

00:16:03.000 --> 00:16:06.000

Hey? Folks! Welcome.

00:16:06.000 --> 00:16:08.000

And please, as you arrive.

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Settle into your usual spots around our zoom room.

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Welcome! Welcome to such an.

00:16:15.000 --> 00:16:18.000

7. A warm, full-blooded life.

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So the big news, in case you haven't heard.

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Today would have been our final session.

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But naturally this book has.

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Proven to be bigger, and perhaps a bit meatier than our plans, and so, I am glad to say.

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That we have decided to add an 8th and final session.

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For next Sunday, October 13.th

00:16:42.000 --> 00:16:48.000

That way we can give Ulysses all the time. It truly deserves.

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Big thanks again to Peter and Laura.

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For offering this additional session.

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I understand that some of you may not have budgeted for this additional Sunday in your calendars.

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But I hope you can try to make it.

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If not, of course the recordings will be online through mid December.

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So you will have plenty of time to get caught up.

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Or review past sessions.

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Next week we will hopefully be able to close out the book in the 1st half.

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That's the plan. And then in the second half we can open up things a bit and hear your thoughts.

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And just a reminder that there are virtual houses.

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Where you can discuss to your heart's delight.

00:17:32.000 --> 00:17:36.000

And if you haven't joined the houses yet, today is a great time to join.

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And our beloved me, Keroa.

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Will also be hosting a Virtual House session next Saturday at 10 Am. Pacific, and would love the.

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See you there.

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A quick reminder that it is easier for us to bring you into the conversation during the session.

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If you put your comment in the chat.

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Or if you use the raise, hand, gesture.

00:18:01.000 --> 00:18:05.000

To raise your hand, click on the react at the bottom of your screen.

00:18:05.000 --> 00:18:10.000

And then raise hand, will be one of the options. There.

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If you're on your cell phone or a tablet, you may have to click the 3 little dots to find that react. Button.

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We really appreciate you doing this because it helps Laura.

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To triage the questions.

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And it helps Peter to call on the people in the sequence in which their hands are raised.

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There's a lot of people and much activity in our zoom room and multiple screens to keep track of.

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So all of this really helps us do just that.

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Thank you so much for your understanding and your patience.

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Finally a quick note that we have updated the writers annex course schedule through next spring.

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There's some wonderful offerings coming up.

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I'll talk more about this next week.

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But if you want to learn more about our upcoming courses, you can already register with early bird discounts and returnee discounts on our website.

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Yes, that's a double discount.

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Hunter will send you an email with more information on this next week.

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But I just wanted to let you know that those are up there and live and waiting for you.

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Okay. And with that please welcome.

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Our fearless leader, Peter Orner.

00:19:26.000 --> 00:19:29.000

Oh, unmute

00:19:29.000 --> 00:19:32.000

Thank you. Lisa.

00:19:32.000 --> 00:19:39.000

Thanks again to everybody for being here. On this, now second to last.

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Night, and I'm.

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I'm not surprised that we.

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Aren't in position to close things down yet.

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So I hope everybody can join us.

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Next time I heard I got we got a number of messages about

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About not giving short to Molly.

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And I'm like, Whoa.

00:20:02.000 --> 00:20:04.000

We're not going to give short amount.

00:20:04.000 --> 00:20:08.000

Don't worry. We would never give short to Molly.

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Just want to remind everybody, though, that our our our artist.

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put her at the very, very end.

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And think of all the people.

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We've started this book and never got there.

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Number one and number 2, which he had to have known, and number 2.

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Think of all the people that read Miley out of context, which is great because it's a wonderful piece.

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And you can do that, of course, as you can read.

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Almost every of these chapters, I mean. He didn't write them in order, and he often, as.

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Single entities. I wouldn't call them short stories, but they're something.

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And so Molly can stand, of course, on her own as she.

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As as a character she really does, but.

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To get to Molly.

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After you read the end of the second to last chapter, which we will get close to tonight.

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That's the.

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That's the that's to read it. That's to really.

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Read it, I think, to get the context of.

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A very, very tired.

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Leopold, and what happens right before he falls asleep.

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And then all of a sudden the curtain rises, and there is Molly. But we're not gonna quite get there tonight. So I hope I hope to see you at least most of you.

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Next time, and I realize that.

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When I 1st taught this book,

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It was during the pandemic, as I think I've mentioned.

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And it was really like a like a like a respite, like a like a lifeline, you know, for us.

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At that time, and I can remember just.

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Looking forward to that. You know that zoom and sort of just.

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Being so deep in this book of.

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A book of people.

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So physically connected.

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Not emotionally connected.

00:22:00.000 --> 00:22:08.000

You know there's a lot of isolation there, but but Bloom is never. I mean, he's extremely lonely in this book.

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But is he ever alone, you know.

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So it was delightful to read that. Now we're back to the you know, the insanity of our regular lives. And this book.

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You know, is something that you know I'm finding.

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Even though I'm teaching it. I have to squeeze it in, you know, and I know you all are in the same boat. So I just hope that you're able to get it the time that it.

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It really needs, in order to really kind of feel.

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How he lands this.

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This. I don't wanna say, you know, lands this lands this alright.

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So couple of things. Here's what we're gonna do tonight. I'm gonna I have a couple of things to lead off with as I like to do.

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Let's have 2, 3 things at most.

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About the about the bill. Con Bellicone. Chapter.

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And then ask a couple of questions leading into.

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The cabin and shelter, and then we're gonna spend the bulk of the next 40 min or so on the cabman shelter which.

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Is a chapter that gets kind of aligned out there. People, you know. It's it's but it as we talked about last time, there's just some incredibly important stuff in it, including the fact that Steven and Bloom are together for the 1st time.

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You know, actually, intimately together, you know.

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So there's that. But there's also so much more to it, and.

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We'll get to as much as we can.

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And then, we'll take a break and move into the second hour, and we'll spend the bulk of that on.

00:23:40.000 --> 00:23:42.000

And on.

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You know. Here's where I do kind of

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Use the Homeric.

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Cause. I think it's beautiful, Ithaca, right.

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This is Ithaca. We return home.

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We've returned home finally to Echo Street. We call it Echo Street, too.

00:23:56.000 --> 00:23:58.000

And.

00:23:58.000 --> 00:24:01.000

But Bloom is not alone. He's come home with.

00:24:01.000 --> 00:24:03.000

His new friend.

00:24:03.000 --> 00:24:07.000

Who apparently is known.

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Since his new friend was a very young kid.

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Just as a tiny thing. You notice that.

00:24:14.000 --> 00:24:16.000

This weird detail of.

00:24:16.000 --> 00:24:20.000

Steven, inviting to dinner.

00:24:20.000 --> 00:24:22.000

When he was 6 years old.

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To catch that, and then Bloom says, no. How old was he, Laura?

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Younger, 10.

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Thank you. But it's an odd thing.

00:24:35.000 --> 00:24:39.000

Or 10, you know my 14 year old does not invite.

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His parents, her parents to dinner, you know. So.

00:24:44.000 --> 00:24:47.000

She didn't do it when she was 10, either, anyway. So.

00:24:47.000 --> 00:24:56.000

So everybody clear on what we are now. Shawn says it's 5. So we got a lot of 6, 5, 10. What is it?

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We have a lot to do, so let's get right to it, except I was reading randomly A, A, a book of interviews with the great poet Robert freely.

00:25:08.000 --> 00:25:11.000

I'm not a poet, but I love to read what poets.

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Have to say, and at 1 point, Creeley, this is a book I used to live in.

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California is familiar to a lot of you.

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This is Robert Creeley walking down the street in Balinas towards the ocean.

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Anyway. Young Robert Creeley.

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Who, if you don't have, you have, if you haven't read, I highly recommend it.

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Wonderful.

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What? You doesn't use a lot of words. Let's say.

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The questioner asks.

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We're in this whole discussion. Does your off quoted statement. Form is never more than an extension of content fall.

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Creeley says, well, Olson, it's Mentor. His friend Olson lifted that statement from.

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A letter I had written him.

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And I'm very sure it was my restatement of something that he had made clear to me.

00:26:01.000 --> 00:26:04.000

It's not at all a new idea.

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I find it. Many people, prose writers as well as poets, for example.

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I would now almost amend the statement to say, form is what happens.

00:26:14.000 --> 00:26:18.000

It's the fact of things in the world. However, they are.

00:26:18.000 --> 00:26:24.000

So that form in that way is simply the presence of anything.

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What I was trying then to make clear.

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Was that I felt that form.

00:26:29.000 --> 00:26:32.000

If removed from that kind of intimacy.

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Became something static and.

00:26:35.000 --> 00:26:40.000

So I sort of keyed in on that idea. I'm not even sure what he means by. But.

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But this idea of.

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Form, if it is removed from a kind of intimacy.

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ie. With the content.

00:26:49.000 --> 00:26:51.000

That it becomes static.

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And and I find that.

00:26:53.000 --> 00:26:57.000

You know a lot of the discussions about this book.

00:26:57.000 --> 00:27:00.000

Become more about form than content.

00:27:00.000 --> 00:27:03.000

Right, at least outside of this.

00:27:03.000 --> 00:27:13.000

World that we have created here. And that's why I've always kind of just insisted on sticking to like. What's the story like? What are the characters doing what's happening right?

00:27:13.000 --> 00:27:21.000

But of course we have fascinating form in in the in the interrogatory chapter.

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And we'll talk about. Laura and I were talking a little bit this just a few moments ago, just about.

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About this choice, and about what what he was, what he may have been thinking.

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And we both.

00:27:32.000 --> 00:27:34.000

Pledge to not look at any outside.

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Any any other opinions.

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We're just sticking with our own, and.

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I like to do that. I'm I'm very interested in what other people have to say.

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And I love reading about Joyce.

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But at the end of the day I really kind of look to the book itself, so.

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For this particular chapter the interrogatory chapter. I was just sort of thinking much of the day, like.

00:27:53.000 --> 00:27:56.000

Why? Why did he do it?

00:27:56.000 --> 00:28:02.000

Why did he do it? And why do I love it so much? It's personal with me. I love this chapter. I think I've mentioned.

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So we're gonna get to that at the second half. But.

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A friend of mine, Ricardo Siri, who's taking this class. He's a little bit behind, so he listens to the recordings. He's a cartoonist. He goes by the nameers should look him up. He's 1 of the great.

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Living cartoonists, and he happens to live down the street from me in Vermont.

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And it's a close friend. And Ricardo said to me, on Friday night.

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He said. You know he's just blown away by the book and loving it, and just so happy to be reading it. And he said something, and.

00:28:34.000 --> 00:28:36.000

To the effect of you know, it's like.

00:28:36.000 --> 00:28:57.000

And he's still pretty early. He's quite gotten to the stuff. That is that we've that we've gotten through together. But he's still on the that when you all were in that phase, too. And I'm like, too, when you so in love with Bloom, you know what I mean. So Ricardo's kind of in that place. He may be listening right now, you know. I hope I'm not misrepresenting Ricardo, but.

00:28:57.000 --> 00:29:01.000

He said. It's like they're these universes.

00:29:01.000 --> 00:29:04.000

Inside our heads.

00:29:04.000 --> 00:29:06.000

That we like. Just don't think enough about.

00:29:06.000 --> 00:29:15.000

And he said, like, you know, this is 90 99.9 9 9 to infinity of history is completely unwritten.

00:29:15.000 --> 00:29:19.000

If you, if you take into account the internal thoughts of a human being on any given day.

00:29:19.000 --> 00:29:33.000

Right, and so he's just blown away by sort of that. It was like it was like. Joyce made this discovery, and again he wasn't the 1st writer to do this. He wasn't the 1st person to note that. You know that we lived a lifetime in a day right.

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But but just that the the amount of of just factual information, and also just.

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Just thoughts, makes up.

00:29:43.000 --> 00:29:56.000

In Ricardo's mind of universe that was on undiscovered, I think, is what he how he put it an undiscovered universe, and I thought that was so interesting. We've been talking about Science Fiction or something we, you know, and Joyce didn't need to need didn't need to go there.

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He didn't need to go anywhere else.

00:29:59.000 --> 00:30:01.000

To find an undiscovered.

00:30:01.000 --> 00:30:04.000

To find undiscovered planets. Let's say.

00:30:04.000 --> 00:30:07.000

So, anyway. Thank you, Ricardo, for that thought.

00:30:07.000 --> 00:30:10.000

And help me kind of see the book in a new way.

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Dwight Garner you may have seen in the New York Times, said. It has a piece of a nice piece about visiting Dublin, and much of it has to do with course with Joyce. So.

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That's Joyce in the news. Alright, I want to.

00:30:25.000 --> 00:30:32.000

Briefly. Just go back to a couple of pages, and we don't have to spend a lot of time on this. I'm just gonna note them.

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But on 5 85 there's this long stage direction where all sorts of people come into play, and it starts out with bloom hurries out through the hall. The horse point.

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Flory follow spilling water from her tilted tumbler on the doorstep. All the horses talk valuably, pointed to the right, where the fog is cleared off.

00:30:55.000 --> 00:31:07.000

And then this is the arrival of Courtney Keller, who kind of saves the day a little bit. But of course we know what Courtney Keller is doing, and what he's up to, and why he's just pulled up at Bella Combs in the middle of the night.

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

Right. And I love this line, this small thing. But.

00:31:12.000 --> 00:31:23.000

It is slow. In front of the house room at the hall door perceives Corny, who is about to dismount from the car with 2 silent lectures.

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That's all. They are 2 silent lectures. I believe that that is how they are referred to a couple more times, and then they are they leave literary history.

00:31:32.000 --> 00:31:37.000

Page 6 0, 1.

00:31:37.000 --> 00:31:41.000

You know the hat talks the the

00:31:41.000 --> 00:31:46.000

Lots of things talk right. And and this is the crowd talking.

00:31:46.000 --> 00:31:48.000

The crowd talks.

00:31:48.000 --> 00:31:52.000

Let him up. Don't strike him when he's down. This is talking about Stephen.

00:31:52.000 --> 00:32:02.000

Air. Who the soldier hit him? He's a professor, is he? Herded? Don't, Mandal, don't manhandle him. He's fainted.

00:32:02.000 --> 00:32:08.000

Anyway, I love that, and then the hag speaks at the top of 6 0, 2.

00:32:08.000 --> 00:32:15.000

What call had the red coat to strike the gentleman, and he, under the influence, let them go and fight the boars.

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What are they doing? Walking the streets of Dublin, harassing our geniuses.

00:32:20.000 --> 00:32:22.000

Get out of here, you red.

00:32:22.000 --> 00:32:32.000

And then finally, and I think we may have mentioned this on 6 0, 5. And I mean, there's a billion things we could have talked about, but on 6 0. 5.

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It's just you get to see.

00:32:34.000 --> 00:32:36.000

Here Joyce's voice.

00:32:36.000 --> 00:32:39.000

Bloom's voice when he's trying to.

00:32:39.000 --> 00:32:43.000

Help in this case. Help Stephen right?

00:32:43.000 --> 00:32:45.000

6 0, 5.

00:32:45.000 --> 00:32:53.000

Thank you very much, gentlemen, thank you, he mumbles confidentially. We don't want any scandal, you understand. Father is a well known, highly respected citizen.

00:32:53.000 --> 00:32:56.000

Just a little wild oats, you understand? Right?

00:32:56.000 --> 00:32:59.000

And like side side. That it was is definitely.

00:32:59.000 --> 00:33:03.000

Well known, is he? Is he well respected? That's a that's an open question.

00:33:03.000 --> 00:33:05.000

Jonathan.

00:33:05.000 --> 00:33:15.000

Yeah, one of the things. And I'm seeing this now that I I got I'm getting from this class. I can't say that I've conquered Ulysses. I think Ulysses has conquered me.

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But hold on. I'm asking a question. Sorry my daughter's asking a question.

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So. But what I'm finding here is that.

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One thing I've realized in this class is slow reading and.

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Other people in glass talking is that.

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This book is venerated for a reason. It's not just because it's long and complex.

00:33:36.000 --> 00:33:38.000

Every.

00:33:38.000 --> 00:33:42.000

Section has value. Every page has something.

00:33:42.000 --> 00:33:47.000

Every sentence, every stage direction, has some little nugget.

00:33:47.000 --> 00:33:50.000

On any page, and the 1 1 of the things that.

00:33:50.000 --> 00:33:58.000

My notes. Actually, I don't know if it's in this this week's reading. But one of the guy, instead of saying.

00:33:58.000 --> 00:33:59.000

Yeah.

00:33:59.000 --> 00:34:01.000

Footsteps, he says, feet, you know, and it's just so perfect.

00:34:01.000 --> 00:34:04.000

And that's just one word out of.

00:34:04.000 --> 00:34:08.000

I don't know how many words are in this, and so down to the word.

00:34:08.000 --> 00:34:11.000

Every and down to the stage direction, even.

00:34:11.000 --> 00:34:19.000

Everything is here for a reason, even if it does seem a little bit chaotic. So that's that's 1 of the beauties of this. You don't understand the whole.

00:34:19.000 --> 00:34:24.000

You know. Understand the forest. The trees are just beautiful and very unique.

00:34:24.000 --> 00:34:30.000

And just to build out that Jonathan and something I was gonna say later. But I'll say it now, because you, reminding me.

00:34:30.000 --> 00:34:39.000

Is is, if you've made it this far. And again, it's not a competition, right? And if you've skipped ahead, that is not a crime, right.

00:34:39.000 --> 00:34:42.000

I mean. But I think if you've gotten this far with bloom.

00:34:42.000 --> 00:34:52.000

And, Stephen, my sense is that you'll probably want to read it again at some point. Maybe not, maybe not next month. Right? You might give it 6 months.

00:34:52.000 --> 00:34:54.000

But you'll find that like.

00:34:54.000 --> 00:34:58.000

Jonathan, saying, like you, you, there's no way you can pick up on all of those things.

00:34:58.000 --> 00:35:05.000

But, Joyce, it was intentional. There really isn't anything in here that if you don't give it time, it's not going to yield something.

00:35:05.000 --> 00:35:09.000

That's what's extraordinary. But nobody.

00:35:09.000 --> 00:35:18.000

You're not even the great joy and readers is going to be able to do that. A on the 1st round, or even the second or the 3rd of the 5.th Right? It's just he, you know, he.

00:35:18.000 --> 00:35:20.000

He's a he was a pretty remarkable.

00:35:20.000 --> 00:35:35.000

Not just writer, but odd human being, as we see from definitely from the Ithaca chapter. I mean what his preoccupations, or what he made. His characters, preoccupied with, are are a little bit uncountable.

00:35:35.000 --> 00:35:42.000

Right. And and you know that's that's why there's a few like it. But again, I you know I I always caution against the pedestal.

00:35:42.000 --> 00:35:46.000

Like greatest. Duh doesn't interest me, but but.

00:35:46.000 --> 00:35:48.000

Honest, I'll I'll grant that.

00:35:48.000 --> 00:35:53.000

That is, that is quite a feat to be the oddest writer.

00:35:53.000 --> 00:35:55.000

Let's get I he's up there.

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

But again, he's not alone there either.

00:35:58.000 --> 00:36:04.000

And and he's heroes, Ibsen, Dickens, other people they they had their.

00:36:04.000 --> 00:36:08.000

Great great oddnesses, too.

00:36:08.000 --> 00:36:17.000

I wanna move into the next chapter. And I wanna ask 2 questions, and we can just sort of float these around, and they can maybe be part of the study.

00:36:17.000 --> 00:36:24.000

Questions that we sometimes that we have every week, or just some things we can talk about together at some point.

00:36:24.000 --> 00:36:28.000

As we move forward into this chapter, but one is.

00:36:28.000 --> 00:36:31.000

i i i was thinking to myself like.

00:36:31.000 --> 00:36:37.000

Now that they are, we have these 2 kind of battered human beings right at this point.

00:36:37.000 --> 00:36:39.000

Who we know have been through, just been through.

00:36:39.000 --> 00:36:42.000

Basically hell in their minds.

00:36:42.000 --> 00:36:46.000

Right bloom to a to a much larger extent. But Stephen.

00:36:46.000 --> 00:36:49.000

You know, as this encounter with his mother.

00:36:49.000 --> 00:36:54.000

That is a, you know, kind of a real vision that the other characters are like. Look at him. He's pale.

00:36:54.000 --> 00:36:57.000

Right, but for the most part.

00:36:57.000 --> 00:37:01.000

And and if something occurred to me as I was reading the rereading the

00:37:01.000 --> 00:37:03.000

The ethic chapter.

00:37:03.000 --> 00:37:07.000

This afternoon. Is that a certain point.

00:37:07.000 --> 00:37:12.000

It's as if Joyce gets a little tired to be having even.

00:37:12.000 --> 00:37:18.000

And he's like, Go ahead, go ahead. It's like the play section is is dominated by bloom.

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

Right, and and Stevens kind of he's there, and he's important.

00:37:22.000 --> 00:37:26.000

He's always important, but it's almost like a proportion.

00:37:26.000 --> 00:37:31.000

Joyce was decided. You know I'm not gonna give them equal time. That would be.

00:37:31.000 --> 00:37:35.000

Ridiculous. He's much more. He seems much more interested as a writer.

00:37:35.000 --> 00:37:46.000

In bloom from my from my perspective, and we can feel free to chew on that and disagree, or whatever. But obviously there, right.

00:37:46.000 --> 00:37:51.000

He's the impetus for Bloom's actions on this day.

00:37:51.000 --> 00:37:55.000

But he's not the only one. There's all the other things that are happening in Bloom's life.

00:37:55.000 --> 00:38:00.000

On this day. So my question is.

00:38:00.000 --> 00:38:07.000

Did everything that happened in Bella combs and on the streets in nighttime.

00:38:07.000 --> 00:38:09.000

Did did they remember it?

00:38:09.000 --> 00:38:12.000

Do they even does he? I mean.

00:38:12.000 --> 00:38:14.000

Do they do? They even kind of.

00:38:14.000 --> 00:38:18.000

To it ever again in this book. I'll leave you with that just you know.

00:38:18.000 --> 00:38:21.000

They seem to carry that weight into the next chapter, but.

00:38:21.000 --> 00:38:31.000

Did they like? Say, that was Jesus? Damn, you know, like, I mean, there is this sort of sense that now that they've lived through this they can sort of go on with almost a daily.

00:38:31.000 --> 00:38:34.000

The daily task of trying to get through this night.

00:38:34.000 --> 00:38:39.000

You know what I mean? So that's 1 question.

00:38:39.000 --> 00:38:43.000

Bella cones chapter them later on.

00:38:43.000 --> 00:38:47.000

And I would say, and it's the 1st thing I would think of. Exhaust them.

00:38:47.000 --> 00:38:53.000

But other than that, there's almost no, not a whole lot of evidence as to how it impacts them is my.

00:38:53.000 --> 00:39:00.000

Thinking of today. And then second question is, and this is a basic one and one I've brought up before. And when we talked about a lot.

00:39:00.000 --> 00:39:04.000

Is is, you know. I keep thinking. What is it that is drawing bloom.

00:39:04.000 --> 00:39:13.000

To Steve. And and you know, I think it's a bit of a moving target. If it was a if it was an easy cause and effect that would get a little worried.

00:39:13.000 --> 00:39:16.000

You know? Obviously.

00:39:16.000 --> 00:39:18.000
had to.

00:39:18.000 --> 00:39:23.000
Follow his scheme, which was to bring these together because they were representing.

00:39:23.000 --> 00:39:25.000
You know these Homeric figures, but.

00:39:25.000 --> 00:39:30.000
You know that, as I've said a million times go so far for me, I I think that these.

00:39:30.000 --> 00:39:33.000
Is these these 2 characters do have.

00:39:33.000 --> 00:39:37.000
A reason for for being together, and I think that starts to come become.

00:39:37.000 --> 00:39:43.000
You know the shadows the the hazel lifts off that in the in the in Ithaca.

00:39:43.000 --> 00:39:49.000
Otherwise known as Echo Street. So.

00:39:49.000 --> 00:39:57.000
Okay, I would like someone to read just the first, st get us into the 6, 12 and 6, 13. And this is not a memorable opening.

00:39:57.000 --> 00:40:10.000
At all. And and I think I said on Thursday, if you happen to listen to the video, which I hope I hope I'm not doing those just for kicks, but I did say that

00:40:10.000 --> 00:40:17.000
That this is a very poorly written chapter. You know that that's part of it, like Joyce, even proved here that he could. He could move a book forward by writing badly.

00:40:17.000 --> 00:40:26.000
And he's not the 1st time he's done this. We've seen this before. You could argue that the hospital seen I don't know what how it was written. If you could say That's badly or not.

00:40:26.000 --> 00:40:31.000

But you could all you could definitely say that the Gertie McDowell chapters, badly written, you know.

00:40:31.000 --> 00:40:37.000

And this is kind of a a brother chapter to the Gertie chapter.

00:40:37.000 --> 00:40:46.000

Not using sort of women's magazines as the template, but kind of this sort of almost Bro language or not Bro language, but sort of like cliché guy talk.

00:40:46.000 --> 00:40:52.000

Some ways, so could somebody read just a little bit on 6 13.

00:40:52.000 --> 00:40:59.000

And then I got a bunch of things, and then I'm gonna open up. I'd love to hear what you guys have to say about this check.

00:40:59.000 --> 00:41:03.000

Anybody.

00:41:03.000 --> 00:41:04.000

Alright!

00:41:04.000 --> 00:41:06.000

Thanks.

00:41:06.000 --> 00:41:29.000

Preparatory to anything else. Mr Bloom brushed off the greater bulk of the shavings, and handed Stephen the hat and ashplant, and bucked him up generally in orthodox Samaritan, which he very badly needed. His Stephen's mind was not exactly what you would call wandering, but a bit unsteady, and on his express desire for some beverage to drink. Mr Bloom, in view of the hour.

00:41:29.000 --> 00:41:32.000

It was, and there being no pumps of.

00:41:32.000 --> 00:41:36.000

Of our tree water available for their evolutions.

00:41:36.000 --> 00:41:55.000

Let alone drinking purposes, hit upon an expedient by suggesting off the real, the propriety of the cabman's shelter, as it was called. Hardly a stone's throw away near Butt Bridge, where they might hit upon some drinkables in the shape of a milk and a soda or a mineral. But how to get there was the rub.

00:41:55.000 --> 00:42:08.000

For the knots. He was rather nonplus, but in as much as the duty plainly defaulted upon him. To take some measures on this subject, he pondered suitable ways and means, during which Stephen repeatedly.

00:42:08.000 --> 00:42:33.000

So far as you could see, he was rather pale in the face, so that it occurred to him as highly advisable to get a conveyance of some description which would answer in there, then condition, both of them being Ed particularly assuming that there was such a thing to be found. Accordingly, after a few such preliminaries as, in spite of his having forgotten to take up his rather soapy hand.

00:42:33.000 --> 00:42:43.000

After it had done yeoman service in the shaving line. Brushing, they both walked together along Beaver Street, or, more properly, Lane, as far as the Fari's.

00:42:43.000 --> 00:42:52.000

And the distinctly atmosphere of the livery stables at the corner of Montgomery Street, where they made tracks to the left, from thence to Bouching.

00:42:52.000 --> 00:43:16.000

Debauching into Amion Street, round by the corner of Dan's, but I see confidently anticipated there was not a sign of a Jehoying for hire anywhere to be seen except a 4 wheeler, probably engaged by some fellows inside on the spree outside the North Star Hotel, and there was no symptom of its budgeting a quarter of an inch of its budgeting a quarter of an inch, when Mr Bloom.

00:43:16.000 --> 00:43:25.000

Who's anything but a professional Whistler endeavor to hail it by emitting a kind of a whistle, holding his arms arched over his head twice.

00:43:25.000 --> 00:43:33.000

Thank you, Katherine, that's not easy. That's not easy. It's similar pros. But even there.

00:43:33.000 --> 00:43:35.000

Zoom's not a great Whistler.

00:43:35.000 --> 00:43:40.000

You know I'm making it kind of whistle. Holding his arms arched over his head.

00:43:40.000 --> 00:43:43.000

That I mean, what is, it's completely ineffectual.

00:43:43.000 --> 00:44:02.000

Hilarious. So you know, this is this is these are, these are. This whole chapter is sort of a little bit of, and we've seen harder ones like getting through, but this one, because this one has some just incredible stuff in it. And Peter, clapping, mentioned that the the stuff about Parnell and.

00:44:02.000 --> 00:44:12.000

Escaping out the window with down a ladder all this wonderful stuff that goes on there, and there's just lots of things going on, and lots of parallels to everything else that we've.

00:44:12.000 --> 00:44:16.000

Talked about throughout the throughout our reading. So.

00:44:16.000 --> 00:44:19.000

But but you get the idea right?

00:44:19.000 --> 00:44:22.000

They? And it's fascinating.

00:44:22.000 --> 00:44:28.000

This stumble out of the chapter with this Rudy.

00:44:28.000 --> 00:44:31.000

Which you know vanishes.

00:44:31.000 --> 00:44:34.000

Vanishes, you know.

00:44:34.000 --> 00:44:36.000

Except for the fact that.

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

As we've as we pointed out a number of times.

00:44:39.000 --> 00:44:41.000

When Rudy appears.

00:44:41.000 --> 00:44:45.000

Steven often isn't long and following right.

00:44:45.000 --> 00:44:48.000

So he has this vision of Rudy, and then.

00:44:48.000 --> 00:44:52.000

You know, some time whips forward. This is not immediate.

00:44:52.000 --> 00:44:57.000

But in in space and time we move off of that rudy vision.

00:44:57.000 --> 00:45:04.000

Or whatever it was to oh, we gotta get this. We gotta get this guy some water or something.

00:45:04.000 --> 00:45:10.000

And he's like, you know, what's open. Nothing's open, you know. It's 19 0, 4. What's gonna be open.

00:45:10.000 --> 00:45:16.000

Cabman shelter, and so here they go to the cabin shelter. It takes them.

00:45:16.000 --> 00:45:24.000

6 pages to get there. So they are walking along, and you can trace this out on a map. This is all.

00:45:24.000 --> 00:45:32.000

I'm glad the streets aren't there anymore, but some of them, some of them are. And this is this is fairly traceable. We're still in the area of nighttown.

00:45:32.000 --> 00:45:36.000

Which, as we also said, doesn't quite exist anymore.

00:45:36.000 --> 00:45:40.000

But now they're moving forward. But what are we.

00:45:40.000 --> 00:45:45.000

What are we? What's happening? And let's look at page 6, 14. Can someone read.

00:45:45.000 --> 00:45:49.000

There!

00:45:49.000 --> 00:45:53.000

Because again, this sort of like puts these 2 characters finely.

00:45:53.000 --> 00:45:55.000

After all this time.

00:45:55.000 --> 00:45:58.000

It's like, there's a point to the book.

00:45:58.000 --> 00:46:00.000

You know. Maybe.

00:46:00.000 --> 00:46:04.000

Can someone read from in route to his taciturn.

00:46:04.000 --> 00:46:12.000

And not to put too fine a point on it, yet perfectly. And I wanted to emphasize this point before we read, this is this idea.

00:46:12.000 --> 00:46:14.000

You know that that bloom.

00:46:14.000 --> 00:46:22.000

And and Fred spoke last time wonderfully about, you know. Kind of the trippiness of the chapter is Fred here? I don't see Fred, but

00:46:22.000 --> 00:46:25.000

But

00:46:25.000 --> 00:46:31.000

You know, Bloom is very, very sober, and I think that is an important point to recognize that.

00:46:31.000 --> 00:46:35.000

He has those visions and all that stuff happens to him.

00:46:35.000 --> 00:46:37.000

In his mind, and and.

00:46:37.000 --> 00:46:41.000

And I. I did mention this on on Thursday.

00:46:41.000 --> 00:46:45.000

I think, and even last Sunday is that to me?

00:46:45.000 --> 00:46:50.000

A play chapter represents a kind of possibilities.

00:46:50.000 --> 00:46:53.000

You know that that bloom plays out in his mind.

00:46:53.000 --> 00:46:55.000

All the things that are possible.

00:46:55.000 --> 00:47:03.000

You know, like beyond even you know, it kind of shows you what kind of mind Bloom truly has, as we know now, in Ithaca.

00:47:03.000 --> 00:47:06.000

Right. We know what this guy's capable.

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

Right. He's pretty extraordinary, you know. He's often described as Middlebrow, and.

00:47:09.000 --> 00:47:12.000

You know he is sort of in that.

00:47:12.000 --> 00:47:14.000

Realm, when he.

00:47:14.000 --> 00:47:16.000

Relates to people when he talks.

00:47:16.000 --> 00:47:20.000

But he's actually pretty extraordinary, and I think that extraordinariness.

00:47:20.000 --> 00:47:27.000

Relates back to what he is able to sort of the nightmare that he's able to conjure in his own mind while being perfectly.

00:47:27.000 --> 00:47:31.000

In the nighttime chapter. That's pretty extraordinary, too.

00:47:31.000 --> 00:47:35.000

You know that he's able to sort of conjure all these things, because I think.

00:47:35.000 --> 00:47:39.000

Much of the way a chapter, much of is.

00:47:39.000 --> 00:47:44.000

You know Bloom's imagination in insane overdrive.

00:47:44.000 --> 00:47:46.000

And again without any. You know it's.

00:47:46.000 --> 00:47:51.000

Just the stimulus of being out there and looking trying to save his friend.

00:47:51.000 --> 00:47:53.000

You know what I mean. So.

00:47:53.000 --> 00:47:57.000

Let's let's move to.

00:47:57.000 --> 00:48:02.000

Can. Jonathan, would you read for us at the bottom of 6 14 en route?

00:48:02.000 --> 00:48:07.000

Okay, I had a I had a quick bone that I'd like to just say that

00:48:07.000 --> 00:48:12.000

You know, and I apologize, and I apologize for if I'm taking too many points. But this chapter is really excited.

00:48:12.000 --> 00:48:16.000

It's just we have to like. Understand at the time that

00:48:16.000 --> 00:48:22.000

And I believe Young is in the book. But there was a revolution going on, you know, for much of human history.

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

You didn't matter unless you're a king.

00:48:24.000 --> 00:48:31.000

And then came religion. Well, if you're in our religion, you have a soul, and that matters. And then Young came along, and Freud.

00:48:31.000 --> 00:48:33.000

At the time, and I think they're in the book.

00:48:33.000 --> 00:48:40.000

And they said, You have something called the Psyche, and that matters it doesn't matter, and it's you don't have to.

00:48:40.000 --> 00:48:45.000

Tie it to religion, and this is an expression of somebody's internal psyche.

00:48:45.000 --> 00:48:50.000

That matters, and it does matter because we're reading at 100 years later, almost.

00:48:50.000 --> 00:48:55.000

And I just think that's a beautiful thing. It's even though there's.

00:48:55.000 --> 00:48:58.000

Talk about religions and nationalism and stuff like that.

00:48:58.000 --> 00:49:04.000

Is one person, Psyche or a couple of people, Psyche, and they matter. And I think that's beautiful. So after.

00:49:04.000 --> 00:49:07.000

We won't go down the route.

00:49:07.000 --> 00:49:09.000

Roy and Young, at least not at the moment we can. We can.

00:49:09.000 --> 00:49:10.000

Yeah.

00:49:10.000 --> 00:49:13.000

We can open it up next week, because anything goes.

00:49:13.000 --> 00:49:16.000

But just as a just an interesting kind of side note.

00:49:16.000 --> 00:49:17.000

Yeah.

00:49:17.000 --> 00:49:22.000

Always going to talk about Joyce's relationship to his daughter, and I will in the next.

00:49:22.000 --> 00:49:25.000

When we get home.

00:49:25.000 --> 00:49:31.000

The home chapter. But he knew, young and young, actually famously said that the Ulysses would mean the same thing.

00:49:31.000 --> 00:49:34.000

If you read it backwards, as you would forwards.

00:49:34.000 --> 00:49:37.000

Said it was a great book, and very interesting.

00:49:37.000 --> 00:49:45.000

But I I think that what, Joyce, I think he's making fun of of a lot of these guys he did. He was not a big fan of.

00:49:45.000 --> 00:49:52.000

Of either. And he he! But was he affected by the things that were going on absolutely.

00:49:52.000 --> 00:49:53.000

So I mean bye.

00:49:53.000 --> 00:49:56.000

Cool, and I'll let somebody else read after that little diatribe.

00:49:56.000 --> 00:49:58.000

Okay.

00:49:58.000 --> 00:49:59.000

I'll read.

00:49:59.000 --> 00:50:06.000

It's great, John, that you mentioned it, because, of course, and this is the interpretation of that. Chapters often.

00:50:06.000 --> 00:50:10.000

Goes there as it should, right as it should.

00:50:10.000 --> 00:50:13.000

So it's not that. It's not a criticism of your point.

00:50:13.000 --> 00:50:17.000

Hope you know that? David.

00:50:17.000 --> 00:50:19.000

En route.

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

To his taciturn, and not.

00:50:22.000 --> 00:50:24.000

To put too fine a point on it.

00:50:24.000 --> 00:50:28.000

Not yet perfectly sober companion, Mr Bloom.

00:50:28.000 --> 00:50:33.000

Who, at all events, was in complete possession of his faculties.

00:50:33.000 --> 00:50:38.000

Never more so, in fact, disgustingly sober, spoke a word of caution.

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

Are he the dangers of nighttown.

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

Women of ill fame and.

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

Swell mobsman, which.

00:50:46.000 --> 00:50:51.000

Barely permissible once in a while, though not as a habitual practice.

00:50:51.000 --> 00:50:57.000

Was of the nature of a regular desktop for young fellows of his age.

00:50:57.000 --> 00:51:01.000

Particularly if they had acquired drinking habits.

00:51:01.000 --> 00:51:03.000

Under the influence of liquor.

00:51:03.000 --> 00:51:14.000

Unless you knew a little jujitsu, for every contingency has even a fellow on the broad of his back could administer a nasty kick if you didn't look out.

00:51:14.000 --> 00:51:22.000

Highly providential was the appearance on the scene of Corny when Stephen was blissfully unconscious.

00:51:22.000 --> 00:51:26.000

That but for that man and the gap turning up at the 11th hour.

00:51:26.000 --> 00:51:32.000

The finish might have been that he might have been a candidate for the accident. Ward.

00:51:32.000 --> 00:51:35.000

Or failing that.

00:51:35.000 --> 00:51:41.000

The bride will, and an appearance in the court. Next day before Mr. Tobias.

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

Or he being the solicitor.

00:51:43.000 --> 00:51:49.000

Rather old wall, he meant to say, or Moloney, which simply spelt ruin for a.

00:51:49.000 --> 00:51:51.000

When it got about.

00:51:51.000 --> 00:51:56.000

Perfect, David, thank you. And and this I point this out to

00:51:56.000 --> 00:51:59.000

Sort of support, my own.

00:51:59.000 --> 00:52:01.000

Point earlier, which is that.

00:52:01.000 --> 00:52:03.000

What just happened?

00:52:03.000 --> 00:52:07.000

In, in, in bell, at Bella cones.

00:52:07.000 --> 00:52:32.000

Seems to be reduced to a fairly ordinary of, you know, it's kind of you're out. You're drinking too much. You're out in the prostitutes like that's really bad for a young man, and you know you gotta be on the up and up and like I'm like, Well, wait a second. Is that I mean, there's a lot more that happened in that chapter, right? A lot more. And so it's almost like, you know, it's almost like made mundane here, but he's like, listen, let me tell you. You know, as an older guy, let me give you.

00:52:32.000 --> 00:52:35.000

Some advice, young man, and it it.

00:52:35.000 --> 00:52:42.000

If the chapter was only this, it would be kind of ridiculous, but it's starting out slightly ridiculous. I would argue.

00:52:42.000 --> 00:52:46.000

Nice nice and bloom, but again.

00:52:46.000 --> 00:52:48.000

Like Steven doesn't need anyone to tell him that.

00:52:48.000 --> 00:52:53.000

Stephen knows that he's gonna go out drink. You think you know.

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

And everyone's I'm assuming red is chapter. So.

00:52:57.000 --> 00:53:04.000

You know that, Ethan, that that Steven goes out into the night.

00:53:04.000 --> 00:53:08.000

And I would venture to guess that his drinking ways are not going to stop.

00:53:08.000 --> 00:53:13.000

After, even after his encounter with the with the good man Bloom.

00:53:13.000 --> 00:53:20.000

So. So, anyway. Thank you, Dave, for reading that, because it's it's it's again I read this as.

00:53:20.000 --> 00:53:23.000

So much of this book is comic, and this chapter.

00:53:23.000 --> 00:53:26.000

Is highly, even though it is.

00:53:26.000 --> 00:53:31.000

Masqueraded in this torture's writing.

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

So I wanna move forward to.

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

Page 6, 15.

00:53:37.000 --> 00:53:43.000

Just there's glimpses of dialogue here. I just want you to.

00:53:43.000 --> 00:53:47.000

And Steven's not really talking that much.

00:53:47.000 --> 00:53:50.000

But there is some, you know. They're starting to.

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

Have a conversation right?

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

And

00:53:54.000 --> 00:53:58.000

We are not always privy to everything they're saying to each other.

00:53:58.000 --> 00:54:05.000

We could be. We know Joyce is perfectly capable. We've seen it in many chapters where you have.

00:54:05.000 --> 00:54:08.000

You know, dialogue going back and forth, but oddly.

00:54:08.000 --> 00:54:11.000

We only get sort of sparks of it.

00:54:11.000 --> 00:54:15.000

With with bloom, and and Steven.

00:54:15.000 --> 00:54:17.000

Up until the very end right.

00:54:17.000 --> 00:54:19.000

It's kind of a fascinating thing.

00:54:19.000 --> 00:54:23.000

What we do get, though, is the feeling of these 2 men together.

00:54:23.000 --> 00:54:27.000

They are together. They are now walking along the streets together.

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

And things happen as they do.

00:54:30.000 --> 00:54:32.000

And this is what I this is what I love.

00:54:32.000 --> 00:54:36.000

When bloom, when when Joyce keeps his eye on the physical.

00:54:36.000 --> 00:54:40.000

You know, when he gets out of these characters once in a while.

00:54:40.000 --> 00:54:44.000

What happens is they run into people. And I'm page 6.

00:54:44.000 --> 00:54:49.000

They run into this gentleman named Lord John Corley. Some called him.

00:54:49.000 --> 00:54:52.000

This is on 6, 16.

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

A costing figure came close to quarters, though he was not in any.

00:54:56.000 --> 00:55:01.000

And in any over state himself recognize Corley's breath.

00:55:01.000 --> 00:55:04.000

Redolent of rotten corn.

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

His breath was like rotten juice.

00:55:07.000 --> 00:55:12.000

Come on Lord John Quarley. Some call them in his genealogy.

00:55:12.000 --> 00:55:14.000

About in this wise.

00:55:14.000 --> 00:55:20.000

And then you get, as he does so often in this book, these wonderful histories.

00:55:20.000 --> 00:55:32.000

You know, and very specific. So why is he called Lord John Corley? Where we're gonna hear?
Can we send? We just read a little bit of this just to get the just get to get the rhythms of this.

00:55:32.000 --> 00:55:37.000

And this is, I take this. Remember back. When we had Steven on the beach.

00:55:37.000 --> 00:55:42.000

And he saw those 2 ladies coming down, and he makes up.

00:55:42.000 --> 00:55:45.000

At least I suggested that he makes up.

00:55:45.000 --> 00:56:01.000

An address for them. He makes up widowhood for them. He makes up a name for them because he knows them right, and I was sort of, I think couple of you asked like, Wait a second, maybe does know them, and and you might be right. Maybe he does know. But I think this is one of these, and this is one moment. Where he does he does know.

00:56:01.000 --> 00:56:10.000

He absolutely knows. And I'm just saying the specificity of when Stephen looks at people is one of the great one, just one of the great subjoys of this book.

00:56:10.000 --> 00:56:17.000

So can someone read just a little bit from? He was the eldest son.

00:56:17.000 --> 00:56:27.000

And again you might ask some, why are we hearing this? This is the crux of the book. The 2 main characters are together. Why is he digressing.

00:56:27.000 --> 00:56:29.000

You tell me.

00:56:29.000 --> 00:56:32.000

Somebody.

00:56:32.000 --> 00:56:33.000

Great.

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

I'll read it. He was the eldest son of Inspector of the G Division.

00:56:36.000 --> 00:56:40.000

Lately deceased, who had married a certain Catherine Brophy.

00:56:40.000 --> 00:56:43.000

The daughter of a Louth farmer.

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

His grandfather, Patrick Quarle, of New Ross, had married the widow of a publican.

00:56:48.000 --> 00:56:50.000

There, whose maiden name Catherine.

00:56:50.000 --> 00:56:57.000

Also Talbot. Rumor had it, though not proved that she descended from the House of the Lords.

00:56:57.000 --> 00:56:59.000

Talbot de Malahide, and whose mansion.

00:56:59.000 --> 00:57:03.000

Really an unquestionably fine residents of its kind.

00:57:03.000 --> 00:57:11.000

And well worth seeing. His mother or aunt, or some relative, had enjoyed the distinction of being in service in the wash kitchen.

00:57:11.000 --> 00:57:21.000

This, therefore, was the reason why the still comparatively young man who now addressed Stephen was spoken of by some with facetious.

00:57:21.000 --> 00:57:24.000

Proclivities as Lord John Corley.

00:57:24.000 --> 00:57:35.000

That's torches the language again. It's but the upshot is interesting, right? He's cool. He's called Lord John Corley because because one relative was in, was in the kitchen.

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

Of the of the of the manner.

00:57:38.000 --> 00:57:49.000

So anyway, there's a hilarious conversation that these 2 have drunk, one drunk to another, and this guy's even more, I think, arguably down on his luck.

00:57:49.000 --> 00:57:55.000

Then, Stephen, and we know Stephen. You know Steven's been a lot of places. He's got friends.

00:57:55.000 --> 00:57:59.000

You know, even though we do learn few pages from now.

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

Actually more than a few. But in this chapter.

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

That he has not eat in at least 24 h.

00:58:06.000 --> 00:58:10.000

Right and that is because he doesn't have a lot of money.

00:58:10.000 --> 00:58:16.000

But we also know he got paid, and he could eat, so he's not quite as down his luck as this guy.

00:58:16.000 --> 00:58:19.000

And so what does this? What do they say?

00:58:19.000 --> 00:58:24.000

Is he starts talking. I wouldn't ask you, only, he, pursued he, on my solemn oath.

00:58:24.000 --> 00:58:28.000

And God knows I'm on the rocks.

00:58:28.000 --> 00:58:31.000

Didn't we hear rocks? Didn't? What did.

00:58:31.000 --> 00:58:39.000

Would Molly say to Pauli when he was reading it in that 1st chapter he said, oh, Rocks, doesn't she say that.

00:58:39.000 --> 00:58:45.000

I think. There'll be a job tomorrow the next day, Stephen told him so. He's like he's like, here's here's your tip.

00:58:45.000 --> 00:58:56.000

You can be a teacher, you can be a teacher's, not. This guy's not gonna be a teacher, right? This is just ridiculous. But Stevens like. There'll be a job tomorrow. The next day, Stephen told him. At a boys school and donkey for a gentleman usher.

00:58:56.000 --> 00:59:03.000

Mr. Garrett Deasy, try it. You may mention my name. She's like you can use me as a reference when you go. Teach those kids.

00:59:03.000 --> 00:59:07.000

And the guy says, Oh, God, poorly replied.

00:59:07.000 --> 00:59:18.000

Sure I couldn't teach in school. I was never one of your bright ones, he added, with a half laugh. Got struck twice in the junior at the Christian brother. So he, you know he had to do a class over at the Christian Brothers.

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

And then, and then this line.

00:59:21.000 --> 00:59:23.000

I have no place to sleep myself.

00:59:23.000 --> 00:59:25.000

Right.

00:59:25.000 --> 00:59:29.000

And again, like the truth of this is questionable.

00:59:29.000 --> 00:59:31.000

He definitely.

00:59:31.000 --> 00:59:34.000

Could go back to the Tower and knock on the door.

00:59:34.000 --> 00:59:38.000

He, and he also has a family lives in town, and he could certainly.

00:59:38.000 --> 00:59:46.000

Knock on that door to whether it'd be welcome. Those places is certainly an open question, but he has lots of friends. His Italian teacher.

00:59:46.000 --> 00:59:52.000

You know he's not. He's almost pretend to my mind. He's pretending.

00:59:52.000 --> 00:59:54.000

I'm almost pretending to be.

00:59:54.000 --> 00:59:57.000

Homeless on this night.

00:59:57.000 --> 01:00:01.000

But I also think he believes it, and he is almost wandering.

01:00:01.000 --> 01:00:08.000

Without, you know, and so he's he's perfect for bloom to take under his wing because he has.

01:00:08.000 --> 01:00:12.000

Destination at this point. He's also quite drunk. Still.

01:00:12.000 --> 01:00:16.000

So, anyway. I thought that was a wonderful moment.

01:00:16.000 --> 01:00:21.000

And then that goes on for a while. It it. The conversation with.

01:00:21.000 --> 01:00:24.000

On 6, 19 bloom asks him about it.

01:00:24.000 --> 01:00:27.000

And and and he says it.

01:00:27.000 --> 01:00:31.000

And of course here's where Boilen comes back.

01:00:31.000 --> 01:00:38.000

He's down his luck. He asked me to ask you ask somebody. He asked me to ask you to ask somebody named Boylan.

01:00:38.000 --> 01:00:47.000

So this is funny. Stephen doesn't know who boiling is, which is, which is kind of a nice relief. That's at least someone in Dublin does not know blazes boiling, you know.

01:00:47.000 --> 01:00:54.000

So he can't be like winking. And oh, where was boiling this afternoon? Right? I mean, Steven has no interest in boiling at all.

01:00:54.000 --> 01:01:04.000

And that's also kind of refreshing, I think, because how many people does bloom run into that? Don't a don't know boiling and and a lot of them happen to know what boilings up to.

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

Or least suspected.

01:01:06.000 --> 01:01:19.000

He asked me to ask you named a bill sticker to get him a job as the sandwich man. So it's also confused because because boiling, i i i he may be. I'm not exactly sure somebody can tell me what boiling's job is.

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

But and he does remember have a job because he talks to secretary at 1 point.

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

But I think that there might be some confusion here about whether or not.

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

You know Quarterly is right about whether or not.

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

Is the right. This is the right guy, but anyway, and then but most importantly, here, this is a line that I marked.

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

In a number of editions of this book everybody gets their own ration of luck. They say.

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

Now you mentioned it. His face was familiar to me.

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

Believing that for a moment.

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

How much did you part with you? Queried. If I'm not too inquisitive.

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

I thought, this is an interesting line.

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

We always think of Bloom as being so kind right? And he is, remember.

01:01:58.000 --> 01:02:02.000

The he's the one and he can't afford. It is like a lot of those other guys.

01:02:02.000 --> 01:02:07.000

You know, gave money to Patty's widow, and he's often, you know he's not.

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

He's he's a generous person.

01:02:09.000 --> 01:02:13.000

But here he's like he's, you know. Everybody's like, you know.

01:02:13.000 --> 01:02:17.000

Don't give this guy too much money, you know. I hope you didn't get this guy too much money.

01:02:17.000 --> 01:02:19.000

It's like a weird kind of moment where and and.

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

And bloom has some sort of moments in this chapter where he's.

01:02:23.000 --> 01:02:27.000

Is different than it seems to me in other places.

01:02:27.000 --> 01:02:29.000

And less generous in some ways.

01:02:29.000 --> 01:02:37.000

He really gets annoyed at the the sailor. He thinks the sailors lying, and it's just like an odd. It's almost an odd anger that he has.

01:02:37.000 --> 01:02:39.000

That's a strange focus preoccupation that he.

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

That he starts to have in this chapter. But again, I think he's exhausted.

01:02:43.000 --> 01:02:49.000

Wouldn't you be at this point after what you just went through in the bill of cones? It's also really late, anyway.

01:02:49.000 --> 01:02:51.000

And he's been up. He's been up early.

01:02:51.000 --> 01:02:53.000

For a long time.

01:02:53.000 --> 01:03:00.000

Great so I'm just looking at Michael's talking about the BBC audio, which I highly recommend.

01:03:00.000 --> 01:03:04.000

But I can't read what else you wrote. 620

01:03:04.000 --> 01:03:06.000

They talk about sidetals.

01:03:06.000 --> 01:03:11.000

Right. Can someone read a little bit of this dialogue? Because this actually goes on for a while.

01:03:11.000 --> 01:03:21.000

620, we get a fairly lengthy exchange between these 2 characters here 620. Can someone read that.

01:03:21.000 --> 01:03:22.000

Great.

01:03:22.000 --> 01:03:32.000

Yeah, sure, I'll jump in. I met I met your respected father on a recent occasion, Mr Bloom diplomatically returned today, in fact, or, to be strictly accurate. On yesterday.

01:03:32.000 --> 01:03:34.000

Where does he live at present.

01:03:34.000 --> 01:03:38.000

I gathered in the course of conversation that he had moved.

01:03:38.000 --> 01:03:42.000

I believe he's in Dublin somewhere, answered unconcernedly.

01:03:42.000 --> 01:03:47.000

Why, a gifted man, Mr Bloom said of Mr. Dudley, senior.

01:03:47.000 --> 01:03:52.000

In more respects than one and a born recontur, if ever there was one.

01:03:52.000 --> 01:03:56.000

He takes great pride legitimately out of you.

01:03:56.000 --> 01:03:59.000

You could go back. Perhaps, he hazarded.

01:03:59.000 --> 01:04:12.000

Still thinking of the very unpleasant scene at Westland Row terminus, when it was perfectly evident that the other 2 Mulligan that is, in that English tourist friend of his, who eventually euchre.

01:04:12.000 --> 01:04:22.000

3rd companion. We're patently trying, as if the whole station belonged to them, to give Stephen the slip. In the confusion.

01:04:22.000 --> 01:04:27.000

Great. Thank you. And I apologize because I meant to start in 6, 19.

01:04:27.000 --> 01:04:31.000

Where they they so the.

01:04:31.000 --> 01:04:35.000

They're talking about core Lord.

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

And said how much to give him half a crown, responded.

01:04:39.000 --> 01:04:49.000

And could you just read from needs, Mr. Blumman? And then there's a key. One of the key moments of this part of the of the whole book right here.

01:04:49.000 --> 01:04:50.000

Thank you.

01:04:50.000 --> 01:04:56.000

Yeah, sure needs, Mr Bloom ejaculated, not the least surprise that the intelligence.

01:04:56.000 --> 01:04:58.000

I can quite the ascertain.

01:04:58.000 --> 01:05:01.000

And I guarantee he invariably does.

01:05:01.000 --> 01:05:06.000

Everyone according to his needs, and everyone according to his deeds.

01:05:06.000 --> 01:05:10.000

But talking about things in general. Where, added he, with a smile.

01:05:10.000 --> 01:05:12.000

Will you sleep yourself.

01:05:12.000 --> 01:05:19.000

Walking to Sandy Cove is out of the question, and even supposing you did, you won't get in after.

01:05:19.000 --> 01:05:22.000

What occurred at Westland Roast Station.

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

Simply fag out there for nothing.

01:05:24.000 --> 01:05:28.000

I don't mean to presume to dictate to you, and the slightest degree.

01:05:28.000 --> 01:05:31.000

But why did you leave your father's house.

01:05:31.000 --> 01:05:34.000

To seek misfortune. With Steven's answer.

01:05:34.000 --> 01:05:38.000

And then, of course, thank you. Then, of course, we get the conversation.

01:05:38.000 --> 01:05:43.000

About Dallas, and and and Bloom tells him you know what he.

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

You know what he, how he interprets

01:05:47.000 --> 01:05:49.000

Views towards his.

01:05:49.000 --> 01:05:51.000

Towards her his son, which is more complicated.

01:05:51.000 --> 01:05:54.000

And darker than than bloom, spin.

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

But Bloom is trying to be, you know, helpful here.

01:05:57.000 --> 01:06:01.000

But any thoughts on this question.

01:06:01.000 --> 01:06:14.000

I don't mean to presume to dictate you in the slightest degree. But why did you leave your father's house? Answer is to seek misfortune.

01:06:14.000 --> 01:06:17.000

Any comments on this.

01:06:17.000 --> 01:06:24.000

We could just let it be, too. That's fine, too.

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

Speaks for itself. Maybe.

01:06:27.000 --> 01:06:28.000

Alright!

01:06:28.000 --> 01:06:32.000

It. It felt very much like a young man's answer.

01:06:32.000 --> 01:06:33.000

Yeah.

01:06:33.000 --> 01:06:36.000

A romantic young man's answer.

01:06:36.000 --> 01:06:39.000

Who's angry with his father?

01:06:39.000 --> 01:06:40.000

Right not to see.

01:06:40.000 --> 01:06:48.000

It's also part and parcel of what Joyce does. He always just twist things just a little bit to kind of like again, feet instead of footsteps.

01:06:48.000 --> 01:06:58.000

And I would have never said to sequence, but it makes sense. He just tweaks things in such a way, and they just make even more sense somehow, all the time. Just one little.

01:06:58.000 --> 01:07:02.000

Add addition to the word subtraction, and it just doesn't.

01:07:02.000 --> 01:07:14.000

Great. And it's again sort of mock epic idea, right? This, nothing is much at stake here, seeking my misfortune. Well, you know, it's basically kind of wandering around drinking today, right?

01:07:14.000 --> 01:07:16.000

So

01:07:16.000 --> 01:07:21.000

An important moment, nonetheless, because it it sort of does.

01:07:21.000 --> 01:07:27.000

Get to their worldviews in a lot of ways, right? And and you know, and and.

01:07:27.000 --> 01:07:35.000

You know, is, I don't. I'm not gonna make an argument that by the end of the home chapter changees necessarily.

01:07:35.000 --> 01:07:37.000

But I think it's possible.

01:07:37.000 --> 01:07:40.000

I think it's possible. I'll leave it there.

01:07:40.000 --> 01:07:44.000

Get to that in a moment. So so much here.

01:07:44.000 --> 01:07:49.000

Page 6, 20.

01:07:49.000 --> 01:07:57.000

A gifted man, and then there's the shift to Mulligan at the bottom of 6 20 where he this is Mulligan. He's like you could do better than this. This asshole.

01:07:57.000 --> 01:08:04.000

We all knew that all along, and then they finally reached the cabman, sheltered 6, 21.

01:08:04.000 --> 01:08:07.000

Okay. So they've been walking along together.

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

And I just think that that can't be under stated how important this is. They've spent, you know, 5.

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

6 pages together.

01:08:16.000 --> 01:08:22.000

You know, and they're starting to get to know each other. But it's still early yet. It's still early.

01:08:22.000 --> 01:08:26.000

You know, we know we understand later that they've had encounters together.

01:08:26.000 --> 01:08:30.000

But this is the 1st sustained time that they have spent together.

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

In in their entire lives.

01:08:32.000 --> 01:08:37.000

And the whole book has been culminating to this moment. So you'd think.

01:08:37.000 --> 01:08:45.000

Is, gonna be this big thing right? And of course, this chapter almost sort of like purposely dials it down.

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

You know even that, even to use that word.

01:08:47.000 --> 01:08:55.000

Mr Bloom ejaculated. Which is funny, but also like that, Constant. You you won't, you said. You know there's a almost a a.

01:08:55.000 --> 01:09:10.000

Okay, I mean, I I don't know the writers in here. If you ever use a word other than said, if you would use something like he illustrated. He got it out. But he does a million of them here, right, Mr Bloom ventured.

01:09:10.000 --> 01:09:17.000

etc, etc. There's a ton of ways in which he says stuff which is so unnecessary.

01:09:17.000 --> 01:09:25.000

Right, and any 1st year college writing teacher would go bananas if you turned in shit like this.

01:09:25.000 --> 01:09:29.000

But maybe maybe maybe they overstate.

01:09:29.000 --> 01:09:32.000

The problems there. Maybe I should worry about the content and not the delivery.

01:09:32.000 --> 01:09:36.000

But he's obviously making fun of.

01:09:36.000 --> 01:09:41.000

The way that certain people write. I get this sense of Haynes himself.

01:09:41.000 --> 01:09:45.000

Writes the obituary line, or the description of the funeral.

01:09:45.000 --> 01:09:49.000

Might write in such a way. We'll get to that in a moment. It's 1 of the great

01:09:49.000 --> 01:09:54.000

Set piece pieces of writing within the book of which we know there are many, many.

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

Martha's letter, and I don't know the hangman letters we talked about.

01:09:59.000 --> 01:10:08.000

So we're in the in the cabman's shelter. And I kinda wanna just I've got a number of places here. I just wanna point out.

01:10:08.000 --> 01:10:11.000

Skin the goat right.

01:10:11.000 --> 01:10:22.000

Skin the goat. The suggestion is that Skin the goat was one of the Invincibles in, in particularly involved in the Phoenix Park murders, which was a political murder, political assassination.

01:10:22.000 --> 01:10:26.000

Of of you know British.

01:10:26.000 --> 01:10:28.000

High ups in in Dublin, so.

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

He's a big deal, and and, unlike Kevin, who.

01:10:32.000 --> 01:10:37.000

Stephen meets in Paris. He's not in exile, but he's kind of in exile.

01:10:37.000 --> 01:10:40.000

Is sitting here as the Cadman shelter kind of.

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

You know, director or something.

01:10:43.000 --> 01:10:51.000

And so he's there, and that's on their minds skin to go. It's Harris the Invincible, 6, 21.

01:10:51.000 --> 01:10:59.000

Mr Bloom and Stephen entered the cabin shelter, an unpretentious wooden structure, where, prior to then, he'd rarely ever been before.

01:10:59.000 --> 01:11:11.000

The former having previously whispered to the ladder a few hints annent the keeper of it. And so he's like, Yeah, we'll go to the cabin shelter. I haven't been here a while, but I mean, you know, it's run by by a skin goat.

01:11:11.000 --> 01:11:20.000

You know, and a few moments later, they're safely seated, and and the rest of the chapter pretty much

01:11:20.000 --> 01:11:23.000

Takes place within this.

01:11:23.000 --> 01:11:26.000

Space, and I'm I've been.

01:11:26.000 --> 01:11:28.000

Thinking for years now, like just.

01:11:28.000 --> 01:11:32.000

How Joyce deals with sort of enclosed space.

01:11:32.000 --> 01:11:36.000

The the biggest. The best example that I could think was the carriage in the funeral scene.

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

But even the hospitals in closed space.

01:11:39.000 --> 01:11:50.000

The newspaper offices in closed space. You know, everyone's kind of fitting into that office. So here we are in another, and he brings us to another close space, and they're also not alone.

01:11:50.000 --> 01:11:55.000

The only time they're gonna get to that enclosed space is when they're in the kitchen the next chapter. They're alone.

01:11:55.000 --> 01:11:59.000

And that's a whole nother deal. And we're gonna talk about that in a few minutes.

01:11:59.000 --> 01:12:11.000

So but here we are, and they start talking about various things, including this is a wonderful hilarious thing. They overhear some guys talking in Italian.

01:12:11.000 --> 01:12:16.000

And bloom, says a beautiful language on 6 22, I mean for singing purposes.

01:12:16.000 --> 01:12:23.000

Why don't you write your poetry in that language? Because he knows that Steven speaks Italian, who is trying his dead best.

01:12:23.000 --> 01:12:31.000

Was trying his dead best to yawn. That's interesting. I I always read that as he was trying his dead best not to yawn. But let's look at the line.

01:12:31.000 --> 01:12:34.000

Stephen, who is trying his dead best to yawn.

01:12:34.000 --> 01:12:37.000

You know you can't. Is is that a thing.

01:12:37.000 --> 01:12:39.000

When you're trying to yawn, and you can't.

01:12:39.000 --> 01:12:43.000

And I know, sneezing like you desperately want to sneeze.

01:12:43.000 --> 01:12:46.000

But I figure you can yawn if you want a yawn right.

01:12:46.000 --> 01:12:48.000

Am I wrong, anyway?

01:12:48.000 --> 01:12:51.000

but what does he say?

01:12:51.000 --> 01:12:58.000

To fill the year of a cow elephant. They were haggling over money. They weren't speaking beautifully in Italian. They were fighting over money.

01:12:58.000 --> 01:13:01.000

So. This is the way that Stephen.

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

Tends to talk, to bloom throughout this entire chapter.

01:13:05.000 --> 01:13:07.000

Encrypt fast.

01:13:07.000 --> 01:13:10.000

Direct sentences that usually.

01:13:10.000 --> 01:13:13.000

Kind of a puncture.

01:13:13.000 --> 01:13:16.000

Blooms more optimistic view.

01:13:16.000 --> 01:13:19.000

I mean, it's very much a case of sort of an older man.

01:13:19.000 --> 01:13:27.000

We know. I believe this ends up being 38. I think he's 38 is a little bit older than that.

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

But Steven is the cynic of this duo right.

01:13:32.000 --> 01:13:37.000

So, and then 623-62-2623. We meet.

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

The sailor, who is also Murphy, who's a wonderful character as well.

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

And the sailor, of course, knows side, also 623 in the middle.

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

It's 6.2 at the bottom. This is one of Stevens.

01:13:53.000 --> 01:14:01.000

You know I'm not always a fan of Steven, but this I love what he has to say at 6, 22 at the bottom? Can someone read sounds or impostures.

01:14:01.000 --> 01:14:09.000

And then just into the scene.

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

I will call Preston.

01:14:10.000 --> 01:14:11.000

I'll I'll jump in.

01:14:11.000 --> 01:14:13.000

I'm I'm looking at you, Rob, anyway.

01:14:13.000 --> 01:14:14.000

Okay.

01:14:14.000 --> 01:14:16.000

Yes, go ahead!

01:14:16.000 --> 01:14:22.000

Sounds are impostures, Stephen said, after a pause of some little time.

01:14:22.000 --> 01:14:26.000

Like names, Cicero, Podmore.

01:14:26.000 --> 01:14:29.000

Napoleon, Mr. Goodbody.

01:14:29.000 --> 01:14:32.000

Jesus, Mr. Doyle.

01:14:32.000 --> 01:14:36.000

Shakespeare's were as common as Murphys.

01:14:36.000 --> 01:14:38.000

What's in a name?

01:14:38.000 --> 01:14:42.000

Yes, to be sure, Mr Bloom unaffectedly concurred.

01:14:42.000 --> 01:14:44.000

Was unaffectedly concurred. I mean like

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

Oh, yeah.

01:14:45.000 --> 01:14:48.000

Sorry, good.

01:14:48.000 --> 01:14:50.000

Of course, our names.

01:14:50.000 --> 01:14:53.000

Our name was changed, too, he added.

01:14:53.000 --> 01:14:56.000

Pushing the so-called role across.

01:14:56.000 --> 01:15:01.000

The red, bearded sailor, who had his weather eye on the newcomers.

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

Boarded Steven. He had singled out for attention in particular.

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

Squarely by asking.

01:15:09.000 --> 01:15:12.000

And what might your name be?

01:15:12.000 --> 01:15:15.000

Just in the nick of time, Mr Bloom.

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

Touched his companions. Boot!

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

But Steven, apparently disregarding that warm pressure from an unexpected quarter, answered.

01:15:25.000 --> 01:15:32.000

Dedalus. The sailor stared at him heavily from a pair of drowsy, baggy eyes.

01:15:32.000 --> 01:15:35.000

Rather bunched up from excessive use of booze.

01:15:35.000 --> 01:15:39.000

Preferably good olds and water.

01:15:39.000 --> 01:15:43.000

You know, Simon Dedalus? He asked at length.

01:15:43.000 --> 01:15:47.000

I've heard of him, Stephen said.

01:15:47.000 --> 01:15:54.000

And then it's like who was all at sea for a moment. I mean just the cheesy. It's just I mean, I hope.

01:15:54.000 --> 01:16:00.000

You know, like I guess some people might read this and think like, Oh, it's the great James Joyce he's this is how.

01:16:00.000 --> 01:16:03.000

This is. This is how writing should be. I mean, obviously, he's.

01:16:03.000 --> 01:16:05.000

You know he's never serious.

01:16:05.000 --> 01:16:07.000

Right, never.

01:16:07.000 --> 01:16:09.000

Even when he's being serious.

01:16:09.000 --> 01:16:13.000

He's not serious. I don't think that makes any sense, but I'm gonna let it stand.

01:16:13.000 --> 01:16:18.000

Also that wonderful, and I didn't notice this the 1st time.

01:16:18.000 --> 01:16:22.000

And and I know you probably all did just in the nick of time.

01:16:22.000 --> 01:16:29.000

Just in the nick of time. 1st of all, what? Just in the nick of time Mr Bloom touched his companions. Boot.

01:16:29.000 --> 01:16:32.000

You know you, you know you do that right.

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

Like, you know, you're.

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

Yeah.

01:16:35.000 --> 01:16:39.000

Your friend or your partner say something, so you press on their foot.

01:16:39.000 --> 01:16:42.000

Right.

01:16:42.000 --> 01:16:46.000

Steve doesn't give a shit. He's like he doesn't completely.

01:16:46.000 --> 01:16:50.000

That warm pressure, though it's like it's like, you wonder like, what was the message? There.

01:16:50.000 --> 01:16:57.000

What did Bloom want Stephen to do? Ignore him, or is it warning like? Oh, don't talk to this guy, Steve. I'll talk to him.

01:16:57.000 --> 01:17:00.000

Sure it's an odd moment, isn't it?

01:17:00.000 --> 01:17:03.000

Like this weird, protective moment. But it doesn't.

01:17:03.000 --> 01:17:06.000

It's a very gloomy and thing it doesn't really.

01:17:06.000 --> 01:17:11.000

It's an ineffectual. Yeah.

01:17:11.000 --> 01:17:24.000

He's Irish, the seeming bull, the firm he's talking about. About 7 about side battles. He's Irish, the semen bowl, the firm, staring still in a much same way, and nodding all Irish.

01:17:24.000 --> 01:17:32.000

And then Steven says, All too right. So again, you know. See why

01:17:32.000 --> 01:17:37.000

This book was not a great favorite of his countrymen in his lifetime.

01:17:37.000 --> 01:17:41.000

That's just a tiny reason there. Many other reasons why.

01:17:41.000 --> 01:17:46.000

So this chapter is just delightful to me. Especially.

01:17:46.000 --> 01:17:51.000

If you take it slow. I found myself when I was 1st rereading this.

01:17:51.000 --> 01:17:59.000

Kind of just like, Oh, I just want to get this over with. So I get to the next chapter, which I've always loved, and I found myself this time loving this one more. It's weird.

01:17:59.000 --> 01:18:02.000

How that happens. So.

01:18:02.000 --> 01:18:09.000

And of course we hear that Murphy's are as common as Shakespeare's are as common as Murphy. And what's the sailor's name?

01:18:09.000 --> 01:18:12.000

Perfect, right.

01:18:12.000 --> 01:18:17.000

I was stuck on this, too, and I wondered if anybody else was

01:18:17.000 --> 01:18:21.000

The ways in which the sailor.

01:18:21.000 --> 01:18:26.000

Becomes a character for bloom to imagine about.

01:18:26.000 --> 01:18:29.000

That's a little clunky way of saying it. But on page 6, 20.

01:18:29.000 --> 01:18:36.000

The the sailors basically saying that he's that he's been away from home.

01:18:36.000 --> 01:18:38.000

For 7 years.

01:18:38.000 --> 01:18:40.000

From his wife and.

01:18:40.000 --> 01:18:43.000

England,

01:18:43.000 --> 01:18:48.000

Mr Bloom could easily picture his advent on this scene.

01:18:48.000 --> 01:18:50.000

So he imagines.

01:18:50.000 --> 01:18:52.000

The homecoming.

01:18:52.000 --> 01:18:54.000

Of Murphy.

01:18:54.000 --> 01:18:58.000

While he's sitting in the cabman's shelter next to Stephen, right.

01:18:58.000 --> 01:19:04.000

So could. Somebody is a little tough going, but I I think it's important to note, and I know I'm already over time.

01:19:04.000 --> 01:19:07.000

But and there's so much else here, because.

01:19:07.000 --> 01:19:13.000

Obviously the big. The big thing in this chapter is the mile picture, right? And we'll get to that moment. But.

01:19:13.000 --> 01:19:16.000

Can somebody just read this because I love this.

01:19:16.000 --> 01:19:22.000

And it's just I don't know. It's just one of these moments where I think it says so much about bloom.

01:19:22.000 --> 01:19:28.000

And also it's about a homecoming, isn't it? And isn't we sort of waiting for that homecoming?

01:19:28.000 --> 01:19:30.000

Isn't our friend of, you know.

01:19:30.000 --> 01:19:34.000

Ulysses gonna have to get home. He's on the cover of the book.

01:19:34.000 --> 01:19:42.000

Right? Can someone read mr bloom could easily picture.

01:19:42.000 --> 01:19:43.000

Thank you. Peter.

01:19:43.000 --> 01:19:52.000

Oh, I can relay.

01:19:52.000 --> 01:19:59.000

Think you gotta unmute, or Tina either one of you.

01:19:59.000 --> 01:20:01.000

I'm happy to read.

01:20:01.000 --> 01:20:02.000

Great.

01:20:02.000 --> 01:20:06.000

Mr Bloom could easily picture his advent on the scene.

01:20:06.000 --> 01:20:14.000

The homecoming to the mariners roadside. After having diddle Davey Jones a rainy night with a blind moon.

01:20:14.000 --> 01:20:16.000

Across the world for a wife.

01:20:16.000 --> 01:20:19.000

Quite a number of stories there were.

01:20:19.000 --> 01:20:22.000

On that particular Alice Ben Bolt, topic.

01:20:22.000 --> 01:20:28.000

And knock Arden and rip them? And does anybody hereabouts remember.

01:20:28.000 --> 01:20:30.000

Calculary, a favorite.

01:20:30.000 --> 01:20:39.000

And most trying declamation piece, by the way, of poor John Casey, and a bit of perfect poetry on its own way.

01:20:39.000 --> 01:20:45.000

Never about the runaway wife coming back, however much devoted to the absentee.

01:20:45.000 --> 01:20:47.000

The face at the window.

01:20:47.000 --> 01:20:54.000

Judge of his astonishment when he finally did breast the tape and the awful truth upon him and his better half.

01:20:54.000 --> 01:20:57.000

Wrecked in his affections.

01:20:57.000 --> 01:21:01.000

You little expected me, but I've come to stay and make a fresh start.

01:21:01.000 --> 01:21:07.000

There she sits, a grass widow at the self, same fireside.

01:21:07.000 --> 01:21:11.000

Believes me dead rocked in the cradle of the deep.

01:21:11.000 --> 01:21:14.000

And there sits Uncle Chub, or Tomkin.

01:21:14.000 --> 01:21:24.000

As the case might be, the publican of the Crown and the Anchor, in shirt sleeves, eating rumps and onions. No chair for Father Boo.

01:21:24.000 --> 01:21:45.000

The wind, her brand new arrival on her knee. Post mortem, child, with a high row and a randy rowe, and my galloping, tearing Tandi. Oh, bow to the inevitable grin, and, Barrett, I remain with much love on your broken hearted husband, WB. Murphy.

01:21:45.000 --> 01:21:50.000

Now you're muted.

01:21:50.000 --> 01:22:03.000

I'm like, Thank you, Tina. That was great. And it's hard to get through. And this stuff like, you know, I don't have my big Ulysses annotated. I like to look up every little thing, but we all know Rick Van Winkle right.

01:22:03.000 --> 01:22:17.000

That to to our own literature there. But it's a whole. It's a wonderful story, right? It's a wonderful story of a guy coming home, and oh, there's a kid! There's a Uncle Chub, or Tomkin.

01:22:17.000 --> 01:22:19.000

Eating a rum steak and onions.

01:22:19.000 --> 01:22:24.000

It's priceless, and that is bloom creating that story.

01:22:24.000 --> 01:22:26.000

Right, and we have seen.

01:22:26.000 --> 01:22:33.000

Even do this and bloom. Do this. This is something they have in common. They make up stories about people.

01:22:33.000 --> 01:22:37.000

But it's also like the disastrous homecoming that

01:22:37.000 --> 01:22:39.000

Well, you'll see.

01:22:39.000 --> 01:22:47.000

If you've read the end of, if you, if you, if you know, depending on how much you've read, you know that's homecoming is not like this.

01:22:47.000 --> 01:22:50.000

It's not like this. Thank God for bloom.

01:22:50.000 --> 01:22:53.000

But he's he does not know that yet.

01:22:53.000 --> 01:22:56.000

He doesn't know that. So you know.

01:22:56.000 --> 01:22:59.000

I doubt that Blazes is gonna be sitting in his chair.

01:22:59.000 --> 01:23:05.000

When he gets home, but if, for all he knows, he might be.

01:23:05.000 --> 01:23:07.000

Right.

01:23:07.000 --> 01:23:14.000

Okay, that's that's just one of my favorite parts of this whole section.

01:23:14.000 --> 01:23:20.000

But there's so much more, and it, you know. There, we can't do justice to it.

01:23:20.000 --> 01:23:24.000

Peter Clap mentioned last time the Parnell.

01:23:24.000 --> 01:23:26.000

Material, which is.

01:23:26.000 --> 01:23:32.000

Also, you know, kind of like a a fair, and, you know, kind of like what's on.

01:23:32.000 --> 01:23:39.000

Blooms, mind, you know, and Parnell's stories, you know, is about adultery, I mean, that's what brought him down.

01:23:39.000 --> 01:23:45.000

And so this is what Stephen Edward Bloom is sort of weighing on his mind all day long.

01:23:45.000 --> 01:23:55.000

So it's it's, you know, but we finally get like the Parnell played out. And I think I played you. I sent you post a link. I asked Hunter to post it.

01:23:55.000 --> 01:23:57.000

And I may have mentioned this last time.

01:23:57.000 --> 01:24:01.000

So forgive me. Because sometimes I don't know what I say in my head.

01:24:01.000 --> 01:24:03.000

When I say on Thursday, and when I say in here.

01:24:03.000 --> 01:24:06.000

Right. But

01:24:06.000 --> 01:24:10.000

Column. Toy bin says something. The effect of Did I say this already?

01:24:10.000 --> 01:24:12.000

Did. I.

01:24:12.000 --> 01:24:17.000

Anyway, Toby says something to the fact, like Parnell is the only person that he doesn't make fun of.

01:24:17.000 --> 01:24:19.000

Think I did say this right.

01:24:19.000 --> 01:24:32.000

And and here that's proven wrong. With all respect account, it really does sort of have fun with Parnell, which was who is, if I mean, we know that he likes to slaughter sacred cows.

01:24:32.000 --> 01:24:36.000

Right but his, but the sacred cow that he loves the most.

01:24:36.000 --> 01:24:39.000

He seems to love the most is Parnell.

01:24:39.000 --> 01:24:41.000

Right. And even even in this chapter.

01:24:41.000 --> 01:24:44.000

It gets print out a bit of a.

01:24:44.000 --> 01:24:48.000

Have a hard time, and also we did it in the in the nighttime, too. So.

01:24:48.000 --> 01:24:53.000

With all respect to come to wonderful writer himself, and wonderful, and Joyce, by the way.

01:24:53.000 --> 01:24:59.000

So I there's many other things in this chapter, and I want to point to.

01:24:59.000 --> 01:25:03.000

The

01:25:03.000 --> 01:25:08.000

Photograph. But if there's anything else you'd like to talk about, including the Parnell material.

01:25:08.000 --> 01:25:11.000

I'm happy to pause there.

01:25:11.000 --> 01:25:16.000

And I but I will pause myself at 6 47.

01:25:16.000 --> 01:25:25.000

Where we finally get to read the stimulating account of Patty's funeral, which I think is one of my one of my favorite moments of this chapter, as well.

01:25:25.000 --> 01:25:30.000

But anyone else have anything on this chapter before we move into the Molly.

01:25:30.000 --> 01:25:33.000

The reveal of Molly's picture, which is a really.

01:25:33.000 --> 01:25:38.000

You know, big moment between them. I mean, they're you know. It's when you whip out your wallet right.

01:25:38.000 --> 01:25:42.000

And he's got this photograph of Molly, which is

01:25:42.000 --> 01:25:45.000

Great moment. Of course Steven doesn't give it.

01:25:45.000 --> 01:25:47.000

Couple questions from the chat.

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

Great.

01:25:50.000 --> 01:25:54.000

Well, somebody asked what time it was when they ran into Corely.

01:25:54.000 --> 01:25:59.000

And it was clarified that it was one Am. Roughly.

01:25:59.000 --> 01:26:01.000

And then.

01:26:01.000 --> 01:26:07.000

Lisa asked, are these references to Simon Dedalus as respectable, sarcastic.

01:26:07.000 --> 01:26:10.000

Isn't Dedalus, Simon Dedalus a drunk.

01:26:10.000 --> 01:26:15.000

His youngest comes to get him out of the bar, and earlier scenes.

01:26:15.000 --> 01:26:21.000

He has also mentioned of the possible lover in a long line of Mollie's? Or did I read those things.

01:26:21.000 --> 01:26:27.000

Steven seems entirely different from the rest of his family.

01:26:27.000 --> 01:26:39.000

I don't know if, being, if, being a drunk in Ireland, 1,904 would have made you disrespectful or not. Sure you know, I think that'll Simon is, is.

01:26:39.000 --> 01:26:41.000

Well respect as being a great singer.

01:26:41.000 --> 01:26:46.000

I think he's and, as Bloom says himself, a great storyteller.

01:26:46.000 --> 01:26:49.000

So I think that status wise.

01:26:49.000 --> 01:26:54.000

Gets you a lot right, and we've seen it, we know, for a fact.

01:26:54.000 --> 01:27:02.000

How? The quote unquote, more respectable. Martin treats sidelists in the in the

01:27:02.000 --> 01:27:05.000

In the funeral scene, so I think it's fair to say that he was not.

01:27:05.000 --> 01:27:09.000

This, that it, that it's not totally sarcastic.

01:27:09.000 --> 01:27:14.000

However, I would say that Stephen's it sarcastically, for sure.

01:27:14.000 --> 01:27:16.000

Stephen takes away that guy.

01:27:16.000 --> 01:27:22.000

Yeah, he's a little, too, but the sailor loves him. Bloom and.

01:27:22.000 --> 01:27:25.000

Blue seems to like him. Size not nice to bloom either.

01:27:25.000 --> 01:27:30.000

I mean, some size is an asshole, but you know there's bigger assholes in the book. I think.

01:27:30.000 --> 01:27:35.000

You know, and and I found the scene with Dilly and the father, because we don't get a whole lot of him.

01:27:35.000 --> 01:27:41.000

You know, Simon, he does appear in the play. He's, you know, kind of.

01:27:41.000 --> 01:27:49.000

But I don't know. I think he's a complicated figure, just, you know, and I think.

01:27:49.000 --> 01:27:52.000

We know him a lot more in the in the previous novel.

01:27:52.000 --> 01:27:58.000

Get to know him pretty well, so he wasn't all one thing, either.

01:27:58.000 --> 01:28:01.000

And one question I had

01:28:01.000 --> 01:28:07.000

Well, actually, it came out of a question that someone, a couple of people brought up in our.

01:28:07.000 --> 01:28:09.000

Houses. Discussion.

01:28:09.000 --> 01:28:12.000

Was kind of you know. What is this.

01:28:12.000 --> 01:28:15.000

Sailor doing here.

01:28:15.000 --> 01:28:17.000

And what you know.

01:28:17.000 --> 01:28:19.000

Kind of that. What is he doing for the book?

01:28:19.000 --> 01:28:23.000

And I I thought about that a lot this week.

01:28:23.000 --> 01:28:31.000

Just because, you know, you could ask that on almost any page. This book like.

01:28:31.000 --> 01:28:32.000

But.

01:28:32.000 --> 01:28:38.000

But but why, Joyce? Why, what is this doing here? What is that history of the person's like stepmother's second marriage doing on this page?

01:28:38.000 --> 01:28:39.000

Hi.

01:28:39.000 --> 01:28:41.000

But.

01:28:41.000 --> 01:28:44.000

For this I was wondering. Do you know.

01:28:44.000 --> 01:28:49.000

Has bloom left Dublin much at all.

01:28:49.000 --> 01:28:51.000

Doesn't doesn't appear.

01:28:51.000 --> 01:28:52.000

That he has, you know.

01:28:52.000 --> 01:28:53.000

Yeah. That was.

01:28:53.000 --> 01:28:54.000

I think he says that.

01:28:54.000 --> 01:28:57.000

Kind of a nice contrast that I felt like.

01:28:57.000 --> 01:28:59.000

And maybe part of the the.

01:28:59.000 --> 01:29:06.000

Why he's like I I don't trust this guy. Besides the fact that he's clearly full of it. But, like.

01:29:06.000 --> 01:29:07.000

Yeah, I don't know.

01:29:07.000 --> 01:29:14.000

So like, and that, yeah, he is like that, like he's almost dissing the sailor for having this more adventurous life.

01:29:14.000 --> 01:29:21.000

And he's kind of like, yeah, whatever. He's probably making it up anyway, you know. But he.

01:29:21.000 --> 01:29:26.000

He. You know how he talks a lot about going down to see to see.

01:29:26.000 --> 01:29:28.000

You know, to see his daughter.

01:29:28.000 --> 01:29:33.000

He seems to talk a lot about doing that, but that that seems like to be a very big trip.

01:29:33.000 --> 01:29:39.000

And I don't have my map in front of me, but I'm not sure is more than a few hours on the train. If that.

01:29:39.000 --> 01:29:45.000

Right. So you know he's not, and I think that's part of the joke right.

01:29:45.000 --> 01:29:48.000

You know he is the Ulysses that doesn't leave.

01:29:48.000 --> 01:29:52.000

You know his 6 70 like that's the.

01:29:52.000 --> 01:29:54.000

You know, it's a it's it's.

01:29:54.000 --> 01:29:58.000

It's still funny, even on page 6, 50.

01:29:58.000 --> 01:30:00.000

Still funny, so.

01:30:00.000 --> 01:30:06.000

Can I? Let's take a break in a moment Tina has a question, and then I wanna.

01:30:06.000 --> 01:30:10.000

Talk a little bit about 6 42 and 6 43.

01:30:10.000 --> 01:30:12.000

Very important.

01:30:12.000 --> 01:30:14.000

Basis.

01:30:14.000 --> 01:30:44.000

I just had 2 interesting well, interesting to me. Comments on 6, 35. There's a mention of at the top of the page, anyhow, inspection, medical inspection of all eatables seem to him more than ever necessary, which possibly accounted for the vogue. Da. What interesting for me is the FDA in the United States started around 19 0. 6.

01:30:45.000 --> 01:30:46.000

Interesting.

01:30:46.000 --> 01:30:58.000

Thinking about medicines, and I work at FDA. So that was an interesting thing for me. Kind of the note to like these types of things coming. And then another really interesting historical event that I did not know about, which is mentioned in passing the New York disaster. 1,000 lives lost, mentioned on 6 47. So I Googled that.

01:30:58.000 --> 01:31:20.000

On this day or around the day, and it turned out on June 15th there was a boat, the General Slocum disaster, like a thousand people in the German American communities died in New York City on a boat that caught on fire. So it was really so. I'm just so overwhelmed sometimes by the the physics, the math, the history, the philosophy, like.

01:31:20.000 --> 01:31:25.000

Covered in this book, along with these characters, is just astounding to me.

01:31:25.000 --> 01:31:30.000

That's great, too, thank you. And I think that the slogan disaster is mentioned.

01:31:30.000 --> 01:31:34.000

Previously, too. It's something that it very much in passing when.

01:31:34.000 --> 01:31:40.000

He's scanning the newspaper that that McCoy ends up getting that.

01:31:40.000 --> 01:31:45.000

False tip about throwaway. But yeah, I mean, and we do know that that.

01:31:45.000 --> 01:31:52.000

Joyce used the newspapers from those times, going back and researching, he would write to his brother.

01:31:52.000 --> 01:31:55.000

Very very specific questions.

01:31:55.000 --> 01:32:01.000

So he, you know it was something him to get these details right, even if they're not exact right.

01:32:01.000 --> 01:32:08.000

But for sure that disaster and and and just to go up to page 6, 47.

01:32:08.000 --> 01:32:16.000

Because that was where I wanted to head. And then I'm gonna hit double back to 642. But just to pause on 647.

01:32:16.000 --> 01:32:18.000

We have this incredibly.

01:32:18.000 --> 01:32:25.000

Huge disaster, with a thousand lives lost. And what happens in the very next sentence? Foot.

01:32:25.000 --> 01:32:29.000

And then, after that funeral, it's a late Patrick Dignum.

01:32:29.000 --> 01:32:41.000

Right this morning. Heinz put it in. Of course, the remains of the late Mr. Patrick Dignum removed from his residence, number 9, New Bridge Avenue, Sandy. I shouldn't laugh.

01:32:41.000 --> 01:32:43.000

For internment in glass.

01:32:43.000 --> 01:32:46.000

Deceased gentleman was the most popular and genial personality.

01:32:46.000 --> 01:32:50.000

When my mother, when my grandmother died, I remember the Rabbi saying.

01:32:50.000 --> 01:32:52.000

She had a cheerful continence.

01:32:52.000 --> 01:32:55.000

Never forgotten it. I felt like.

01:32:55.000 --> 01:32:58.000

That's the best you can do. And she did have a cheerful continence. But.

01:32:58.000 --> 01:33:07.000

Anyway. The Cease gentleman's most popular personality. Life in his demise, after a brief illness, came as a great shock to citizens of all classes. Can someone.

01:33:07.000 --> 01:33:12.000

Read the rest of this, because I think it's so great.

01:33:12.000 --> 01:33:14.000

It's just the book, really sort of.

01:33:14.000 --> 01:33:22.000

You know. Remember, we're in this one day, and this has happened today, and they've already, you know, it's a late addition. It's the pink edition, which was real.

01:33:22.000 --> 01:33:31.000

Of the newspaper? And can someone just continue on.

01:33:31.000 --> 01:33:32.000

Just because my voice.

01:33:32.000 --> 01:33:34.000

I can do it, so they'll keep.

01:33:34.000 --> 01:33:35.000

Yes.

01:33:35.000 --> 01:33:36.000

You want me to start it this morning.

01:33:36.000 --> 01:33:37.000

Yeah, I mean.

01:33:37.000 --> 01:33:38.000

This morning.

01:33:38.000 --> 01:33:40.000

Can go on to

01:33:40.000 --> 01:33:46.000

The obsequies. What is that? In word even? Yeah. Right there, that word I can't say.

01:33:46.000 --> 01:33:50.000

The obsequies. You'll you want me to trip on that.

01:33:50.000 --> 01:33:51.000

Yeah.

01:33:51.000 --> 01:33:57.000

At which many friends of the deceased were present were carried out. Certainly Heinz wrote it with a nudge from Corny.

01:33:57.000 --> 01:34:05.000

By Miss Years, HJ. O'neil and Son, 164 Nostrand Road. The mourners included Patrick Digam.

01:34:05.000 --> 01:34:09.000

Bernard Corrigan, brother-in-law, John Henry Mint.

01:34:09.000 --> 01:34:11.000

Solicitor.

01:34:11.000 --> 01:34:12.000

Yeah, that's.

01:34:12.000 --> 01:34:14.000

Martin Cunningham, Power.

01:34:14.000 --> 01:34:17.000

Yeah.

01:34:17.000 --> 01:34:21.000

Eaten diffe. Are you sure you want me to read this.

01:34:21.000 --> 01:34:22.000

Go ahead. Yeah. Do the best you can.

01:34:22.000 --> 01:34:35.000

And door to door. Adora must be where he called Monks, the dayfather about keys. Adam, Simon Dedalus, Steven, Dedalus, BA. Edward.

01:34:35.000 --> 01:34:40.000

BA. Edward J. Lambert, Cornelius Kelliher.

01:34:40.000 --> 01:34:44.000

Mc. Heinz, L. Bloom, Cp. Mccoy.

01:34:44.000 --> 01:34:47.000

Macintosh, Macintosh, and several others.

01:34:47.000 --> 01:34:56.000

Thank you. That was great. And what I if anybody, wants to look up, what the hell was going on with those those that other.

01:34:56.000 --> 01:35:06.000

Stuff that is in there that makes no sense at all, and I wish I had my annotated. I could look it up right now, but the key thing here and outdated.

01:35:06.000 --> 01:35:09.000

Did a great job one thing though.

01:35:09.000 --> 01:35:14.000

We look at? Look at where? Look at bloom here.

01:35:14.000 --> 01:35:17.000

This is one of the group. He's even this late in the book.

01:35:17.000 --> 01:35:21.000

He's still willing to make a joke like this. Hell.

01:35:21.000 --> 01:35:30.000

Oh, boo! And hinds! Who borrowed what, how many shillings? How much was it from? And he won't pay it back? He doesn't even know the guy's name.

01:35:30.000 --> 01:35:33.000

He doesn't even know the name right. El Boom!

01:35:33.000 --> 01:35:42.000

And and just yeah, that's and then and then it actually, he actually, weirdly, I think, calls attention to it.

01:35:42.000 --> 01:35:46.000

Medals not a little by oh, boom! As it incorrectly stated.

01:35:46.000 --> 01:35:53.000

That's I. I know we gotta take a break. But can we pause here at the bottom.

01:35:53.000 --> 01:35:56.000

If Joyce was writing in the full.

01:35:56.000 --> 01:36:03.000

I am going to write in a great way mode which you could point to. Maybe the 1st chapter.

01:36:03.000 --> 01:36:07.000

The funeral chapter he would never in a million years I would argue.

01:36:07.000 --> 01:36:09.000

Point out to his own joke.

01:36:09.000 --> 01:36:12.000

Right, but a bad writer.

01:36:12.000 --> 01:36:22.000

100% would point out their own joke, and that's what he does. So he's writing as a bad writer, nettled not little by L. Bloom, as an incorrectly stated right.

01:36:22.000 --> 01:36:32.000

We've seen so many mistakes, including when Martha says world instead of word, they're not called attention to cause. That was when he was writing in a different mode, but here.

01:36:32.000 --> 01:36:35.000

He's gonna he's gonna step on his own joke.

01:36:35.000 --> 01:36:37.000

Cause. That's what this.

01:36:37.000 --> 01:36:41.000

Personality writing this chapter would do.

01:36:41.000 --> 01:36:47.000

I would argue just because I happen to notice it just now.

01:36:47.000 --> 01:36:52.000

Let's take a break, because it's already 20.

01:36:52.000 --> 01:37:00.000

And we'll take a break, and we'll come back, and we'll to a little bit more on this chapter. And then Laura and I are both gonna introduce.

01:37:00.000 --> 01:37:04.000

the Ithaca chapter.

01:37:04.000 --> 01:37:06.000

Sound, good.

01:37:06.000 --> 01:37:19.000

Alright! Seeing a little bit.

01:37:19.000 --> 01:37:23.000

Silent.

01:37:23.000 --> 01:37:25.000

The, the.

01:37:25.000 --> 01:37:55.000

Thy water break naughty breezes! You're a chain.

01:37:59.000 --> 01:38:18.000

Phones, when.

01:38:18.000 --> 01:38:21.000

We'll have.

01:38:21.000 --> 01:38:23.000

It's a sweet.

01:38:23.000 --> 01:38:38.000

Ringin' my spirit from this.

01:38:38.000 --> 01:38:47.000
Standing.

01:38:47.000 --> 01:38:53.000
Fate beat me. I wish long.

01:38:53.000 --> 01:39:07.000
A.

01:39:07.000 --> 01:39:17.000
Steal, adopt the pure, alighted stone.

01:39:17.000 --> 01:39:35.000
When.

01:39:35.000 --> 01:39:38.000
We had.

01:39:38.000 --> 01:39:47.000
It's a.

01:39:47.000 --> 01:40:07.000
The.

01:40:07.000 --> 01:40:11.000
Silent.

01:40:11.000 --> 01:40:14.000
Be the.

01:40:14.000 --> 01:40:29.000
Thy water, break.

01:40:29.000 --> 01:40:33.000
Come on!

01:40:33.000 --> 01:40:42.000
Is a lonely daughter.

01:40:42.000 --> 01:40:47.000
Tail!

01:40:47.000 --> 01:41:02.000

When.

01:41:02.000 --> 01:41:06.000

Spot.

01:41:06.000 --> 01:41:09.000

We'll have.

01:41:09.000 --> 01:41:12.000

It's a sweet.

01:41:12.000 --> 01:41:26.000

Ring.

01:41:26.000 --> 01:41:42.000

7.

01:41:42.000 --> 01:41:51.000

A.

01:41:51.000 --> 01:41:55.000

Sleepy.

01:41:55.000 --> 01:42:02.000

Still adopt the pure, alighted.

01:42:02.000 --> 01:42:05.000

A.

01:42:05.000 --> 01:42:18.000

When.

01:42:18.000 --> 01:42:27.000

Sad.

01:42:27.000 --> 01:42:35.000

It's sweet balancing a call of my spirit.

01:42:35.000 --> 01:42:55.000

The.

01:42:55.000 --> 01:42:59.000

Silent.

01:42:59.000 --> 01:43:02.000

Be the roar.

01:43:02.000 --> 01:43:18.000

Thy water break naughty breezes! You're a chain.

01:43:18.000 --> 01:43:30.000

Come on!

01:43:30.000 --> 01:43:35.000

Tail!

01:43:35.000 --> 01:43:51.000

When.

01:43:51.000 --> 01:43:54.000

Spoiled.

01:43:54.000 --> 01:43:58.000

We'll have.

01:43:58.000 --> 01:44:00.000

It's a sweet.

01:44:00.000 --> 01:44:08.000

Ring across my spirit from this.

01:44:08.000 --> 01:44:14.000

You.

01:44:14.000 --> 01:44:30.000

Standing.

01:44:30.000 --> 01:44:34.000

A.

01:44:34.000 --> 01:44:40.000

In.

01:44:40.000 --> 01:44:43.000

Sleepy.

01:44:43.000 --> 01:44:50.000

Steal the pure light its dawning.

01:44:50.000 --> 01:44:53.000
A.

01:44:53.000 --> 01:45:15.000
When we're.

01:45:15.000 --> 01:45:23.000
It's a singing. My spirit.

01:45:23.000 --> 01:45:44.000
The.

01:45:44.000 --> 01:45:48.000
Silent.

01:45:48.000 --> 01:45:50.000
Be the.

01:45:50.000 --> 01:46:18.000
Thy.

01:46:18.000 --> 01:46:23.000
Tail.

01:46:23.000 --> 01:46:39.000
When.

01:46:39.000 --> 01:46:41.000
Spade.

01:46:41.000 --> 01:46:46.000
We'll have.

01:46:46.000 --> 01:46:57.000
It's a ring.

01:46:57.000 --> 01:47:02.000
You.

01:47:02.000 --> 01:47:20.000
Standing.

01:47:20.000 --> 01:47:23.000

Alright!

01:47:23.000 --> 01:47:28.000

Turn up the volume.

01:47:28.000 --> 01:47:30.000

Okay.

01:47:30.000 --> 01:47:33.000

Okay, we all.

01:47:33.000 --> 01:47:36.000

Back.

01:47:36.000 --> 01:47:41.000

Next time at the break, I think what we'll do is listen to

01:47:41.000 --> 01:47:43.000

Joyce himself.

01:47:43.000 --> 01:47:47.000

There is a recording of Joyce reading from the Ulysses.

01:47:47.000 --> 01:47:49.000

It's the.

01:47:49.000 --> 01:47:52.000

Famous restaurant. Chapter.

01:47:52.000 --> 01:47:55.000

Make a less Tragonians. I have the.

01:47:55.000 --> 01:47:58.000

I have the album.

01:47:58.000 --> 01:48:00.000

Here.

01:48:00.000 --> 01:48:04.000

Yeah. Stolen from the library.

01:48:04.000 --> 01:48:11.000

5 years ago. They seem to not have noticed anyway. I'll go back.

01:48:11.000 --> 01:48:19.000

But I have a record player at the moment, so we'll play it. We'll play it for you because it's on. It's on, it's on the

01:48:19.000 --> 01:48:23.000

You can listen to it. It's on that inter web thing.

01:48:23.000 --> 01:48:26.000

Okay,

01:48:26.000 --> 01:48:33.000

I want to just finish up with some quick, basically quick thoughts about this chapter, even though we can't do it justice. But I do wanna.

01:48:33.000 --> 01:48:39.000

Move on, because I don't wanna have the same problem next time, and we are not doing short to Molly.

01:48:39.000 --> 01:48:41.000

Right, right.

01:48:41.000 --> 01:48:46.000

So page 642.

01:48:46.000 --> 01:48:49.000

And and somewhat controversial.

01:48:49.000 --> 01:48:53.000

Section on 6, 42, 6, 43.

01:48:53.000 --> 01:49:00.000

I think the most interesting part of it is the way that Joyce tells a story of something that happened earlier in the day.

01:49:00.000 --> 01:49:02.000

Now, if you think back.

01:49:02.000 --> 01:49:06.000

If you think back to what.

01:49:06.000 --> 01:49:11.000

What was the most exciting thing that happened to bloom.

01:49:11.000 --> 01:49:13.000

On this particular day.

01:49:13.000 --> 01:49:16.000

And not that many exciting things happen.

01:49:16.000 --> 01:49:18.000

In ever right.

01:49:18.000 --> 01:49:20.000

In some ways I mean bloom.

01:49:20.000 --> 01:49:27.000

The most exciting thing that happened in Bloom's life is what.

01:49:27.000 --> 01:49:29.000

Let's say who.

01:49:29.000 --> 01:49:30.000

Molly.

01:49:30.000 --> 01:49:32.000

Right, right.

01:49:32.000 --> 01:49:41.000

And that, unfortunately, has, you know, not been able to sustain itself as the most exciting thing in his life as can happen.

01:49:41.000 --> 01:49:48.000

Leopold. You should probably know that by now, but he doesn't seem to know that which is one of the beauties of the book. You know.

01:49:48.000 --> 01:49:51.000

So

01:49:51.000 --> 01:49:55.000

But his encounter with the citizen was quite.

01:49:55.000 --> 01:49:58.000

A big event of this day.

01:49:58.000 --> 01:50:04.000

And without getting, too, into how they get into the conversation. But everything does lead.

01:50:04.000 --> 01:50:06.000

Naturally kind of into.

01:50:06.000 --> 01:50:09.000

Each other in this chapter.

01:50:09.000 --> 01:50:16.000

Parnell moves into other thing. I mean every you know. The sailor story moves into Parnell, and here we have.

01:50:16.000 --> 01:50:19.000

basically skin the goat story.

01:50:19.000 --> 01:50:25.000

Kind of moving into the citizen. What happened with the citizen, you know, skin the goat as an invincible.

01:50:25.000 --> 01:50:33.000

Was the was, if if skinny goat, and this is and Laura kind of pointed this odd thing.

01:50:33.000 --> 01:50:39.000

That that bloom, for some reason, doesn't believe that this is in the goat, or at least cast doubt on it.

01:50:39.000 --> 01:50:42.000

And cast out on everybody's identities. All of a sudden.

01:50:42.000 --> 01:50:48.000

It's a it's a you know. Again I think we heard a tired guy, but also like bloom is not.

01:50:48.000 --> 01:50:50.000

Saint. He's not Saint Bloom. He's just.

01:50:50.000 --> 01:50:53.000

You know. Boot.

01:50:53.000 --> 01:50:56.000

And he ends up telling.

01:50:56.000 --> 01:50:58.000

In a very convoluted way, in the convoluted.

01:50:58.000 --> 01:51:00.000

Language of this chapter.

01:51:00.000 --> 01:51:03.000

He basically tells.

01:51:03.000 --> 01:51:05.000

Steven what happened?

01:51:05.000 --> 01:51:08.000

In the bar at Barney curtains right.

01:51:08.000 --> 01:51:13.000

And this is on 6, 42 towards the bottom.

01:51:13.000 --> 01:51:18.000

In any case, that was very ancient history by now, and as for our friend.

01:51:18.000 --> 01:51:22.000

The pseudo skin, the, etc.

01:51:22.000 --> 01:51:27.000

As he transparently out, he had transparently outlived his welcome.

01:51:27.000 --> 01:51:33.000

He ought to have either died naturally or on the scaffold. High. That's bloom thinking, isn't it?

01:51:33.000 --> 01:51:39.000

so similar and so, and then he gets. Then he kind of segue.

01:51:39.000 --> 01:51:41.000

Not very discernibly.

01:51:41.000 --> 01:51:46.000

Into, that is, for the others he had heard not so long before, the same identical lingo.

01:51:46.000 --> 01:51:49.000

So the the lingo.

01:51:49.000 --> 01:51:54.000

And this is this is dicey stuff, right? The lingo is Irish nationalism. The lingo is.

01:51:54.000 --> 01:51:57.000

The things that the citizen was saying.

01:51:57.000 --> 01:52:00.000

Which, as we know much of what the citizen was saying.

01:52:00.000 --> 01:52:07.000

True now, Bloom, and maybe a lot of us might not like the upshot.

01:52:07.000 --> 01:52:11.000

Of that Nationalist talk, and that's what you know. Joyce certainly didn't.

01:52:11.000 --> 01:52:16.000

But here. So he's comparing the 2, which is an interesting move to make.

01:52:16.000 --> 01:52:18.000

And again, you know, the Invincibles were.

01:52:18.000 --> 01:52:23.000

Revered right. Maybe everybody didn't necessarily agree with their means.

01:52:23.000 --> 01:52:29.000

But they were certainly people that you didn't necessarily say bad things about as a citizen.

01:52:29.000 --> 01:52:32.000

Reminds. Blue.

01:52:32.000 --> 01:52:38.000

That is, for the others he had heard not so long before, the same identical lingo as he told Stephen how he.

01:52:38.000 --> 01:52:43.000

But effectually, who bloom. Bloom gets to be a hero.

01:52:43.000 --> 01:52:47.000

Simply but effectually silence the offender.

01:52:47.000 --> 01:52:52.000

And then this is Bloom's talk. Here. Somebody want to pick up and and read this. This is a.

01:52:52.000 --> 01:52:57.000

And and and I think a lot of the conversation about this particular paragraph is.

01:52:57.000 --> 01:53:00.000

Taken on context, which I think is unfortunate.

01:53:00.000 --> 01:53:07.000

So if someone want to read it.

01:53:07.000 --> 01:53:10.000

Bottom, up, 6, 42.

01:53:10.000 --> 01:53:16.000

Bottom. 6, 42, Peter, thank you.

01:53:16.000 --> 01:53:23.000

It took on virgin or other, that much injured, but on the whole, even tempered person declared.

01:53:23.000 --> 01:53:25.000

I let slip.

01:53:25.000 --> 01:53:36.000

I didn't quite read that correct. He called me Jew, and then he did fashion offensively, so I, without deviating from plain facts in the least told him his God, I mean Christ was a Jew, and all his family like me.

01:53:36.000 --> 01:53:39.000

Though in reality I'm not. That was one for him.

01:53:39.000 --> 01:53:41.000

A soft answer turns away red.

01:53:41.000 --> 01:53:47.000

He hadn't a word to say for himself, as everyone saw. Am I not right?

01:53:47.000 --> 01:53:56.000

Thank you, Peter, and I mean we. There's a lot more we could read, but that's the crux of it, and I wanted to pause there, this is this is important moment for Blumen, and.

01:53:56.000 --> 01:53:59.000

You know I I see bloom as.

01:53:59.000 --> 01:54:04.000

Changing before my eyes in this chapter, or become, you know, becoming.

01:54:04.000 --> 01:54:09.000

A different side of it, you know it's being presented, and I I.

01:54:09.000 --> 01:54:12.000

Appreciate that. He basically kind of.

01:54:12.000 --> 01:54:16.000

Makes himself the hero of his own story, which is, which is unusual for bloom.

01:54:16.000 --> 01:54:19.000
And he says, Yeah, I told him off.

01:54:19.000 --> 01:54:23.000
You know, not deviating from the plain facts, and least.

01:54:23.000 --> 01:54:28.000
Told him his God, I mean Christ was a Jew too, and all his family like me.

01:54:28.000 --> 01:54:31.000
Though in reality I'm not.

01:54:31.000 --> 01:54:35.000
That was one for him. Soft answer turns way.

01:54:35.000 --> 01:54:38.000
People are queued in is not surprisingly.

01:54:38.000 --> 01:54:41.000
On on that seeming self denial. There.

01:54:41.000 --> 01:54:46.000
Though in reality I'm not.

01:54:46.000 --> 01:54:51.000
As if it you know. Some of the commentary I've read is, if it's like, somehow, like dispositive.

01:54:51.000 --> 01:54:54.000
About something you say in a bar late at night.

01:54:54.000 --> 01:54:57.000
Is like your self identity.

01:54:57.000 --> 01:54:59.000
I don't know, you know.

01:54:59.000 --> 01:55:01.000
I'm not sure I'm willing to.

01:55:01.000 --> 01:55:06.000
Sort of say that this is how Bloom sees himself, but Bloom is

01:55:06.000 --> 01:55:15.000

Twice or 3 times baptized. So you know, he's a complicated as a complicated relationship with his religious identities, not practicing Jew by any means.

01:55:15.000 --> 01:55:21.000

Everyone thinks he's a Jew, and often throughout the book he refers himself as a Jew.

01:55:21.000 --> 01:55:23.000

And even in this paragraph he is.

01:55:23.000 --> 01:55:25.000

So seems to be.

01:55:25.000 --> 01:55:31.000

He seems to own it right. He called me a Jew, and I told him off. I said, you want to say that Christ was you.

01:55:31.000 --> 01:55:34.000

And I and I shut them up, which of course, he didn't.

01:55:34.000 --> 01:55:38.000

He ran away in the Jarvie car.

01:55:38.000 --> 01:55:44.000

So this is not even an accurate story here. He did not vanquish the citizen. He ran away.

01:55:44.000 --> 01:55:47.000

Right so.

01:55:47.000 --> 01:55:53.000

We could pause there. If anybody has any comments but it's worth just thinking about.

01:55:53.000 --> 01:55:57.000

This point. But Michael and Catherine? Yes.

01:55:57.000 --> 01:56:00.000

Yeah, I mean it. It seems like.

01:56:00.000 --> 01:56:03.000

Think that that paragraph.

01:56:03.000 --> 01:56:06.000

Combined with what comes after on the next page.

01:56:06.000 --> 01:56:10.000

Where he talks about, or maybe later, down that page.

01:56:10.000 --> 01:56:12.000

He talks about.

01:56:12.000 --> 01:56:15.000

You know Jews are accused of ruining.

01:56:15.000 --> 01:56:20.000

And then and then later in the next chapter, when we get all the baptism.

01:56:20.000 --> 01:56:23.000

Information. It's it's it's.

01:56:23.000 --> 01:56:27.000

It's like he's trying to.

01:56:27.000 --> 01:56:29.000

Distance, himself.

01:56:29.000 --> 01:56:33.000

From, like the bad reputation.

01:56:33.000 --> 01:56:36.000

That Jews have all over the world.

01:56:36.000 --> 01:56:44.000

And part of this 3 times baptism, like he's trying to like distance himself. He can't. He can right. He can distance himself religiously.

01:56:44.000 --> 01:56:50.000

And and says, and like say, like, Well, I don't believe in this. I don't believe in this. I don't believe in this.

01:56:50.000 --> 01:56:52.000

But he can't distance himself.

01:56:52.000 --> 01:56:56.000

From the the.

01:56:56.000 --> 01:56:59.000

He can't distance himself from.

01:56:59.000 --> 01:57:01.000

Ethnicity and.

01:57:01.000 --> 01:57:06.000

Like he's having that trouble like he's having, you know. He mentions.

01:57:06.000 --> 01:57:11.000

The Christians. He mentions the Turks, he calls him, he says the word Turks.

01:57:11.000 --> 01:57:14.000

And like he can't do that, and he has trouble with.

01:57:14.000 --> 01:57:18.000

Judaism as both religion and ethnicity.

01:57:18.000 --> 01:57:24.000

Yeah, yeah, absolutely. I mean, it's just another swirling thing that he that he, you know that he.

01:57:24.000 --> 01:57:28.000

Contentends with on this particular day.

01:57:28.000 --> 01:57:30.000

Right. And I think it's something.

01:57:30.000 --> 01:57:37.000

He thinks about a great deal, and I just think, by virtue of how much he even thinks about it is is, you know, again.

01:57:37.000 --> 01:57:45.000

Like. Whether or not he owns whether or not any. In one particular moment he seems to distance himself. I think he spends much of the book on it.

01:57:45.000 --> 01:57:54.000

I think, you know. So we I see we had a lot of comments. I want to keep them. Keep it moving. So if we may. I want to hear from everybody but.

01:57:54.000 --> 01:58:00.000

I now I'm at 8 42, and I gotta do the next chapter as and Laura, as Laura has been reminding me.

01:58:00.000 --> 01:58:05.000

Like almost kicking my foot under the table like.

01:58:05.000 --> 01:58:06.000

Your call.

01:58:06.000 --> 01:58:08.000

Bloom does so Catherine and judo

01:58:08.000 --> 01:58:16.000

Yeah, just quickly, I think what to me, what I read is, he's also trying to assert his Irishness.

01:58:16.000 --> 01:58:26.000

So. Yes, he's totally aware of his status, and you know, however, many times he's baptized, he is trying to be Irish.

01:58:26.000 --> 01:58:30.000

But I don't think he actually didn't. I mean he says he's not Jewish in this.

01:58:30.000 --> 01:58:44.000

Section, but I never feel that he's really denying his Judaism. He just wants to be also considered, which I think has been the story of Jews in every country they've ever lived in. They want to be of that country.

01:58:44.000 --> 01:58:45.000

Yeah.

01:58:45.000 --> 01:58:46.000

So that that's that's how I see it.

01:58:46.000 --> 01:58:51.000

Yeah. And we take the totality of the book. And even as Michael saying, the totality of the scene.

01:58:51.000 --> 01:58:57.000

It. It has a different spin, but again it would have become like, seems to pull this out in that.

01:58:57.000 --> 01:59:07.000

Is, I think, not a great way to read this book just isn't so. But we we're not even have time to get into this scene as deep as I want to, but I wanted to at least point this out.

01:59:07.000 --> 01:59:13.000

Judy.

01:59:13.000 --> 01:59:20.000

Oh, I think you're muted.

01:59:20.000 --> 01:59:28.000

Think? Judy still muted.

01:59:28.000 --> 01:59:29.000

Hunter. Can you help us.

01:59:29.000 --> 01:59:30.000

Right? Okay. Now, I think I'm unmuted.

01:59:30.000 --> 01:59:33.000

You're muted.

01:59:33.000 --> 01:59:34.000

Okay. Great. Thank you.

01:59:34.000 --> 01:59:40.000

Somebody in a previous discussion group, and I don't know if they were correct, but they said.

01:59:40.000 --> 01:59:43.000

That bloom.

01:59:43.000 --> 01:59:45.000

Bloom's mother was not Jewish.

01:59:45.000 --> 01:59:52.000

And so by the by, religious re rules. He's not Jewish.

01:59:52.000 --> 02:00:00.000

Now by the rules, certainly of anti Semites, he is because he has his father's name, which is Jewish.

02:00:00.000 --> 02:00:10.000

So, you know, and and by conventional, you know, the ordinary non technical culture.

02:00:10.000 --> 02:00:16.000

Views a lot of people as a Jewish who say they're Jewish and have Jewish names, and you know people don't go into.

02:00:16.000 --> 02:00:25.000

Tell me about your mother and bring out your birth certificate. Blah blah. But anyway, I that you know Bloom is so kind of.

02:00:25.000 --> 02:00:32.000

Scholarly and logical in his way of thinking, and it seems to me that may be what he's.

02:00:32.000 --> 02:00:35.000

Talking about. If that is correct.

02:00:35.000 --> 02:00:41.000

Yeah, I think you're right, Judy. I mean, I think I think he was certainly aware of the fact that.

02:00:41.000 --> 02:00:44.000

The fact that Ellen, not being Jewish.

02:00:44.000 --> 02:00:46.000

Makes him not Jewish.

02:00:46.000 --> 02:00:53.000

Technically to some people, at least some rabbis, or whoever and this rule that gets, you know.

02:00:53.000 --> 02:00:59.000

Repeated, which again, is something he would absolutely have known for sure, and comes up.

02:00:59.000 --> 02:01:05.000

In the book so that could be swirling around here, too, for sure. That's a really good point.
Thank you.

02:01:05.000 --> 02:01:11.000

Alright. So let's move like to the photo really quickly.

02:01:11.000 --> 02:01:12.000

Just point.

02:01:12.000 --> 02:01:14.000

Did I interject one question here.

02:01:14.000 --> 02:01:15.000

Yeah, yeah.

02:01:15.000 --> 02:01:18.000

From the just from the chat, because it's.

02:01:18.000 --> 02:01:20.000

On topic. Lisa.

02:01:20.000 --> 02:01:23.000

Brought up something really similar and.

02:01:23.000 --> 02:01:26.000

Just wanna iterate it so that.

02:01:26.000 --> 02:01:27.000

Good.

02:01:27.000 --> 02:01:48.000

And everything. Can we talk a bit about the reason why Joyce might have chosen to make room? I am struck by Peter's references to constant references to Bloom's essential goodness as well as his outsidership, but making Bloom such an ineffectual character a victim in many ways. Isn't he also expressing an extremely anti-Semitic trope.

02:01:48.000 --> 02:01:52.000

And why does Bloom say so many times that it isn't really Jewish.

02:01:52.000 --> 02:02:11.000

Even though he also seems proud of being Jewish, and his recounting of his lineage in the next section he mentions his grandfather's change of religion from Protestant to Catholic, and also, it seems, his mother's name is not Jewish, and therefore he is, in fact, not Jewish, and may

02:02:11.000 --> 02:02:13.000

Mentioned

02:02:13.000 --> 02:02:21.000

This as well. Bloom, tuning back and forth between being Jewish or not, is eating of pork, is marrying a non-shoot.

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

To his hanging out with Gentiles.

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

And

02:02:26.000 --> 02:02:40.000

Corp man. It's not Jewish. I think I'd be in big trouble from today. But anyway, I I there's a lot there, and and it. It isn't something I think we can pause on too much. I I think it. It's an essential.

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

Question of a fiction writer choosing.

02:02:44.000 --> 02:02:46.000

To have a very, very.

02:02:46.000 --> 02:02:49.000

Nuanced and complicated.

02:02:49.000 --> 02:02:54.000

And human character, and this is one of.

02:02:54.000 --> 02:02:57.000

The aspects of bloom.

02:02:57.000 --> 02:03:01.000

That isn't just important to me as a reader.

02:03:01.000 --> 02:03:06.000

And isn't something I've repeated, just because I'm personally interested in it.

02:03:06.000 --> 02:03:11.000

It's in the very 1st chapter. It's in the second chapter. It's in the 4th chapter.

02:03:11.000 --> 02:03:17.000

It's in the 6th chapter. It goes on and on and on and on.

02:03:17.000 --> 02:03:21.000

Right, and so

02:03:21.000 --> 02:03:26.000

You know there are books you can look Jews and Joyce, and all sorts of.

02:03:26.000 --> 02:03:32.000

theories, and and probably you know.

02:03:32.000 --> 02:03:36.000

Facts about this, that that that.

02:03:36.000 --> 02:03:38.000

That you could look at that you could look to.

02:03:38.000 --> 02:03:44.000

But I'm just taking the book on its face value, and I think that it was very, very important to him.

02:03:44.000 --> 02:03:49.000

To have a character. Who was. We've talked about this before, inside, outside, right.

02:03:49.000 --> 02:03:51.000

Born and bred in Dublin.

02:03:51.000 --> 02:03:58.000

And always, always consider an outsider. And the fact, I mean again, it's no accident.

02:03:58.000 --> 02:04:02.000

Right. Could he have chosen another ethnicity? Sure, I suppose he could have.

02:04:02.000 --> 02:04:09.000

But I think you know this, and this comes up in the conversation that Stephen and.

02:04:09.000 --> 02:04:12.000

Boom have in the house.

02:04:12.000 --> 02:04:18.000

Very directly, so I think I think Joyce has the last, the 1st and last word on this.

02:04:18.000 --> 02:04:20.000

You know not the interpreters.

02:04:20.000 --> 02:04:31.000

I think it's like, why, I think we just have to ask ourselves what was his preoccupation? And why did he have this particular character move through the city, and why was he.

02:04:31.000 --> 02:04:34.000

Ulysses, you know.

02:04:34.000 --> 02:04:38.000

Is it just another characteristic, I think arguably. But I think it's a i think it's important.

02:04:38.000 --> 02:04:44.000

I think it's important. And I here's here's 1 thing that, and I won't digress too much more. But.

02:04:44.000 --> 02:04:46.000

If you think back to the dead.

02:04:46.000 --> 02:04:54.000

And Gabriel Conroy. Great character, also completely hapless and ridiculous and lovable.

02:04:54.000 --> 02:04:57.000

Right. It's hard not to love Gabriel Conroy.

02:04:57.000 --> 02:04:59.000

Right, and I've.

02:04:59.000 --> 02:05:03.000

I just was wondering this just the other day. So it's relevant.

02:05:03.000 --> 02:05:08.000

You got a character like Gabriel Conroy? Why wasn't Gabriel Conroy.

02:05:08.000 --> 02:05:10.000

The lead of Ulysses.

02:05:10.000 --> 02:05:13.000

Conflicted about his Irishness.

02:05:13.000 --> 02:05:16.000

Is not interested in Gaelic at all.

02:05:16.000 --> 02:05:19.000

Remember that story gets a real hard time.

02:05:19.000 --> 02:05:22.000

In the dead. At the party.

02:05:22.000 --> 02:05:31.000

His friend says, Hey, we're going to the west of Ireland. We're gonna go study Gaelic and practice Gaelic. And Gabriel's like, you know. I'm not. I'm not really Gaelic. That's not my thing.

02:05:31.000 --> 02:05:34.000

And she's like, what are you talking about? You.

02:05:34.000 --> 02:05:36.000

You know, and so it seems to me like.

02:05:36.000 --> 02:05:40.000

That would be sort of like. Why not go with that character?

02:05:40.000 --> 02:05:44.000

Like a character who was an, you know, older version of Stephen.

02:05:44.000 --> 02:05:51.000

Arguably. But the difference between Gabriel Conroy and Stephen is Stevens a genius. Gabriel Conroy is a hack writer.

02:05:51.000 --> 02:05:57.000

Right so. But you know I think he I think he stepped outside of himself.

02:05:57.000 --> 02:06:00.000

For a reason. You know, Joyce is not Jewish.

02:06:00.000 --> 02:06:06.000

But there's some in the biographies that you sort of consider himself like the King to use, or something like that.

02:06:06.000 --> 02:06:09.000

Anyway. So it was a preoccupation.

02:06:09.000 --> 02:06:18.000

You think it was a real essential piece of the book, and he announces it on the very 1st chapter with Haynes, saying, You know what the out of nowhere.

02:06:18.000 --> 02:06:22.000

There is no pre.

02:06:22.000 --> 02:06:26.000

Preliminary to what Haynes says. Go back and look.

02:06:26.000 --> 02:06:31.000

Where there was anyone was talking about Jews, and all of a sudden he says, you know, that these German Jews are ruining England.

02:06:31.000 --> 02:06:35.000

You know that right? And Stevens like I don't really.

02:06:35.000 --> 02:06:41.000

He doesn't have any reaction to that at all. That's in the 1st chapter. It's like, literally. And so I think it was injected into the book.

02:06:41.000 --> 02:06:45.000

For a reason I can't answer why, I just ask you to think about why Joyce may have done it.

02:06:45.000 --> 02:06:47.000

That's all.

02:06:47.000 --> 02:06:51.000

Good question. Page 652.

02:06:51.000 --> 02:07:02.000

This is the introduction of the photograph, and I think in a way that this kind of dovetails, this this conversation kind of dovetails with the next chapter. In some ways.

02:07:02.000 --> 02:07:05.000

So I just want to point you to 6 52.

02:07:05.000 --> 02:07:08.000

Where he careful.

02:07:08.000 --> 02:07:11.000

You, avoiding a book in his pockets of which reminded him.

02:07:11.000 --> 02:07:15.000

By the buy of that Capel Street Library book out of date.

02:07:15.000 --> 02:07:18.000

He took out. It's got his library book. It's overdue.

02:07:18.000 --> 02:07:23.000

He took out his pocketbook, and turning over the various contents rapidly, he.

02:07:23.000 --> 02:07:25.000

Dot dot.

02:07:25.000 --> 02:07:27.000

To consider, by the by.

02:07:27.000 --> 02:07:34.000

He said thoughtfully, selecting photograph which he laid on the table, that a Spanish type.

02:07:34.000 --> 02:07:36.000

Steven, obviously addressed.

02:07:36.000 --> 02:07:42.000

Like, I mean, Steven's like. So he doesn't even realize 2 are sitting next to each other, having conversation.

02:07:42.000 --> 02:07:46.000

Stephen, obviously addressed.

02:07:46.000 --> 02:08:09.000

Look down in the photo, showing a large size lady with her fleshy charms on evidence in an open fashion, as she was in the full bloom of womanhood in evening dress, cut ostentatiously low for the occasion to give a liberal display of bosom, with more than a vision of breasts. Her full lips parted in some perfect teeth, standing near, ostensibly with gravity of piano, on the rest of which was.

02:08:09.000 --> 02:08:15.000

And the rest of which was in old Madrid, a ballad, etc. Etc. And then says they're so proudly.

02:08:15.000 --> 02:08:18.000

Right. And this is, you know. Think about it.

02:08:18.000 --> 02:08:20.000

1 30 in the morning.

02:08:20.000 --> 02:08:24.000

You pretty much know. Your wife has had an affair 4 in the afternoon.

02:08:24.000 --> 02:08:28.000

This is how he introduces Molly.

02:08:28.000 --> 02:08:31.000

This, Stephen, this is blue, and my wife the prima Don.

02:08:31.000 --> 02:08:34.000

Madame Marion Bloom indicated.

02:08:34.000 --> 02:08:37.000

Taken a few years since in about 96.

02:08:37.000 --> 02:08:39.000

Very like her. Then.

02:08:39.000 --> 02:08:45.000

Anyway, it's they have a lot of th the.

02:08:45.000 --> 02:08:47.000

The next pages are.

02:08:47.000 --> 02:08:50.000

In and out of this photograph, which is sitting there.

02:08:50.000 --> 02:08:53.000

On the the table in front of them.

02:08:53.000 --> 02:08:57.000

And it's like, I think, a a good segue into the next.

02:08:57.000 --> 02:08:59.000

Chapter.

02:08:59.000 --> 02:09:11.000

Basically, you know what happens at the end of this more Jewish stuff on 6, 58. By the way, most vulnerable point 2 of tender Achilles, your god, who's a Jew? He visits.

02:09:11.000 --> 02:09:13.000

The story again.

02:09:13.000 --> 02:09:17.000

On 6, 58.

02:09:17.000 --> 02:09:19.000

And then this line I propose.

02:09:19.000 --> 02:09:23.000

Our hero eventually suggested.

02:09:23.000 --> 02:09:28.000

After mature reflection, while prudently pocketing her photo.

02:09:28.000 --> 02:09:30.000

As it's rather stuffy here.

02:09:30.000 --> 02:09:34.000

Just come home with me. You just come with me and talk things over.

02:09:34.000 --> 02:09:40.000

My diggings are quite close in the vicinity. My diggings, like that kind of.

02:09:40.000 --> 02:09:43.000

My diggings are quite close in the vicinity.

02:09:43.000 --> 02:09:45.000

You can't drink that stuff. Wait!

02:09:45.000 --> 02:09:51.000

I'll just pay this lot. So this is the big, you know, like, come home with me. Come home with me.

02:09:51.000 --> 02:09:55.000

And Stephen does. Steven does.

02:09:55.000 --> 02:09:57.000

Steven goes home with him.

02:09:57.000 --> 02:10:01.000

And if you look at page 6, 64, they start making their way.

02:10:01.000 --> 02:10:04.000

There's 1 of those hilarious.

02:10:04.000 --> 02:10:07.000

He he indicated he.

02:10:07.000 --> 02:10:10.000

Ejaculated, he parenthesized.

02:10:10.000 --> 02:10:13.000

That's a good one. On page 6, 64.

02:10:13.000 --> 02:10:18.000

Lots of good, bad writing here.

02:10:18.000 --> 02:10:23.000

And then, of course, it ends with the horse, taking a shit on the street.

02:10:23.000 --> 02:10:26.000

Very loop very soon, right.

02:10:26.000 --> 02:10:29.000

Don't take this book seriously. Joyce is insisting.

02:10:29.000 --> 02:10:32.000

Right, even though I've done what I've gotten.

02:10:32.000 --> 02:10:37.000

What I set out to do, which not only did I set out.

02:10:37.000 --> 02:10:42.000

To bring Steve and Dedalus and Leopold bloom together.

02:10:42.000 --> 02:10:45.000

But I am bringing them home.

02:10:45.000 --> 02:10:47.000

To Ithaca and Penelope.

02:10:47.000 --> 02:10:50.000

I'm fine. I'm I'm closing the circle on this.

02:10:50.000 --> 02:10:55.000

Elaborate joke about.

02:10:55.000 --> 02:10:59.000

Leopold bloom being Ulysses.

02:10:59.000 --> 02:11:04.000

Laura.

02:11:04.000 --> 02:11:10.000

And then we have an elaborate Q&A.

02:11:10.000 --> 02:11:11.000

Right.

02:11:11.000 --> 02:11:14.000

But who is questioning, and who is answering.

02:11:14.000 --> 02:11:16.000

That's I mean.

02:11:16.000 --> 02:11:21.000

I I think that goes back to the

02:11:21.000 --> 02:11:25.000

Question that keeps coming up about narrative point of view.

02:11:25.000 --> 02:11:29.000

That we have no answer for but it seems like.

02:11:29.000 --> 02:11:35.000

I I don't know. I do imagine that there is an Inquisitor.

02:11:35.000 --> 02:11:39.000

And an answer, and the answer is, the all knowing.

02:11:39.000 --> 02:11:45.000

And knows so much more. We get so much information.

02:11:45.000 --> 02:11:47.000

That we haven't had. You know, the.

02:11:47.000 --> 02:11:51.000

The the triple baptism.

02:11:51.000 --> 02:11:54.000

Why, Overkill, but you know

02:11:54.000 --> 02:11:59.000

Varied. I mean it was, you know, it was just complicated. You had to change right.

02:11:59.000 --> 02:12:03.000

Very, complicated. Yeah.

02:12:03.000 --> 02:12:06.000

And.

02:12:06.000 --> 02:12:09.000

I just the spirit of the questioning.

02:12:09.000 --> 02:12:15.000

Is so delightful.

02:12:15.000 --> 02:12:16.000

What?

02:12:16.000 --> 02:12:19.000

That it's it starts with this,

02:12:19.000 --> 02:12:23.000

Kind of like. What did they talk about?

02:12:23.000 --> 02:12:30.000

Wh. What were their common factors, and what were there? Like an unlike reactions to experience? What were their views on.

02:12:30.000 --> 02:12:36.000

Were their views on some points divergent.

02:12:36.000 --> 02:12:41.000

Steven's views on the eternal affirmation of the spirit of man in literature.

02:12:41.000 --> 02:12:50.000

It's just. And and then I was so curious like, what did Steven actually say to this point? He's been kind of.

02:12:50.000 --> 02:12:59.000

Monosyllabic just he's drunk. He's so drunk right, but he's starting to become more loquacious. Maybe what.

02:12:59.000 --> 02:13:00.000

What do you think?

02:13:00.000 --> 02:13:05.000

Yeah, he's starting to become more loquacious, ie. What's happening in this chapter?

02:13:05.000 --> 02:13:06.000

Yeah.

02:13:06.000 --> 02:13:10.000

What's going? What's the what is I mean? Just we could reduce it to half of.

02:13:10.000 --> 02:13:13.000

Half a sentence. What is happening in this chapter?

02:13:13.000 --> 02:13:18.000

They walk back to the house and go inside.

02:13:18.000 --> 02:13:22.000

And then bloom, and then bloom. Leaves.

02:13:22.000 --> 02:13:23.000

See!

02:13:23.000 --> 02:13:25.000

Hey, Eric, like it's very.

02:13:25.000 --> 02:13:28.000

Being there. There's 1 line, and I would say the line is.

02:13:28.000 --> 02:13:32.000

2 guys talk. 2 guys are talking.

02:13:32.000 --> 02:13:33.000

Gotcha.

02:13:33.000 --> 02:13:37.000

They're talking, these guys. They're talking like it's like.

02:13:37.000 --> 02:13:42.000

They're just so. Imagine if this was like the play scene, or even the 1st chapter.

02:13:42.000 --> 02:13:56.000

This would be, we would still, I mean, the book would be 18 million times as long. So there's like we. We had that early question fairly early on about compression. This is like a masterful chapter in compression.

02:13:56.000 --> 02:14:01.000

But it's also like, it's basically like this. And this is where.

02:14:01.000 --> 02:14:05.000

Like. I think we should all take a step back, and I'd love to hear other people's.

02:14:05.000 --> 02:14:08.000

Impressions of this, because I think Laura's so interesting.

02:14:08.000 --> 02:14:12.000

Like is, it's like asking this question, like, why.

02:14:12.000 --> 02:14:14.000

Right, so.

02:14:14.000 --> 02:14:16.000

I'll take a stab at it.

02:14:16.000 --> 02:14:18.000

And and.

02:14:18.000 --> 02:14:26.000

And that is, I think it's important to always think about why a chapter follows the one before it.

02:14:26.000 --> 02:14:28.000

And I can't always like.

02:14:28.000 --> 02:14:30.000

Say that those are rational.

02:14:30.000 --> 02:14:32.000

Like seeming cause. Oftentimes they're not.

02:14:32.000 --> 02:14:37.000

You know, like I like when we we had that moment with Rudy. And then all of a sudden.

02:14:37.000 --> 02:14:40.000

We're we have this other kind of odd.

02:14:40.000 --> 02:14:43.000

And as if all that, all that stuff hadn't happened, and.

02:14:43.000 --> 02:14:49.000

You know, it's all some terrible nightmare, whatever it was, psychos, consciousness.

02:14:49.000 --> 02:14:52.000

Whenever here you have.

02:14:52.000 --> 02:14:56.000

We end with the the horse right.

02:14:56.000 --> 02:14:58.000

And and then.

02:14:58.000 --> 02:15:01.000

What parallel courses did bloom, and Stephen follow.

02:15:01.000 --> 02:15:03.000

Returning.

02:15:03.000 --> 02:15:09.000

Starting united both at normal walking pace. From 1st place they followed an order named Lower.

02:15:09.000 --> 02:15:14.000

And Middle Gardener Streets in Mount Joy West, then in reduced pace, each bearing left.

02:15:14.000 --> 02:15:17.000

Gardeners place, etc. So.

02:15:17.000 --> 02:15:21.000

This kind of almost freakish specificity of language.

02:15:21.000 --> 02:15:26.000

Where you had this incredibly sloppy language in the last chapter.

02:15:26.000 --> 02:15:31.000

And it's almost, you know, since there's that there's the form.

02:15:31.000 --> 02:15:34.000

But the content question here. That's kind of why it started with the Creeley.

02:15:34.000 --> 02:15:41.000

What is the content of this chapter? And that goes back to what I said a moment ago. It's 2 guys talking.

02:15:41.000 --> 02:15:47.000

And it's 2 people who have so much to say to each other.

02:15:47.000 --> 02:15:51.000

You know they have a lot of things that make them distant from each other.

02:15:51.000 --> 02:16:04.000

And a lot of differences, opinions. And you know this horrible poem that Stephen reads, which again brings in the Jewish question. But the upshot of this chapter really is like.

02:16:04.000 --> 02:16:07.000

2 people connecting. Now, here's the question. I think.

02:16:07.000 --> 02:16:15.000

Why wouldn't he have that connection as a writer does? And he we know he knows how to do in real time.

02:16:15.000 --> 02:16:18.000

In a scene that he's so delightfully good at.

02:16:18.000 --> 02:16:22.000

It's an it's, and the choice is here.

02:16:22.000 --> 02:16:28.000

Is to is to the way I see it.

02:16:28.000 --> 02:16:30.000

Speak from a distance.

02:16:30.000 --> 02:16:32.000

Almost like we're watching them.

02:16:32.000 --> 02:16:38.000

From from a great distance and seeing them. And it's almost like he's got microphones. We're listening.

02:16:38.000 --> 02:16:42.000

But then this questioner is sort of just distilling.

02:16:42.000 --> 02:16:48.000

And not giving us the transcript, but installations of the answers.

02:16:48.000 --> 02:16:51.000

And it's like a distancing. But why?

02:16:51.000 --> 02:16:55.000

Is it emotionally resonant? If it is.

02:16:55.000 --> 02:16:56.000

But I cut you off. Sorry. Look!

02:16:56.000 --> 02:16:59.000

Oh, no! I I mean I was.

02:16:59.000 --> 02:17:05.000

Cutting you off so, but it is almost

02:17:05.000 --> 02:17:08.000

Kind of a a, an interview type of.

02:17:08.000 --> 02:17:11.000

Format, which.

02:17:11.000 --> 02:17:13.000

Blue, being a newsman.

02:17:13.000 --> 02:17:19.000

Maybe, but the distance I mean, I'm thinking of this kind of.

02:17:19.000 --> 02:17:25.000

Joyce's, you know. I think I think it is kind of gleefully.

02:17:25.000 --> 02:17:29.000

Pushing the reader constantly.

02:17:29.000 --> 02:17:33.000

If that is the case, then he's asking us to.

02:17:33.000 --> 02:17:39.000

Watch this from a distance with curiosity, and I kept thinking.

02:17:39.000 --> 02:17:42.000

What questions would I ask.

02:17:42.000 --> 02:17:45.000

What do I want to know about these people?

02:17:45.000 --> 02:17:48.000

And.

02:17:48.000 --> 02:17:53.000

I, though, just to push back a little bit on the idea of this 2 men talking.

02:17:53.000 --> 02:17:58.000

The chapter does end with bloom finally, alone, you know.

02:17:58.000 --> 02:18:08.000

And it feels like it's going towards that, that loneliness in some ways. And that's where it's even the most effective.

02:18:08.000 --> 02:18:09.000

Or I don't know.

02:18:09.000 --> 02:18:11.000

Most effect.

02:18:11.000 --> 02:18:14.000

Not the most effective, but really blows my mind so.

02:18:14.000 --> 02:18:18.000

No, I mean when Steven leaves.

02:18:18.000 --> 02:18:25.000

I think. Is it to this point the emotional high point of the book.

02:18:25.000 --> 02:18:32.000

But we had to get him out the door first.st And I actually, that's where I was saying earlier. I think that Joyce gets tired of Steven.

02:18:32.000 --> 02:18:36.000

You know. I think he's like Stephen go out into the night.

02:18:36.000 --> 02:18:39.000

And Grant. He's got nowhere to sleep and sleep on the street.

02:18:39.000 --> 02:18:41.000

Right. So

02:18:41.000 --> 02:18:49.000

So. Yeah. And I amend my point about 2 men talking, because what you said, which is this other voice, this interlocutor voice.

02:18:49.000 --> 02:18:52.000

Which is doing, interpreting, and the questioning.

02:18:52.000 --> 02:18:55.000

So there is. It's not just, I mean.

02:18:55.000 --> 02:18:59.000

If he had done just 2 men talking, it would have been like I said, a lot different.

02:18:59.000 --> 02:19:03.000

It's not, it's it's it's a voice, or a consciousness, or something.

02:19:03.000 --> 02:19:07.000

Watching and listening more importantly to men talking.

02:19:07.000 --> 02:19:11.000

Well, and now that you say

02:19:11.000 --> 02:19:18.000

What you just said clarifies for me that I I think maybe the questions and answers.

02:19:18.000 --> 02:19:22.000

Are in the same voice, and you're correct. There is kind of a.

02:19:22.000 --> 02:19:28.000

A playful question. Answer. That's only happening by by one voice. But I'm I'm unsure.

02:19:28.000 --> 02:19:37.000

If it's 1 voice or not, can. And I know Jonathan's got a point or question. But can I just look at page 6 before we do that real quick.

02:19:37.000 --> 02:19:40.000

Cause. This is when.

02:19:40.000 --> 02:19:42.000

The chapter for me.

02:19:42.000 --> 02:19:47.000

This most recent read, I was like, right, yeah, this is where we're going again.

02:19:47.000 --> 02:19:49.000

We're going back into Bloom's past.

02:19:49.000 --> 02:19:51.000

And that's where.

02:19:51.000 --> 02:19:54.000

This is going again. It's bloom.

02:19:54.000 --> 02:19:56.000

It's not so much, Steven. It's balloon.

02:19:56.000 --> 02:19:59.000

It's weird. How so the kindness.

02:19:59.000 --> 02:20:02.000

He extends to Stephen.

02:20:02.000 --> 02:20:05.000

Like sends us back to his.

02:20:05.000 --> 02:20:07.000

To his past. It's weird.

02:20:07.000 --> 02:20:12.000

Okay. 6, 67, and Bloom discussed similar subject during nocturnal.

02:20:12.000 --> 02:20:14.000

Preamulations in the past.

02:20:14.000 --> 02:20:32.000

This is so unexpected and wonderful. Yeah, in 1,004, with Owen Goldberg and Cecil Turnbull at night, on public thoroughfares between Longwood Avenue and Leonard's Corner, and Leonard's Corner, and Sing Street, and Sing Street and Bloomfield Avenue in 1 85, with Percy Apjohn in the evenings.

02:20:32.000 --> 02:20:44.000

Reclined against the wall between Gibraltar Villa, and Bloomfield House, in Kremlin, barony of Uppercross, occasionally with casual acquaintances. This is when Bloom had these friends.

02:20:44.000 --> 02:20:47.000

When bloom. Bad people to talk to.

02:20:47.000 --> 02:20:49.000

It's changed.

02:20:49.000 --> 02:20:51.000

We're not even sure why, it just has.

02:20:51.000 --> 02:20:53.000

Well, and similarly.

02:20:53.000 --> 02:20:57.000

My favorite, my favorite moment, or one of my favorite moments.

02:20:57.000 --> 02:21:00.000

Is that 6 70

02:21:00.000 --> 02:21:05.000

Of what some apparitions did Stephen think and.

02:21:05.000 --> 02:21:20.000

Goes through all of the people, and moments when people have made a fire for him, and then a caretaker for him, which he does not have in this moment, and Bloom has stepped in to be so.

They're each kind of thinking back on. When did I get this this.

02:21:20.000 --> 02:21:22.000

This thing that I'm getting from this person.

02:21:22.000 --> 02:21:23.000

Right now.

02:21:23.000 --> 02:21:27.000

Yeah. And then that's another one of the beautiful high points of this of this.

02:21:27.000 --> 02:21:30.000

When you get that. When Stephen had that sort of.

02:21:30.000 --> 02:21:34.000

Attention, and it's very parallel, for sure.

02:21:34.000 --> 02:21:37.000

Jonathan went away. But is he come back.

02:21:37.000 --> 02:21:38.000

Somebody else, and went away.

02:21:38.000 --> 02:21:43.000

This. This is just such like minutia. I I was when I was reading this.

02:21:43.000 --> 02:21:47.000

I remember the Irish film, the commitments.

02:21:47.000 --> 02:21:51.000

And the main guy who gets the band together through the movie. He's.

02:21:51.000 --> 02:21:58.000

Interviewing himself as if they're famous and he's being he's answering the questions, so he'll ask the questions, and then he responds.

02:21:58.000 --> 02:22:05.000

It's so delightful. But I I thought I hadn't remembered that movie in years. And I'm reading this thinking about that.

02:22:05.000 --> 02:22:09.000

I was thinking about that also, like.

02:22:09.000 --> 02:22:14.000

Nonsecutor aside, but the the next one that comes after, which, I think, is the snapper.

02:22:14.000 --> 02:22:18.000

Which is very underrated. It's so good. I would just highly recommend that one.

02:22:18.000 --> 02:22:22.000

As well as the commitments. It's kind of. There's 3 of them, but

02:22:22.000 --> 02:22:27.000

But in. I don't know if I've said this, but the uncle and dairy girls, the way he tells stories.

02:22:27.000 --> 02:22:31.000

Totally do I see. I think I may have said.

02:22:31.000 --> 02:22:34.000

Kimball.

02:22:34.000 --> 02:22:37.000

Yeah, I just have to unmute her.

02:22:37.000 --> 02:22:40.000

Yeah. I saw the question and answer is,

02:22:40.000 --> 02:22:43.000

It. It gave me.

02:22:43.000 --> 02:22:48.000

It just opened up what I had to imagine their conversation. So it was asking a question.

02:22:48.000 --> 02:22:51.000

But it seemed a lot richer to me, because I'm just thinking.

02:22:51.000 --> 02:22:59.000

It's like late at night when you're with your friends like in the university, and you're just talking and talking and talking, and it's flowing all over the place.

02:22:59.000 --> 02:23:03.000

And if somebody was summarizing in the background. So I thought that was pretty.

02:23:03.000 --> 02:23:09.000

What also made me think it was like a conversation is like on page 671, right where.

02:23:09.000 --> 02:23:13.000

He just observes the tap right. The water doesn't flow.

02:23:13.000 --> 02:23:20.000

And the next 2 pages. That is the best exposition on water I've ever seen in my life, and I've reread it like so.

02:23:20.000 --> 02:23:23.000

I'm gonna reread that for the rest of my rest of my life.

02:23:23.000 --> 02:23:27.000

But to me it even simulates the loan. The conversation where bloom.

02:23:27.000 --> 02:23:31.000

Bloom's mind goes and notices something so banal, so mundane.

02:23:31.000 --> 02:23:38.000

As that. But then it's the greatest exposition of water, and then, later on, a constellations. And I just thought.

02:23:38.000 --> 02:23:44.000

My my God! Like just those 2 pages by themselves! You could you could today.

02:23:44.000 --> 02:23:53.000

Right. You could take those to a you know, a UN conference on water and read that out loud. Still resonate. Maybe that's all I had to say.

02:23:53.000 --> 02:23:54.000

About that.

02:23:54.000 --> 02:24:00.000

That's that's really great. Well, thank you. And I'm sure that, like different sections of this resonated with different people, and I I.

02:24:00.000 --> 02:24:02.000

I mean, I have to think. Joyce was aware that.

02:24:02.000 --> 02:24:17.000

Not. Everyone would sort of get so into the constellations, you know. But maybe I got Kimball on water. You know what I mean like it's almost like he's got stuff for everybody in here, I think, in a way. And one thing I was thinking about is is.

02:24:17.000 --> 02:24:22.000

I was trying to imagine him sitting in his desk and coming up with this.

02:24:22.000 --> 02:24:25.000

As a way, like, okay, I got them together. Now.

02:24:25.000 --> 02:24:28.000

I guess. Cabin shelter section which.

02:24:28.000 --> 02:24:30.000

You know, I'm gonna do bad writing.

02:24:30.000 --> 02:24:39.000

See, I've already done that before. So you know, because I do think that the Cadmail is kind of a rerun. A little bit of the Girty chapter, slightly.

02:24:39.000 --> 02:24:47.000

And but this is like I can't. I just imagine sitting there all right. No, I got. I think I got it. I think I've got. I'm gonna I'm gonna have this.

02:24:47.000 --> 02:24:51.000

This this voice asking questions from above.

02:24:51.000 --> 02:24:55.000

And somehow you're gonna feel it. And then I'm gonna tell you.

02:24:55.000 --> 02:25:02.000

You know to me is the best chapter is when he talks about the contents of the drawers. But that's all, as Laura said happens after after Stephen leaves.

02:25:02.000 --> 02:25:05.000

We have to. It's we're very weird to me.

02:25:05.000 --> 02:25:07.000

That the book has to rise.

02:25:07.000 --> 02:25:10.000

When Stevens, out of the picture completely.

02:25:10.000 --> 02:25:12.000

And it happens after he leaves.

02:25:12.000 --> 02:25:15.000

And then it happens in in, you know, in the final chapter.

02:25:15.000 --> 02:25:25.000

Lisa.

02:25:25.000 --> 02:25:26.000

We can't hear you.

02:25:26.000 --> 02:25:27.000

And this can.

02:25:27.000 --> 02:25:30.000

Alright. Now I'm here. Right? Yeah.

02:25:30.000 --> 02:25:35.000

I just wanted to say that, you know I I read this a little differently, and

02:25:35.000 --> 02:25:39.000

As you were calling it, an interrogation.

02:25:39.000 --> 02:26:04.000

That. I think that's what you were calling it. Right? Yeah, that's how I read it. I read it almost like in a courtroom, you know there would be all these facts, you know. And didn't you walk here on this day, and didn't you bump your head against the cupboard? And then what happened? You bent down, and all of that is actually irrelevant to the emotional stream that's happening. It's in the spaces between all of those things that are being so duly noted.

02:26:04.000 --> 02:26:10.000

So much great detail, which is kind of funny. But the real communication, the real.

02:26:10.000 --> 02:26:14.000

Need for communication, and what they're eachaching for is all happening.

02:26:14.000 --> 02:26:18.000

In the space between and not really getting articulated, and I love that.

02:26:18.000 --> 02:26:25.000

I mean in some funny way. It's not at all like the cabman's shelter, but what I was getting out of the cabman shelter.

02:26:25.000 --> 02:26:34.000

Was. And it's just the way this whole book is like, every life is a universe, you know. Every life is so, has its own.

02:26:34.000 --> 02:26:36.000

It's like a pebble in the water. Every life.

02:26:36.000 --> 02:26:46.000

Has so much reverberation around it. And that's true, for this conversation or lack of this other stuff is being talked about. But.

02:26:46.000 --> 02:26:48.000

Anyway, I don't know how articulate that is, but.

02:26:48.000 --> 02:26:49.000

I saw.

02:26:49.000 --> 02:26:52.000

Oh, it's beautifully, Lisa and I. And again my question is.

02:26:52.000 --> 02:26:56.000

As quick an unanswerable question, get way. How does he.

02:26:56.000 --> 02:27:05.000

You know that it's just an odd choice like. Oh, I think I'm gonna get to it by not actually expressing it and having it, as you say in the, in the space in between.

02:27:05.000 --> 02:27:16.000

But but the whole book is about that in a way that how we live on these multiple levels, there's what we say, what we do, and then there's everything that's going on.

02:27:16.000 --> 02:27:20.000

It's just it, doesn't you know it? It's not inevitable that this chapter would have come.

02:27:20.000 --> 02:27:21.000

Yeah, you're right. It's totally different form. But.

02:27:21.000 --> 02:27:24.000

So just like what you know, and.

02:27:24.000 --> 02:27:25.000

Really.

02:27:25.000 --> 02:27:28.000

Yeah, like to imagine. Like, when did he like? Oh, this is how I'm gonna.

02:27:28.000 --> 02:27:32.000

Get to it, but I think that it makes sense in terms of what you're saying is.

02:27:32.000 --> 02:27:34.000

He had to do something.

02:27:34.000 --> 02:27:36.000

Different.

02:27:36.000 --> 02:27:38.000

Yeah, Daddy, and and.

02:27:38.000 --> 02:27:46.000

And you know we know, at least in my view, that there's times in the experiments fail, because there's the disconnect is too big.

02:27:46.000 --> 02:27:49.000

You know, in the hospital seat, I think the disconnect.

02:27:49.000 --> 02:27:53.000

Is is too large, and we start to lose them in the blur.

02:27:53.000 --> 02:27:56.000

Of just not being able to get.

02:27:56.000 --> 02:27:59.000

Through that thicket until the chapter gets midway.

02:27:59.000 --> 02:28:04.000

But here it's almost like, I say, oh, pretty immediate, almost. It's like.

02:28:04.000 --> 02:28:07.000

It's not there, and it is there.

02:28:07.000 --> 02:28:10.000

And you know, partly, I guess, is because we know them so well.

02:28:10.000 --> 02:28:13.000

You know. And so that's.

02:28:13.000 --> 02:28:21.000

Part of the Testament to, you know, the book couldn't have had this earlier right. It had to be this late at night. It had to be after all this happened, etc.

02:28:21.000 --> 02:28:24.000

But again, it's just like it's a remarkable.

02:28:24.000 --> 02:28:27.000

Move.

02:28:27.000 --> 02:28:29.000

You know, to seek and and.

02:28:29.000 --> 02:28:32.000

And yet it isn't. It ends up.

02:28:32.000 --> 02:28:36.000

Not being a move or not, just a move.

02:28:36.000 --> 02:28:40.000

Because it was just a move. Then he's showing off.

02:28:40.000 --> 02:28:48.000

I think he's doing a lot of showing off here, and still doesn't piss me up.

02:28:48.000 --> 02:28:51.000

Getting late.

02:28:51.000 --> 02:28:57.000

And I don't want to lose people but so I can just open it up for any any thoughts on this.

02:28:57.000 --> 02:29:01.000

Yeah.

02:29:01.000 --> 02:29:05.000

A lot of people we're talking about. The

02:29:05.000 --> 02:29:11.000

The water, the water.

02:29:11.000 --> 02:29:13.000

Page, paragraph,

02:29:13.000 --> 02:29:15.000

But I.

02:29:15.000 --> 02:29:17.000

Charging my phone.

02:29:17.000 --> 02:29:18.000

I am.

02:29:18.000 --> 02:29:21.000

Yeah. For some reason I

02:29:21.000 --> 02:29:23.000

And press something I can.

02:29:23.000 --> 02:29:26.000

There we go!

02:29:26.000 --> 02:29:28.000

I.

02:29:28.000 --> 02:29:33.000

Started to feel myself skimming it. And, Peter, I heard your voice, you know, slow.

02:29:33.000 --> 02:29:36.000

Read everywhere, and.

02:29:36.000 --> 02:29:38.000

Water, and.

02:29:38.000 --> 02:29:40.000

In literatures.

02:29:40.000 --> 02:29:42.000

One of my favorite things.

02:29:42.000 --> 02:29:45.000

But the ending of it.

02:29:45.000 --> 02:29:51.000

The faded flower water, stagnant pools in the waning moon.

02:29:51.000 --> 02:29:58.000

Between reading for those lines and then reading for the comedy.

02:29:58.000 --> 02:30:02.000

He he can kind of do.

02:30:02.000 --> 02:30:08.000

Oh, not anything but a lot of.

02:30:08.000 --> 02:30:12.000

Yeah, yeah, no. I mean, I I think it.

02:30:12.000 --> 02:30:13.000

I mean, there's the temptation to.

02:30:13.000 --> 02:30:14.000

No idea, but I press those moving over to.

02:30:14.000 --> 02:30:19.000

You know, to to get to the end of some of these, and and then you realize no, wait.

02:30:19.000 --> 02:30:23.000

You know, not reading this for information, this for the.

02:30:23.000 --> 02:30:29.000

The sheer sort of love of somebody who is interested in so much, and that.

02:30:29.000 --> 02:30:31.000

Is what brings these 2 guys together.

02:30:31.000 --> 02:30:35.000

They have a kind of a civic interest.

02:30:35.000 --> 02:30:50.000

You know, that that transcends like the normal conversations that a lot of people have. These are not normal people, these 2, you know, and I want to go back to the point that the section you mentioned Laura on on 6 70.

02:30:50.000 --> 02:30:51.000

Got it.

02:30:51.000 --> 02:30:57.000

Because I think it's just maybe reading it. Would you mind reading what similar to Stephen think? Just because it is.

02:30:57.000 --> 02:30:59.000

Again. It's pretty early in this chapter.

02:30:59.000 --> 02:31:07.000

And it it just kind of demonstrates, I think, what so much of this chapter is about. It also has a cool kind of.

02:31:07.000 --> 02:31:11.000

Some things connect. And Joyce right here. So I thought I'd point that out.

02:31:11.000 --> 02:31:14.000

Sure just to.

02:31:14.000 --> 02:31:17.000

We the last bit right before that.

02:31:17.000 --> 02:31:21.000

To enter into the free union with the oxygen of the air.

02:31:21.000 --> 02:31:24.000

Of what similar apparitions.

02:31:24.000 --> 02:31:29.000

Did Steven think? And I love the use of apparitions. There.

02:31:29.000 --> 02:31:37.000

Of others elsewhere in times, who, kneeling on one knee or 2, had kindled fires for him.

02:31:37.000 --> 02:31:42.000

Of Brother Michael, in the Infirmary of the College of the Society of Jesus.

02:31:42.000 --> 02:31:45.000

At Clonswood.

02:31:45.000 --> 02:31:47.000

Balance in the country of Kildare.

02:31:47.000 --> 02:31:52.000

Of his father, Simon Dedalus, in an unfurnished.

02:31:52.000 --> 02:31:57.000

Room of his 1st residence in Dublin, Number 13, Fitzgibbon Street.

02:31:57.000 --> 02:32:00.000

Of his godmother, Miss Kate Morgan.

02:32:00.000 --> 02:32:06.000

In the house of her dying sister, Miss Julia Morgan. At 15 Ushers Island.

02:32:06.000 --> 02:32:13.000

About his mother, Mary, wife of Simon Dedalus, in the kitchen of Number 12, North Street.

02:32:13.000 --> 02:32:18.000

On the morning of the feast of Saint Francis Xavier, 1,898.

02:32:18.000 --> 02:32:20.000

Of the Dean of Studies, father, but.

02:32:20.000 --> 02:32:25.000

In the Physics Theater of University College, 16 North.

02:32:25.000 --> 02:32:28.000

Of his sister Dilly.

02:32:28.000 --> 02:32:32.000

Delia and his father's house in Cabra.

02:32:32.000 --> 02:32:36.000

It's just right.

02:32:36.000 --> 02:32:40.000

Get. So we get Billy's name, too.

02:32:40.000 --> 02:32:41.000

Right.

02:32:41.000 --> 02:32:42.000

Sorry.

02:32:42.000 --> 02:32:46.000

Can I go back to that question that we had about who came after Joyce.

02:32:46.000 --> 02:32:50.000

And I want to mention somebody. I think.

02:32:50.000 --> 02:32:54.000

Really is called Mind, especially by this section, but really throughout the book.

02:32:54.000 --> 02:32:58.000

And that's Boris. Not to be all high sounding.

02:32:58.000 --> 02:33:05.000

Before is love choice, and he has a character in great story. Here's called Memorius.

02:33:05.000 --> 02:33:07.000

Who's great?

02:33:07.000 --> 02:33:10.000

Genius and ability.

02:33:10.000 --> 02:33:12.000

Is also an affliction, and that.

02:33:12.000 --> 02:33:15.000

Genius, ability, and affliction is that he.

02:33:15.000 --> 02:33:18.000

Can't forget anything.

02:33:18.000 --> 02:33:20.000

Anything, right?

02:33:20.000 --> 02:33:24.000

So if a dog barked.

02:33:24.000 --> 02:33:27.000

On a Tuesday in 170 Fournes.

02:33:27.000 --> 02:33:29.000

Remembers that.

02:33:29.000 --> 02:33:33.000

He debilitated. He can't leave this house.

02:33:33.000 --> 02:33:39.000

You can't move. He's paralyzed. It's a and it's a 7 page story. It's absolutely remarkable.

02:33:39.000 --> 02:33:44.000

So what Brewer has figured out is, you don't need this entire. This.

02:33:44.000 --> 02:33:52.000

Many pages to make a lot of the same beautiful points. And he, I think, spoke to Joyce in a lot of ways.

02:33:52.000 --> 02:33:58.000

In his own way. And so, and he's also got a beautiful essay about choice. So I would I would

02:33:58.000 --> 02:34:01.000

I would look to him as being a.

02:34:01.000 --> 02:34:03.000

Kind of one of the great.

02:34:03.000 --> 02:34:05.000

Writers that came after.

02:34:05.000 --> 02:34:11.000

And this this particular section is a great example of.

02:34:11.000 --> 02:34:15.000

Like memory and and the specificity of memory that Boris really celebrated.

02:34:15.000 --> 02:34:20.000

In that story, and other stories too. But this you know, the unfinished in this beautiful.

02:34:20.000 --> 02:34:23.000

You know.

02:34:23.000 --> 02:34:26.000

Look to Simon, making the fire.

02:34:26.000 --> 02:34:29.000

You know. I mean, we're so used to. You know him.

02:34:29.000 --> 02:34:33.000

Thinking Simon was a jerk. Right for good reason.

02:34:33.000 --> 02:34:36.000

And then there's a.

02:34:36.000 --> 02:34:44.000

A fun link to the dead right here. These are the 2 sisters that put on the Christmas party that everyone attends, and the dead.

02:34:44.000 --> 02:34:46.000

The markings, and 15 Archers Island. So.

02:34:46.000 --> 02:34:49.000

He's constantly his universe.

02:34:49.000 --> 02:34:52.000

He's circling back around. He's inventing stuff, but he's also.

02:34:52.000 --> 02:34:56.000

Coming back to things. And that's just a.

02:34:56.000 --> 02:35:01.000

You know, one of the remarkable sections of of the early part of this.

02:35:01.000 --> 02:35:03.000

Chapter,

02:35:03.000 --> 02:35:10.000

It's getting late, and I promise to not go over 9 30. So if we could maybe go for about 5 more minutes,

02:35:10.000 --> 02:35:18.000

Of other things on this chapter, and anything that anybody else has to say about anything in this chapter. I'd love to hear.

02:35:18.000 --> 02:35:22.000

But it's the choices are.

02:35:22.000 --> 02:35:25.000

Not just the choice of having this interrogatory chapter.

02:35:25.000 --> 02:35:28.000

But then the choice of where he's gonna go.

02:35:28.000 --> 02:35:32.000

And imagine the possibilities. As a writer he had.

02:35:32.000 --> 02:35:39.000

You know. Oh, I can go talk about where the water's coming from. Oh, I can. You know the stars?
I can go to town right.

02:35:39.000 --> 02:35:47.000

But I mean all the thing, all the possibilities, I mean. That's what Joyce does. He opens up this chapter could have been 1,000 pages.

02:35:47.000 --> 02:35:49.000

Right, literally.

02:35:49.000 --> 02:35:53.000

You know, I mean, imagine everything that was possible.

02:35:53.000 --> 02:35:56.000

And that's just blows your mind.

02:35:56.000 --> 02:35:59.000

Sean.

02:35:59.000 --> 02:36:01.000

Yeah, I just wanted to briefly note, I thought.

02:36:01.000 --> 02:36:05.000

This is the funniest chapter by a long shot in the book. And I.

02:36:05.000 --> 02:36:07.000

What?

02:36:07.000 --> 02:36:19.000

I loved it, and I like when bloom is just getting water for tea. He is water lover of water carrier.
And then later, when the 2 are pissing.

02:36:19.000 --> 02:36:29.000

Next to each other. They're organs of mick tuition, reciprocally rendered invisible by manual circumcision. That means they're hiding.

02:36:29.000 --> 02:36:35.000

They're dicks from each other as they're peeing is what's going so funny.

02:36:35.000 --> 02:36:38.000

Which he kind of explains that in case.

02:36:38.000 --> 02:36:46.000

As I missed it, but he explains it later. Kind of that's exactly what they're doing. So yeah, that's great. You know. And.

02:36:46.000 --> 02:36:52.000

Yeah, I I felt the same way about the didactic cancels that he similarly, that he repressed.

02:36:52.000 --> 02:36:55.000

Like all of the different didactic accounts.

02:36:55.000 --> 02:37:06.000

Councils he repressed. It was hysterical.

02:37:06.000 --> 02:37:12.000

Other points before we go, and what what I think our plan for next time will be this, we will.

02:37:12.000 --> 02:37:17.000

We will get deeper into this chapter and finish it, as I think.

02:37:17.000 --> 02:37:21.000

It's it's it's both, Laura kind of said. And I think we really agree on this, that.

02:37:21.000 --> 02:37:24.000

That even as great as the chapter is.

02:37:24.000 --> 02:37:31.000

I think he had to get out the door in order for the chapter to really reach.

02:37:31.000 --> 02:37:36.000

Like points that I again, I like to imagine, like I just think even he was like, Damn.

02:37:36.000 --> 02:37:39.000

Like what I've got.

02:37:39.000 --> 02:37:41.000

I don't even need.

02:37:41.000 --> 02:37:44.000

An interlock. I don't need Stephen.

02:37:44.000 --> 02:37:48.000

All I need is the couch.

02:37:48.000 --> 02:37:52.000

All I need is what's in the drawers, which is for me again.

02:37:52.000 --> 02:37:54.000

The thing. That's why I reread this book.

02:37:54.000 --> 02:37:56.000

You know, and and.

02:37:56.000 --> 02:38:11.000

You know. Sometimes I know there's a lot of teachers in, you know. Teach something, or whatever you lead a discussion, and you kind of lose it, you know, but I know I will always come back to this book, because those drawers I almost don't want to talk about them in here is that what people put those drawers are so great.

02:38:11.000 --> 02:38:14.000

So so that's what we'll do. Does that sound good?

02:38:14.000 --> 02:38:20.000

That sound good. I I appreciate the humor of this chapter because it isn't always self evident, actually.

02:38:20.000 --> 02:38:23.000

It's it's like a lot of humor in this book.

02:38:23.000 --> 02:38:29.000

It's sort of hidden, and you just gotta read closely. And you guys oh, he's he's yanking my chain.

02:38:29.000 --> 02:38:32.000

I have one question from the chat that.

02:38:32.000 --> 02:38:33.000

Yeah.

02:38:33.000 --> 02:38:35.000

I don't really forget what you're referring to.

02:38:35.000 --> 02:38:44.000

Melanie asks, will you be willing to say more about personality? Sees just before the break.

02:38:44.000 --> 02:38:46.000

Personality. Writing, I.

02:38:46.000 --> 02:38:50.000

Can't recall saying that, but I think what I may have meant was,

02:38:50.000 --> 02:38:56.000

Like person like, you know, like a like a when you're like a poem like a poet. We write in a persona voice.

02:38:56.000 --> 02:38:58.000

I think I was. I think I was.

02:38:58.000 --> 02:39:01.000

You know. So so I think each I mean like, remember the.

02:39:01.000 --> 02:39:06.000

Number. What's his name? Well, he's not named the in citizen chapter.

02:39:06.000 --> 02:39:12.000

Like that is a so each chapter kind of takes on it, and I think your argument here, Laura, is that, and I.

02:39:12.000 --> 02:39:20.000

Or at least I've heard it like that. There is a persona writing this. And the person. It's the person coming up. The questions.

02:39:20.000 --> 02:39:26.000

And then arguably, maybe it's another person answering. If we go with what Lisa said about sort of the court.

02:39:26.000 --> 02:39:30.000

Case scenario, which again was something very much interested in him, as well.

02:39:30.000 --> 02:39:36.000

So like. I guess I was thinking of like each chapter having a certain

02:39:36.000 --> 02:39:39.000

Personality, telling it different person.

02:39:39.000 --> 02:39:41.000

Telling it. I think that that's.

02:39:41.000 --> 02:39:44.000

Once you get past chapter.

02:39:44.000 --> 02:39:48.000

You know 10, especially you. You can say that.

02:39:48.000 --> 02:39:51.000

Each chapter does have its own, have its own personality.

02:39:51.000 --> 02:39:59.000

Whereas I think up until 10, I think you can kind of track that. It's that it's, you know, fairly straightforward. 3rd person, narrative.

02:39:59.000 --> 02:40:01.000

Who can get in people's heads.

02:40:01.000 --> 02:40:07.000

Interior, you know, and breaking off every rule of 3rd person writing. Thank God.

02:40:07.000 --> 02:40:10.000

But it's not nuts.

02:40:10.000 --> 02:40:14.000

You know.

02:40:14.000 --> 02:40:22.000

Great. How much do we lose anybody? We lost a few good I hate to lose when people start to drop off. I realize I'm going too long.

02:40:22.000 --> 02:40:29.000

So but I have gone too long. And so we're clear. Next time we're gonna finish the second to last chapter, and we are going to.

02:40:29.000 --> 02:40:32.000

You know Molly is awake.

02:40:32.000 --> 02:40:37.000

Molly's awake. She has been sleeping, but her light does come on.

02:40:37.000 --> 02:40:40.000

Notice. He does not run upstairs to see her.

02:40:40.000 --> 02:40:46.000

He takes his time before going upstairs, but eventually does make it upstairs.

02:40:46.000 --> 02:40:48.000

And these 2

02:40:48.000 --> 02:40:51.000

Are reunited in a beautiful.

02:40:51.000 --> 02:40:55.000

Upcoming Scene.

02:40:55.000 --> 02:40:57.000

We'll leave it there.

02:40:57.000 --> 02:41:03.000

See you all next week. I'll see you on Thursday, and thank you, Laura, for everything. Thanks, hunter. Lisa.

02:41:03.000 --> 02:41:06.000

Thanks, Peter, thanks. Laura.

02:41:06.000 --> 02:41:07.000

Really great, and I'll.

02:41:07.000 --> 02:41:09.000

Many many thanks.

02:41:09.000 --> 02:41:16.000

Alright! See you soon. Bye.

02:41:16.000 --> 02:41:19.000

Stick around.