000

Sell it enough, although some people do not like it. The Bokov did not like it. He was wrong.



02:44:23.000 --> 02:44:25.000

Woke up, is wrong.

02:44:25.000 --> 02:44:29.000

And then Susan and May were wondering if

02:44:29.000 --> 02:44:32.000

It's possible, or if there's.

02:44:32.000 --> 02:44:39.000

An idea that Steven or that Bloom knew Steven's mother.

02:44:39.000 --> 02:44:42.000

I I think there's absolutely that suggestion.

02:44:42.000 --> 02:44:43.000

Yeah.

02:44:43.000 --> 02:44:47.000

And I think it's either in the play or in the next chapter.

02:44:47.000 --> 02:44:48.000

Okay.

02:44:48.000 --> 02:44:54.000

He certainly did know Steven's mother, as he knows sidetrail like the way that you know. I mean, he's acquainted.

02:44:54.000 --> 02:44:57.000

With these people.

02:44:57.000 --> 02:45:00.000

Yeah. He did. He did know.

02:45:00.000 --> 02:45:03.000

His mother, and I think that will come up again.

02:45:03.000 --> 02:45:08.000

So look out for that, but I believe I believe it's somewhere in.

02:45:08.000 --> 02:45:12.000

This chapter, or maybe in the next. I know I've read it recently.

02:45:12.000 --> 02:45:18.000

So, but it would make perfect sense if he knows. Why wouldn't he know her? She just died fairly recently.

02:45:18.000 --> 02:45:23.000

So Bloom was probably at the funeral.

02:45:23.000 --> 02:45:24.000

Yeah.

02:45:24.000 --> 02:45:26.000

And and there is something.

02:45:26.000 --> 02:45:30.000

You know gloom knows Steven from earlier.

02:45:30.000 --> 02:45:34.000

And that will emerge more clearly. But there's a distinct memory.

02:45:34.000 --> 02:45:37.000

That they have when Bloom was a young kid.

02:45:37.000 --> 02:45:41.000

And Blue knew him so that would make perfect. He would obviously know his mother, too.

02:45:41.000 --> 02:45:45.000

So good question.

02:45:45.000 --> 02:45:49.000

Yeah, it's a really good catch. I really appreciate.

02:45:49.000 --> 02:45:51.000

The readers.

02:45:51.000 --> 02:45:56.000

That are sharing these connections.

02:45:56.000 --> 02:45:58.000

Sometimes.

02:45:58.000 --> 02:46:04.000

You make them, too, and sometimes you don't. But it's it's fun to see I'm guessing.

02:46:04.000 --> 02:46:10.000

You know we've had a little over a dozen people drop off, and it's pretty in the chat.

02:46:10.000 --> 02:46:13.000

So I'm guessing it's probably better to hold off.

02:46:13.000 --> 02:46:14.000

For next week.

02:46:14.000 --> 02:46:17.000

I go and do the dishes. It's all good.

02:46:17.000 --> 02:46:21.000

And Jane is begging us not to give Molly's chapter a short.

02:46:21.000 --> 02:46:22.000

It's so beautiful we won't worry.

02:46:22.000 --> 02:46:25.000

Remote, remote.

02:46:25.000 --> 02:46:32.000

We promise we won't. We'll if we have to. We'll add extra time, because again, because I think.

02:46:32.000 --> 02:46:34.000

The last.

02:46:34.000 --> 02:46:37.000

2 chapters last 3 chapters are so essential.

02:46:37.000 --> 02:46:45.000

Even though the cabman shelter doesn't seem it. There's them coming together. They are coming together.

02:46:45.000 --> 02:46:50.000

Peter last thought, and we'll head out.

02:46:50.000 --> 02:47:03.000

I I love this this cabin shelter. I thought it was great. And just to, if you haven't gotten a 2 great set scenes. One is Bloom and Steven debating religion.

02:47:03.000 --> 02:47:06.000

Which is just fantastic.

02:47:06.000 --> 02:47:09.000

And then that's on pay around 6.

02:47:09.000 --> 02:47:16.000

33, and and then later, there's a 1 page summary of the Parnell Scandal.

02:47:16.000 --> 02:47:19.000

Which is just fantastic.

02:47:19.000 --> 02:47:22.000

So 2 things, Eric. 2 things I recommend.

02:47:22.000 --> 02:47:37.000

Great, great, and it's skin to go. There's lots of stuff. We'll do it next week, and and I'll I'll see you on on Thursday at least. So thanks again. You guys are great and have fun in the houses. See you later.

02:47:37.000 --> 02:47:38.000

Thanks. Peter.

02:47:38.000 --> 02:47:40.000

Night.

02:47:40.000 --> 02:47:44.000

Thanks. Peter.

02:47:44.000 --> 02:47:46.000

That was great.