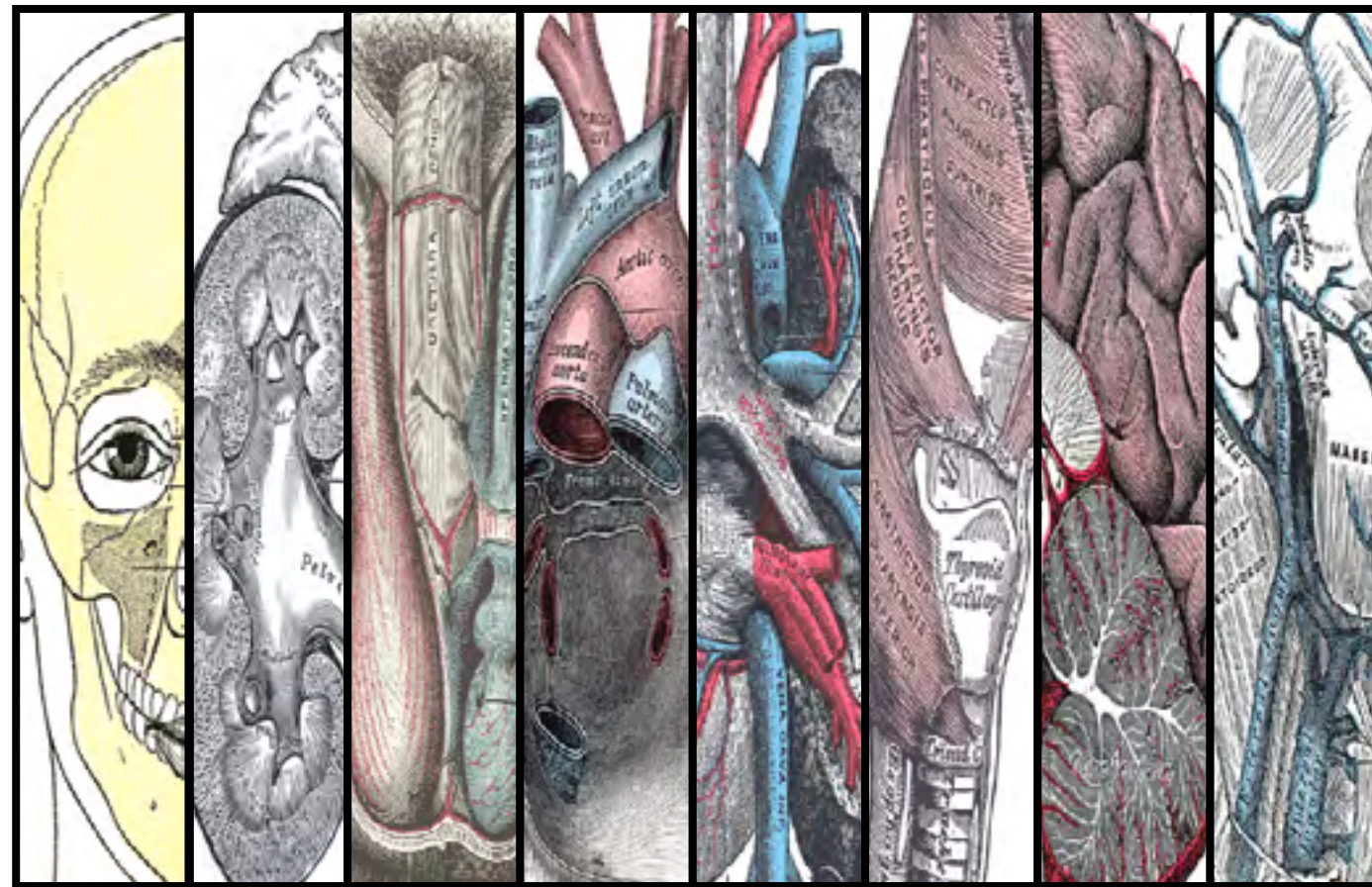


YEAR OF ULYSSES

M
VP

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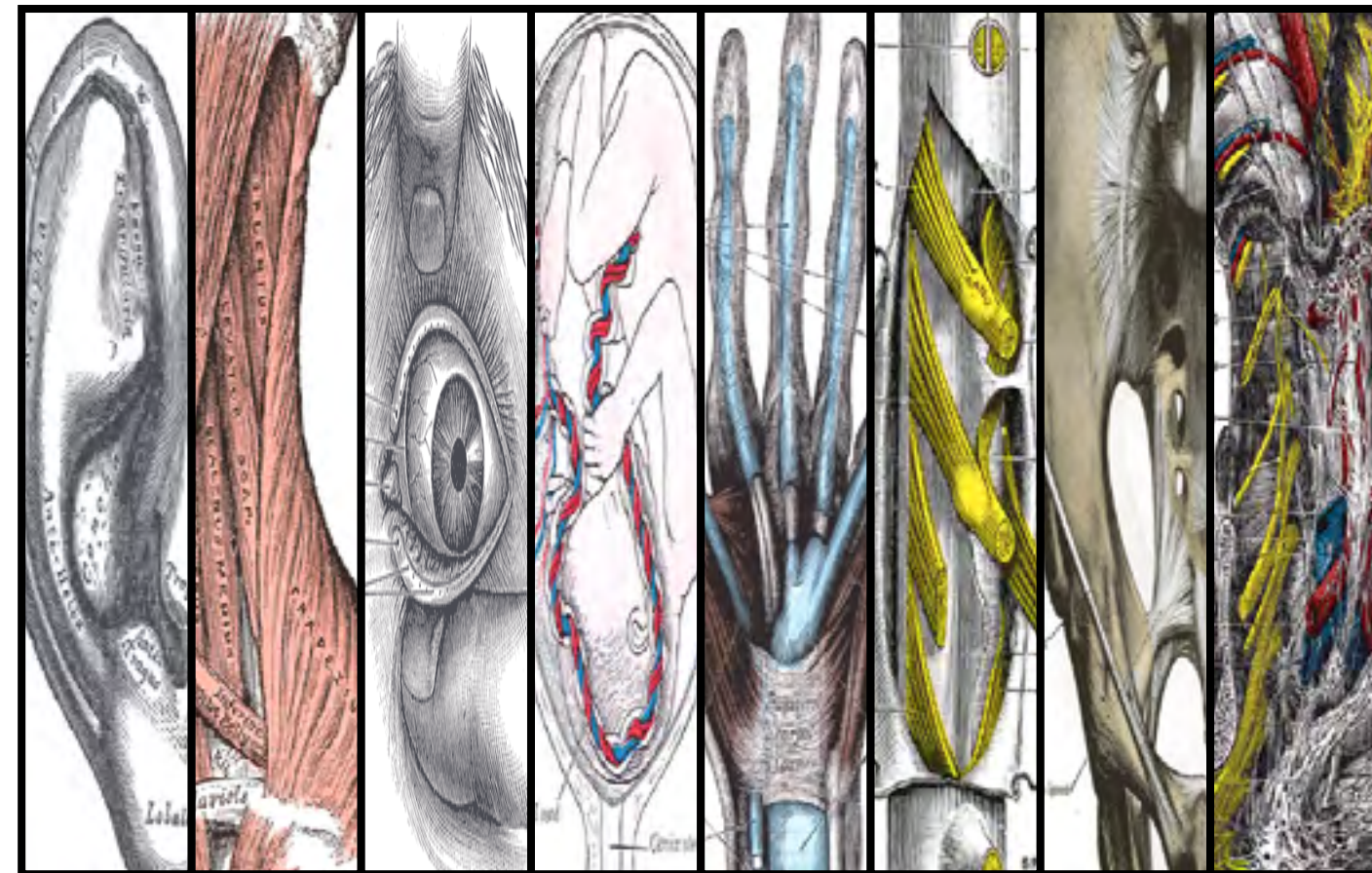
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CHALLENGE TO MAKE OF THIS

Does this relentlessly paratactical listing aggregate into anything with a claim to being understood as a narrative. In their sequence, the terse statements appear as randomly collocated nuclei of narrative without compelling inherent, let alone connectively causal relation, they fail to become narrative because they are denied explicate contextualizable locally, nor can the unprepared reader muster implicit meaning from a wider reading memory, or from a social or topographical memory?

But who are all those people, dropped into the text by not much more than their names, rapidly sketched features, gestures, appearances and fragmentary reactions?

-Hans Walter Gabler,
“The Segments and the Whole”

Introduction

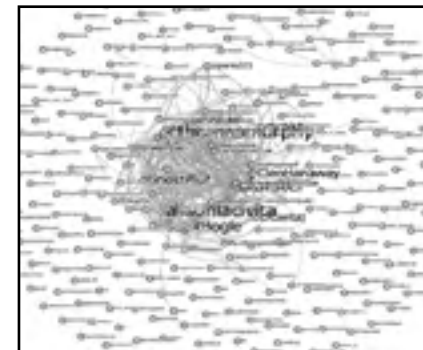
Celebrating the 90th birthday of James Joyce’s *Ulysses* and its incumbent Canadian emancipation from copyright, the Modernist Versions Project *Year of Ulysses* (*YoU*) brought Joyce’s masterpiece to the greatest possible readership through a series of web seminars, Twitter chats, and, centrally, the digital publication of a first edition Shakespeare & Co. *Ulysses*. Though the serial release of the 1922 text, made possible through the efforts of Patrick Belk and Mathew Kochis at the University of Tulsa and with the support of

the McFarlin Library, served as the centerpiece for the *YoU*, this retrospective affords pride of place to the sixteen Twitter chats that these digital publications inspired. During these chats, Joyceans of all stripes took to twitter to debate and discuss the finer (and, at times, rougher) points of each episode. In the hope of celebrating as well as continuing the dialogue of *YoU*, these Twitter chats are here presented, with some editorial oversight, for your reading pleasure.

Prior to a brief discussion on the necessity of this editorial engagement, I would like to thank Dr. Jentery Sayers for his work setting up an active Twitter archive. If it was not for him, no such editorial work would be possible, as the record of these chats would otherwise have been inaccessible (inaccessible, though perhaps not lost, thanks to the vigilance of the NSA) due to Twitter’s limited archival record.

However, in recording the

entirety of the Twitter Chat – a yield of some thirteen thousand tweets – the actual archive, as well as the visualization thereof, leaves much to be desired as a reading copy.



#YoU Twitter Viz. Click to Enlarge.

Warning: Bandwidth Required

In collating the roughly thirteen thousand tweets archived within the *YoU* chats for print, I wanted to avoid overwhelming the reader with material, while also affording a sense of the complexity of Twitter as a medium. Occasioanly, it seems as though Twitter is entirely a centrifugal medium, demanding

multiplicity rather than coherence, cacophony rather than unity; in either case, while both impulses were readily apparent throughout the *YoU* Twitter chats, it was not nearly so obvious how best to represent these impulses on paper. The above visualization provides an effective way to conceptualize the discussion as a whole; however, the sheer number of connections and digressions can be nothing short of overwhelming. Though the tweets thus presented affords a good sense of the scope of engagement that *YoU* inspired, the visualization does not necessarily facilitate a lasting desire to engage, far less read, the twitter chats.

While reviewing the *YoU* lectures, I was struck by Hans Walter Gabler's challenge "to make instant sense" of the "relentlessly parantactical listing" of "Wandering Rocks." In reviewing the apparently undifferentiated bolus of tweets, I had already recognized a strange elision occurring where

commentaries on *Ulysses* itself morphed into commentaries on Twitter and vice versa. Throughout the chats, participants raised the troubling intricacies of discussing *Ulysses* on Twitter, while others highlighted the similarity between the two at first so dissimilar texts.

With these elisions in mind, Gabler's challenge resonated with my own experience reading the *YoU*, and motivated me to attempt a sort of synthesis between Twitter and some of the technics of *Ulysses*, "Wandering Rocks" in particular. While I have written about my approach in more detail on the Maker Lab and MVP's websites, in brief – recognizing that Twitter chats are always plural – I have attempted to represent what I take to be the relentless and centrifugal pressure of the Twitter archive using the labyrinthine form of "Wandering Rocks" as a model.

With that being said, I should provide a few textual notes in the hopes of making the reading expe-

rience somewhat more inviting. As an interactive PDF, all URLs within the text are hyperlinked to their corresponding websites. Similarly, the episode headers are linked to their corresponding PDF copy of the digitized 1922 *Ulysses*. Furthermore, though I have worked to increase the legibility and accessibility of the Twitter archive, I have left unedited any errors and shorthand that might be found therein.

Finally, faced with a rather unwieldy mass of tweets, I was forced to exclude a great many of them. As such, this retrospective should not stand as a conclusive catalogue of the entirety of the *YoU* Twitter chats, much less the project as a whole. Many retweets have been removed for the sake of brevity, and the same basic concern motivated my decision to excise the *Year of Ulysses's* hashtags – as many participants themselves complained throughout the chats, a fourteen character hashtag

becomes something of a burden. I have also removed the handles of the tweets from the corresponding participants, as my hope here was to foreground the dialogue rather than the participants themselves. Though issues of design, space, and method motivated my decision to do so, I also assumed that in a medium where everything is so thoroughly public, the participants would not bemoan this small measure taken to preserve at least some degree of privacy. That being said, an enterprising reader could reconstruct the conversations based on the Twitter handles being replied to, and to make this enterprise easier, I have listed the participants in the appendix. Furthermore, if the spirit so moves a reader to discover the source of a particular tweet, let me refer you once more to the Twitter archive as expressed within the visualisation.

Despite these revisions, I trust that the chats remain messy, ambiguous, and incomplete. Fans

of *Ulysses*, and of good conversation, should find all this is as it should be.

-Stefan Krecsy
YoU Lead Researcher & Editor



TELEMACHIAD

Moderated By
janineutell

#yearofulysses

22 June 2012

12:00 - 14:00

—TODAY at 2pmEST! Here's some inspiration: Wordles for the Telemachiad. <http://t.co/xgUbOPHZ> any interesting prompts? #fb

—In case you missed it, here's a great piece on from @readywriting: <http://t.co/B2mAaUqJ> #ulysses @uvic

—@GhostProfICYMI: Made some wordles; posted this a.m.: <http://t.co/xgUbOPHZ>

—in an hour: "bringing this novel of the everyday back into everyday life." 2pm EST.

—5 minutes to YoUr first chat. A huge thank you to @janineutell for moderating. More here: <http://t.co/swON->

sKOK #ulysses @uvic

—Overview of the Telemachiad (5-ish min); half-hour each Telemachus, Proteus, Nestor, w/breaks in between for open Q&A. Ready?

—Thx all . Can we start by thinking a bit abt digital context? Do U get anything different, ideas abt book as artifact?

—Seems that's something @mvp1922 contributes to our study of the book, and a place to start.

—Frontmatter, publication information, book history.

—First decision: html or pdf? I had to choose PDF.

—less possession of the text; feels at a distance but typography becomes more pronounced.

—@janineutell This is the first time I've seen SB's wonderful note, asking "the reader's indulgence of typographical errors"

—it's definitely nice to see a first edition and not have to use the white gloves. Love Sylvia Beach's apology.

—@jrparks321 Went w/PDF myself.

—@cforster Yes, esp since the errors have actually contributed a lot to how we

think about the novel!

—With images of pages, digital reproduction seems to emphasize the physicality of the book, esp with type bleeding thru pgs

—@EKSwitaj I think the note abt # of signed copies, etc. speaks to physicality too. Who bought, for how much. cf. L Rainey.

—Broader than just , but the HTML/PDF question is actually rather vexing; latter has many advantages... but is way less portable.

—Also note: no chapter headings, no numbered chapters, no Homeric clues, just the "I" at the start.

—@janineutell Yes, and to the book, the text, and literature as a commodity (or a set of commodities?).

—@cforster Yes re: HTML/PDF. Tools w/diff uses. broader but @mvp1922 will raise more convo abt this I think.

—@janineutell @EKSwitaj Just read that chapter from Rainey. The 'limited edition' vs. private edition def. stands out to me.

—@EKSwitaj Exactly. Who is it for. (And why does Beach feel like she has to

apologize anyway? To whom?)

—Check out the reader’s copy-editing on page 31 if we’re talking materiality.

—p.3/4 possible to see hidden text overleaf. Not quite haunted text but suggests wider contexts

—Haha! Yes. Interactivity. RT @mchlstvns: Check out the reader’s copy-editing on page 31 if we’re talking materiality.

—I might suggest moving on to Telemachus at this point. We can always come back to these Qs/see where else they come up.

*
**

—I might suggest moving on to Telemachus at this point. We can always come back to these Qs/see where else they come up.

—Background in case it’s useful: Telemachus takes place at 8am, Martello Tower, Sandycove. Simultaneous w/Calypso.

—My interest in Bloom always leads me to ask: why begin with Stephen?

—Always loved that book starts with a black mass, or at least a parody. R up

the profane on the first page.

—@mchlstvns Enjoyed Mulligan more this time arnd: ludic impulse contrasted w/Stephen, detected more kindness this time too.

—Also the parodic masculinity of ‘Buck’ who is also bullish. Contra the panther downstairs.

—interesting he is accused of ghoul-
ishness himself, it seems, by a ghost.

—@mchlstvns Parody heightened by neo-pagan references, use of Greek (Arnold/1890s, Hellenise yourself.)

—@notthemiddleman It’s like a black mass that begins the novel by raising unquiet spirits - culminating with Rudy in Circe?

—Could we also connect the Black Mass to the cat who turns up in Calypso? Witches’ rite and witches’ familiar?

—The opening with Stephen in MT is both destabilizing and familiar. Those familiar with Joyce recognize Stephen, but not Tower

—Opening with the Stephen in the tower has a lot of political implications for me.

*
**

—I might also tag @notthemiddleman to offer thoughts on haunting, if we want to start with Stephen.

—Always loved that book starts with a black mass, or at least a parody. R up the profane on the first page.

—vaguely reminiscent of maternal super-ego but Stephen resists maternal law (intellectually but not emotionally).

—interesting he is accused of ghoul-
ishness himself, it seems, by a ghost.

—@notthemiddleman Connection to your point about maternal law (still grappling w/that)

—@notthemiddleman It’s like a black mass that begins the novel by raising unquiet spirits - culminating with Rudy in Circe?

—@notthemiddleman @GhostProf see this w/ghost of mother in Circe, too.

—@janineutell @notthemiddleman @GhostProf and Old Gummy Granny in Circe

—@janineutell absolutely. Also the epic convention of an apostrophe to the muse: here, “christina,” for maternal theme

—OK: but Bloom? he is also

haunted, yes? RT @EKSwitaj: Could we also connect the Black Mass to the cat in Calypso

—We may be getting ahead of ourselves; but I wonder if “haunted” does describe both Steph. & ; Bloom. They have very different +

—ways of relating to the past.

—@cforster How so? some haunt-
ing: Rudy? father?

—Morbidly enough I have to sign off now to bury someone. Thanks @janineutell !

—@janineutell Stephen (unlike Bloom... maybe) is haunted not simply by the dead, but by his guilt.

—Yes. RT @cforster: @janineutell Stephen (unlike Bloom... maybe) is haunted not simply by the dead, but by his guilt.

—Evidence of Stephen’s being haunted by guilt: Fergus, pp. 9-10 in @mvp1922 1st edition

—sorry stopped for dinner there. Ghost comes in silence; no ethical message, just terror.

—@notthemiddleman Ghosts are all silent in U, except for Virag, I think?

His letter. Speaking in memory.

—@notthemiddleman Would that contrast with (say) the ghost of Hamlet’s father? Is the call for revenge ethical?

—Sounds associated w/ghosts: prayers, singing.

—really enjoying this discussion moderated by @janineutell

—@cforster @notthemiddleman Hamlet’s father = revenge = ethical? What then Stephen? Responds to call? Parallel?

—@notthemiddleman Comment abt “time out of joint” makes me want to do something w/time/haunting but not sure what.

—We’re coming on the halfway mark for Telemachiad livechat. Next up: Nestor and Proteus. Another minute of open thread.

—@janineutell maybe only Molly’s Yes Yes at end is true movement towards life affirmation rather than haunting

—@notthemiddleman moments of haunting in Penelope, she thinks of knitting his burial clothes. She moves past, the men don’t?

—Interesting: Telemachus begins with the “black mass”/parody, ends with writing parody (Ballad of JJ, Haines’ irishisms)

—@cforster – I dont nec. think Stephen is ambivalent - but in process of discovering how difficult history is to move past.

*
**

—My interest in Bloom always leads me to ask: why begin with Stephen?

—The opening with Stephen in MT is both destabilizing and familiar. Those familiar with Joyce recognize Stephen, but not Tower

—Opening with the Stephen in the tower has a lot of political implications for me.

—but consider the opposite, if it opened with Calypso, reader would recognize setting (home) but not Bloom - more traditional

—Like this. RT @cthomasmurphy: opening w/ Stephen is destabilizing, familiar. Those familiar w/Joyce rec Stephen, not Tower

—Which readers though? @

janineutell @cthasmurphy Might a Dublin audience have been expected to recognize the Tower?

—@cthasmurphy familiarity w/ Stephen makes me think of Cranly ref, too.

—@cthasmurphy Perhaps we learn something abt. Stephen's ideas re: friendship (thinking abt that more this time)

—opening at MT has to do w/ the end. Starts in Dun Laoghaire (south point of Dublinbay) ends at Howth (North) #commodiusvicus

—Morbidly enough I have to sign off now to bury someone. Thanks @janineutell !

—Nice. RT @mchlsvns: opening MT has to do w end. Starts Dun Laoghaire (s point of Dublinbay) ends Howth (N) #commodiusvicus

—@mchlsvns damn - i like that -

—Also, contrast Buck and Stephen's improvised bachelorhood at the tower with Bloom's organized, urbane home in Calypso.

—@mchlsvns Yes, and the old woman bringing them milk to Bloom

bringing breakfast to Molly.

—@cforster One last : never forget that house means family, genealogy, lineage.

—really enjoying this discussion moderated by @janineutell

*
**

—For those who haven't seen the Martello Tower in Sandycove, here's a picture from a few years ago: <http://t.co/nsdehTFo>

—Opening with the Stephen in the tower has a lot of political implications for me.

—Say more! RT @jrparks321: Opening with the Stephen in the tower has a lot of political implications for me.

—I tend to read a lot into the tower setting, maybe more than need be, as a place of uncertain home – British & ; Irish

—a place designed to defend Ireland from the Euro continent (France) - placing the island itself in a sort of limbo.

—Which readers though? @janineutell @cthasmurphy Might a Dublin audience have been expected to

recognize the Tower?

—@EKSwitaj – even an audience that may rec. MT may not recognize the history (nightmare of) that cause that tower to remain

—Morbidly enough I have to sign off now to bury someone. Thanks @janineutell !

—Could we go back to @jrparks321 re: political? Tower has something to do w/? Politics/art?

—@cthasmurphy @EKSwitaj Ruins/artifacts that stand for something lost, but still haunting (political memory?)

—@cforster One last : never forget that house means family, genealogy, lineage.

—Then what does a tower mean? RT @GhostProf: @cforster One last : never forget that house means family, genealogy, lineage.

—really enjoying this discussion moderated by @janineutell

—Nation/state/borders? Back to politics again? RT @janineutell Then what does a tower mean?

—@cforster asks back to politics

again. Possibly a theme for Nestor?

—Shall we have a moment of open thread before moving on? Anything we haven't done you'd like to do?

—We're coming on the halfway mark for Telemachiad livechat. Next up: Nestor and Proteus. Another minute of open thread.

—@cthasmurphy Just read 'em; so MT captures Stephen's own ambivalent political commitments--English language & ; Irish nation?

—Here's @cthasmurphy: tower is creation of force and hatred (history) but also place S needs (temporarily) for survival

—@cthasmurphy: hatred - not nec Irish v English but rather created from British distrust of Napoleon and continental Europe

—@cthasmurphy Martello Towers, specifically, designed to defend the British Empire during Napoleonic Wars

*
**

—@mchlsvns Enjoyed Mulligan more this time arnd: ludic impulse contrasted w/Stephen, detected more

kindness this time too.

—Also the parodic masculinity of 'Buck' who is also bullish. Contra the panther downstairs.

—We're coming on the halfway mark for Telemachiad livechat. Next up: Nestor and Proteus. Another minute of open thread.

—If you're just joining and would like to do a bit of reading, check out the @mvp1922 1st ed: <http://t.co/Kv7Ro5zm>

—Any comments on Haines?

—@cforster only crass ones.

—Was wondering that myself. RT @cforster: Any comments on Haines?

—Among other things Haines is another figure highlighting Stephen's complicated relationship to his own words.

—@cforster "Would I make any money by it" (14.490) in Gabler (sorry, @mvp1922! Quicker!)

—"Would I make money by it ? Stephen asked." (16)

—@mchlsvns Yes: writing/imperialism: we see it in Deasy's horse letters, too.

—@cforster And Mulligan gets annoyed: he was trying to puff Stephen up as an Irish bard/intellectual to Haines.

—cf: Deasy on the Englishman's "proudest boast": "I paid my way." (@mvp1922 ed: pg 31)

—Interesting: Telemachus begins with the "black mass"/parody, ends with writing parody (Ballad of JJ, Haines' irishisms)

—@mchlsvns by the way, thank you for making the panther bit make sense for me.

—@mchlsvns Ditto @janineutell's thanks re: the panther; "panthersahib" on 44 really clarifies...

—@janineutell . Oh, I like that connection.

—@cforster @janineutell aw, shucks. you're welcome.

—Further on writing/imperialism: Stephen's teaching: Lycidas, Pyrrhus stuff, contrast w/riddle (more parody?)

—At the Philly Finnegans Wake Group Graham McPhee from West Chester brings up horses/imperialism/Britishness. Deasy's writing.

*
**

—My interest in Bloom always leads me to ask: why begin with Stephen?

—Among other things Haines is another figure highlighting Stephen’s complicated relationship to his own words.

—@cforster –I dont nec. think Stephen is ambivalent - but in process of discovering how difficult history is to move past.

—@cthomasmurphy Interesting. How is Stephen not ambivalent?

—I sometimes find Stephen’s ideas about history to be contradictory; interested in being contrarian.

—Horse & ; History symbol and subject of Nestor

—I guess contrarian/ambivalent not the same thing.

—@mvp1922 28-29: S on childhood: “Secrets weary of their tyranny. Tyrants willing to be dethroned.”

—YES. RT @emilederosnay: .@janineutell comes with his age? Essentially a brilliant grad student :)

—My interest in Nestor: contrarian Stephen trying to function in a role in

which he’s expected to be authoritarian.

—@EKSwitaj Quote I just noted speaks to that: thinking of childhood in relation to tyranny.

—And the part where he lets the kid read when he’s supposed to recite: “Turn over. I don’t see anything.”

—@janineutell Also “In a moment they will laugh more loudly, aware of my lack of rule and of the fees their papas pay.”

—@jrparks321 Authority? Deasy speaks in proverbs, prophesy, via canon.

—The children are so used to being ruled that they expect it and maybe want it—or is that just Stepen’s perception?

—@EKSwitaj Yes, and he pre-empts their laughter w/riddle.

—@janineutell Does he resist using authority to pre-empt the laughter then, or is it just a more subtle kind of authority?

—@EKSwitaj think Stephen sees them as savages: so much Blake “innocence/experience” in episode. “Mirthless but w meaning”

—@EKSwitaj Riddle as a certain

kind of authority? unanswerable? ludic authority rather than force/tyranny?

—@janineutell Yes! He sees them thus as a group. It’s different when he works with an individual. Real empathy for Sargent.

—@janineutell I’m not sure I’d say ludic though it could be. Authority through superior knowledge or the appearance of it.

—@EKSwitaj Yes: so the joke’s on whom?

—@janineutell Thanks. I’ll look into that!

—Holy cow! (pun intended). We only have a half-hour left of . Let’s make our way to Proteus.

*
**

—it’s the first mention of cattle trade we get, but it comes up as shorthand for England’s exploitative endeavor a lot.

—@cforster Cows underscore Dublin’s provincialism, like in Hades, maybe. Aligns w/ “John Bull” myth, I think. Interesting RQ

—@cforster comes to head with all the animal metaphors and signifiers in Circe? thinking the 8 beatitudes. Gabler

(15.2240)

—@mchlstvn Interesting suggestion; though I’m a little hesitant to dissolve the cow into the generality of “the animal.”

—Holy cow! (pun intended). We only have a half-hour left of . Let’s make our way to Proteus.

*
**

—Further on writing/imperialism: Stephen’s teaching: Lycidas, Pyrrhus stuff, contrast w/riddle (more parody?)

—At the Philly Finnegans Wake Group Graham McPhee from West Chester brings up horses/imperialism/Britishness. Deasy’s writing.

—@jrparks321: Deasy says: “I want that to be printed and read.” The Press begins to become important here.

—@jrparks321: And the press is important thruout re: ownership of writing, art and individual v politics/collective

—What does Writing/Publishing mean for Stephen vs. Deasy?

—Deasy gives SD 2 copies. Tells him to get both published, one in Irish

Homestead, the other in the Telegraph. Any thoughts?

—@jrparks321 Irish Homestead published “The Sisters” in 1904

—@jrparks321 Telegraph = Irish nationalist. Bloom works for the Telegraph and the Freeman

—@jrparks321 Telegraph = Irish nationalist. Bloom works for the Telegraph and the Freeman

—@jrparks321 Telegraph/Freeman near each other: SD delivers Deasy’s letter; Bloom goes to Freeman for work in Aeolus.

—Stephen says, “I know two editors slightly” I love that line!

—@jrparks321 Making fun of himself or Deasy? :)

—@jrparks321 @janineutell A.E.I.O.U

—Ss weirdness w/Deasy’s letter/eds reminds not just of Aeolus but S& ;C: feels this way abt intellectuals/highfalutins/scholars.

—Holy cow! (pun intended). We only have a half-hour left of . Let’s make our way to Proteus.

*
**

—11am on Sandymount Strand. Stephen is supposed to meet Mulligan at 12:30 at The Ship, wandering towards Dublin Center City.

—Of course he doesn’t meet him again until S& ;C, but we have a ship on p. 50 of @mvp1922 1st ed.

—Two Words: Ineluctable modality. I’m pretty sure this is where I stopped reading this book the first time I tried. ha!

—@jrparks321 Michael Levenson lists this as one of the most notorious stopping points in the novel (w/ *Oxen* and *Circe*).

—@jrparks321 –I warn people about those first two words and beg them to just keep going because they’re so close to Bloom!

—Once I got over being terrified of Proteus, I loved the narrative slipping back and forth btw Stephen and ???

—The German later in para. makes me think Kant; but the sense of the categories of perception here > Aristotle.

—So: “ineluctable modality of the visible”: the eye does not transform what it sees. Do we change world by

perception?

—Shut your eyes and see. Closes his eyes to hear. Stephen slips in and out of world, mind.

—@janineutell Doesn't help that your dropped in Stephen's head. Turns out colour is the ineluctable modality of the visible

—@mchlstvns Just going to add that! Narrative //s the slipping in and out of visible world, diff perceptions.

—@janineutell Not sure that the ineluctability=objectivity; S exploring the contours of the nature of visual experience.

—@cforster Did I make it sound like ineluctability=objectivity? Didn't mean to. I agree re: contours/experience.

—Can I throw memory and imagined experience in here too? The Gouldings and Kevin Egan.

—(Wow; "Proteus" may be uniquely challenging to discuss on twitter... .)

*
**

—@jrparks321 Used Thom's Directory and letters from his aunt to help him.

—@jrparks321 I've long wished the map from *Thom's* which Budgen (I think) reports Joyce used was more easily available.

—@cforster I was JUST GOING TO SAY that you wish that!

—@cforster @jrparks321 . Been trying to get a hold of that map forever.

—Help the guy out! Anyone? RT @mchlstvns: @cforster @jrparks321 . Been trying to get a hold of that map forever.

—(Wow; "Proteus" may be uniquely challenging to discuss on twitter... .)

*
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—Wonderful vision of an umbilical telephone: "The cords of all link back, strandentwining cable of all flesh." (p. 38)

—And that telephone gag combines a technology for bridging SPACE with a biological connection through TIME.

*
**

—@janineutell Any evidence/ideas on Joyce's structure/patterns behind this vortex of SD's thoughts?

—@cforster I think specificity of eye = awareness of body. For SD = terror.

—Yes. RT @kominkie: @janineutell Knock your sconce against it. Empirical refutation of George Berkeley.

—@janineutell @cforster Could that be to do with Joyce's own eye troubles?

—See Gottfried on iritis. RT @EKSwitaj: @janineutell @cforster Could that be to do with Joyce's own eye troubles?

—@jrparks321 In terms of where he's getting it, how he composed it?

—Do we have all of the senses (sight, touch, sound, taste, smell) evoking thought and memory or just sight?

—@jrparks321 Aristotle, Berkeley, Lessing, cld look at stuff on heresy too; ntbks/MSS on how he added in drafting/proofing.

—@jrparks321 touch, sound, smell, pretty sure no taste. Orifices = permeable body. Scary.

—@jrparks321 - "Crush, crack, crick, crick" not sure this constitutes as sound - but it's perceived sound of sand under feet

—@cthomasmurphy @jrparks321

Quite a bit of sound: eyes and ears.

—@jrparks321 re: pattern from body to mind: yes. I think it's more back and forth, though. Go into the mind, then comes out.

—@cthomasmurphy @jrparks321 Seems like that's a consistent issue in Ulysses: what is actual sound and what is perceived sound?

—@jrparks321 Partly why I love the end: seems to bring together through perception/imagery.

—@cthomasmurphy: Beer. Breakfast. The stale roll in Eumaeus, right?

—-- does he eat them though - thinking of line in Eumaeus -- "did not eat today" meaning "yesterday" -- Beer - of course.



CALYPSO

Moderated By
cforster

#yearofulysses

13 July 2012

13:00 - 15:00

—The twitter chat re #Calypso starts now. Thank you so much to @cforster for moderating! <http://t.co/KBstZzwy>

—Heighho! twitter discussion of "Calypso" begins! Come one, come all! Please feel free to report in whence you're tweeting.

—We'll be discussing "Calypso" for the next two—hours (until 3pm, EDT).

—I thought we'd start with some general issues in the first hour (homerocorrespondence; internal monologue) [+]

—then some more specific issues (meats/animals/paper...); but I'm just "facilitating." Please raise whatever most

interests you.

—Is it interesting that the Calypso from whom Bloom escapes in the morning is the Penelope to whom he returns at night?

—More generally, how seriously do we take the Homeric correspondences? (Eliot certainly took them seriously.)

—@cforster Yes, why "Calypso" here? She's hardly a menace in the Odyssey.

—@cforster Hi. Tucson, AZ, USA. I suspect Homerism to be more useful to the author than to the reader.

—@BobRBogle For a reader mightn't they provide a way to make sense of what otherwise might be "just" a report of everyday life?

—@cforster Saw a data vis that showed a computer confusing Ulysses prose rhythm with Iliad and Odyssey 40% of the time!

—(I mean, I'm not saying life is an immense panorama of futility and anarchy... but...)

—@cforster Sure. But isn't that the point? What's wrong with *just* such a report?

—I agree with @BobRBogle -- need

to consider that the episodes were never officially titled.

—@GhostProf I've always thought Calypso correspondence suggests escaping domestic pleasure into world of masculine obligation.

—@cforster Sure, but also narcissism and misdirection. In psychoanalytic terms, the drive missing its aim.

—@cthomasmurphy @BobRBogle Entirely fair; but the use of Homeric text as prop for reading started with the Little Review, no?

—@BobRBogle I should confess, I probably would; moreso with "Hades" or some of the smaller, light touches.

—@cforster Certainly Homer informed the writing & ; therefore our interpretation, but its final importance can be overemphasized

—@cthomasmurphy Which is why the "Calypso" correspondence seems so odd to me;

—@cthomasmurphy one reading of the entire Homeric intertext is surely as a vast satirical send up of Bloom, no?

—@cforster -- Calypso the Nymph pictured above Blooms bed -- maybe its

an escape from the portrait of domestic bliss?

—@cforster -- that is, Calypso as a Nymph -- not her precisely -- but incorporated as Bath of the Nymph

—@bobrbogle What about this: Calypso captures Odysseus, but Penelope herself is trapped. A measure of growth for LB?"

—I think that play of staying/going captures the Calypso motif, and the play of desire, well.

—@AllStevie Yes, Bloom enjoys the pleasure of us, the common human, not the Classical Literary Hero.

—Calypso theme=delay from homecoming, which connects to Irish nationalism, references to Palestine & ; LB's Jewishness, no?

—@ellisjudd Exactly; and the thematics of home from Homeric intertext; resisting present pleasure in name of faith to homeland.

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—Is it interesting that the Calypso from whom Bloom escapes in the morning is the Penelope to whom he returns

at night?

—@cforster Yes, why "Calypso" here? She's hardly a menace in the Odyssey.

—@GhostProf I've always thought Calypso correspondence suggests escaping domestic pleasure into world of masculine obligation.

—@cforster that would presuppose that Bloom 1. has masculine responsibilities & ; 2. is happy in his domestic role

—@cthomasmurphy Which is why the "Calypso" correspondence seems so odd to me;

—@cforster -- Calypso the Nymph pictured above Blooms bed -- maybe its an escape from the portrait of domestic bliss?

—@cforster So what's your psychological theory, Calypso 2 Penelope, Chris?

—The derivative pleasure of the martyr, enabling the pleasure of MB thru self-denial. Which is gratifying. LB as masochist?"

—@cforster -- that is, Calypso as a Nymph -- not her precisely -- but incorporated as Bath of the Nymph

—@BobRBogle I wish I had one! This is one of many questions on which I am

genuinely unsure.

—@cforster Domestic bliss? I've never really understood if there's deeper significance 2 lack of intercourse 4 so many years.

—@bobrbogle What about this: Calypso captures Odysseus, but Penelope herself is trapped. A measure of growth for LB?"

—@cthomasmurphy Breakfast in bed = perversion, the pleasure of the marital bed shifted to food rather than consummation.

—@GhostProf Penelope pinned. Perhaps. Certainly bedridden.

—@cthomasmurphy And certainly in Lestrygonians LB equates food appetite with sexual appetite.

—As @mchlstvns ref to #Circe, and @BobRBogle's to #Penelope (I think) suggest, much remains opaque this early in the novel.

—@GhostProf -- consumption + consummation -- George Costanza almost made it work.

—Leopold is the first big "Yes" sayer in #Ulysses, returning to Molly's 'bed-warmed flesh.' They both accept life's

updowns.

—@earth2steve Indeed; a double yes! "Be near her le bedwarmed flesh. Yes, yes." (61)

—@GhostProf @cthomasmurphy While OED doesn't back me up, I've heard "peckish" used to mean not simply desiring of food...

—Interesting insight. Altho more fair perhaps to say Molly *has* been faithful 10 yr.

—@cforster @cthomasmurphy Hunger = lust = flesh = cannibalism = Lestrygonians, but also Cyclops.

—RT @cforster: We'll be discussing "Calypso" for the next two hours (until 3pm, EDT).

—@cforster Did Molly's discovery of LB's flirtatious letters finally trigger her own tryst?

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—@cforster Sure, but also narcissism and misdirection. In psychoanalytic terms, the drive missing its aim.

—@GhostProf Could you elaborate re: drive/aim to Bloom? Intrigued.

—@cforster His whole day is about

avoidance, and deriving pleasure from avoidance. Link to his incomplete coitus with MB.

—@GhostProf And that sort of play of approach/avoidance is here with the first refs to Blazes.

—@cforster Yes, so why is BB so hotly named: blazes, boilin'?

—For Lacan, the drive generates pleasure by missing its aim, not achieving it. To achieve it is to extinguish desire = bad.

—@GhostProf @cforster never thought about importance/presence of menace.

—@GhostProf where's the pleasure for Bloom?

—@cforster So what's your psychological theory, Calypso 2 Penelope, Chris?

—@BobRBogle I wish I had one! This is one of many questions on which I am genuinely unsure.

—The derivative pleasure of the martyr, enabling the pleasure of MB thru self-denial. Which is gratifying. LB as masochist?"

—@janineutell @GhostProf Bloom tarries with BB even here, with his faux naive question about the letter from BB.

—@janineutell @ghostprof I think Bloom takes pleasure in serving, & ; in all the minutiae of being alive.

—(I'm looking for a particularly great quote that captures Bloom's ambivalence; he stays as he leaves the bedroom...)

—@janineutell @GhostProf Lies, I think, in Bloom's "Show! Hide! Show!" as BB invites him to peep through the keyhole #Circe

—I think that play of staying/going captures the Calypso motif, and the play of desire, well.

—@AllStevie Yes, Bloom enjoys the pleasure of us, the common human, not the Classical Literary Hero.

—@AllStevie @earth2steve Doesn't LB's character become more individual (perverse?) later in the novel, say, Circe?

—@cforster @earth2steve I think Circe is where a lot of his subconscious perversion is brought into the light.

—@janineutell @mchlstvns for me the point is that he never extricates himself from the fantasy. He tries to see himself as +

—@janineutell @mchlstvns others

do, but never quite gets there. He can only do it as he imagines they see him.

—@GhostProf @mchlstvns Always living in a world of others' perceptions. Implications for narrator/narrativity?

—@GhostProf @cforster Not always, but this is a nice response to the Q I just posed re narrativity. Narrating yourself.

—@GhostProf @janineutell @mchlstvns True, but I think he has a grasp on who he is, & ; it's not pure fantasy. He...

—@GhostProf @janineutell @mchlstvns ...knows himself better than others can.

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—@cthomasmurphy Breakfast in bed = perversion, the pleasure of the marital bed shifted to food rather than consumption.

—@cthomasmurphy And certainly in Lestrygonians LB equates food appetite with sexual appetite.

—Hm. Speaking of food: do you suppose "relish" is adverbial or condimental?

—@GhostProf -- consumption + consumption -- George Costanza almost made it work.

—@GhostProf @cthomasmurphy While OED doesn't back me up, I've heard "peckish" used to mean not simply desiring of food...

—Leopold is the first big "Yes" sayers in #Ulysses, returning to Molly's 'bed-warmed flesh.' They both accept life's updowns.

—@earth2steve Indeed; a double yes! "Be near her le bedwarmed flesh. Yes, yes." (61)

—@cforster @cthomasmurphy Hunger = lust = flesh = cannibalism = Lestrygonians, but also Cyclops.

—RT @cforster: We'll be discussing "Calypso" for the next two hours (until 3pm, EDT).

—Picking up on @GhostProf's point about cannibalism; note how people are figured as meat: "her moving hams" "sound meat there"

—Later, MB compared to "she-goat udder"; or LB feeling his flesh "seared" by grey horror (like a burnt kidney).

—@cforster @GhostProf Cannibalism a stretch? Is emphasis on "meat" instead rendering economics of home? About marking value?

—@janineutell LB associates hams while at a butcher shop. & ; sausages . . .

—@janineutell @cforster Politics introduced in LB's trip to the butcher

We're down to our last 10 minutes: what haven't we talked about? How well JJ captures Milly's 15yo voice perhaps?

—@cforster I still want to know if LB puts relish on his kidneys, or eats them with vigor.

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—Bloom as a hyper-observant human serves Joyce well as a rich narrator. He is also a model of a life lived fully.

—@janineutell @ghostprof I think Bloom takes pleasure in serving, & ; in all the minutiae of being alive.

—I think that play of staying/going captures the Calypso motif, and the play of desire, well.

—@AllStevie Yes, Bloom enjoys the pleasure of us, the common human, not the Classical Literary Hero.

—I think @AllStevie's question raises a larger one: how "common" is LB? Isn't there a touch of the artist about him? ;)

—@cforster @allstevie Big question

-- is he Everyone, or so appealing because he only appears so while being in fact special?

—Leopold is the first big "Yes" sayers in #Ulysses, returning to Molly's 'bed-warmed flesh.' They both accept life's updowns.

—@earth2steve Indeed; a double yes! "Be near her le bedwarmed flesh. Yes, yes." (61)

—@cforster @allstevie Big question -- is he Everyone, or so appealing because he only appears so while being in fact special?

—@cforster LB is VERY uncommon, in the sense he is hyper-aware and feeling; common in that he is not a Hero, Moviestar.

—@earth2steve @cforster So, special, like the rest of us?

—RT @cforster: We'll be discussing "Calypso" for the next two hours (until 3pm, EDT).

—@earth2steve You're now asking about the technique of the internal monologue/stream of consciousness; is LB's diff from SD's?

—@earth2steve I wonder if it's LB

who is uncommon, or the technique here which heightens ordinary perception?

—Did Joyce craft LB as a hyper-aware observer/feeler to have an effective narrator, or did he craft him as a model for us?

—Say LB is less "common" and more "candid, uninhibited."

—Subconscious mind not Victorio-an-suppressed.

—I'm still wondering how hyper-aware LB really is. He returns his hat to its hook; but only recalls he's done so later.

—@cforster Good point re: LB's heightened ordinary perception, but note the absence of grudge-bearing & ; other internal junk.

—@BobRBogle What intrigues me about the narration here is the way in which it incorporates different levels of consciousness +

—@BobRBogle perceptions & ; thoughts, but whisps of material that Bloom doesn't seem to fully acknowledge.

—@earth2steve @cforster as one who's lousy at grudge-bearing, I relate to LB; again, "special, like the rest of us" fits

—LB 'hyper-aware' in that he notices tiny things, muses on them, all day long! Not 'self-aware' ("where's my bloody hat?").

—@AllStevie @earth2steve Doesn't LB's character become more individual (perverse?) later in the novel, say, Circe?

—In talking about how easily we identify with LB, do we not risk self-exposure or embarrassment. //Maybe that's a good thing.

—@cforster No, LB equally (non) perverse throughout; in #Circe we see subconscious primarily is all.

—@cfoster I like your comment about exposure/embarrassment. Bloom exposes himself, e.g. "reflects (refracts is it?)"

—@cforster I think we do. Certain discomforts manifest when teaching this to undergrads as a result.

—@GhostProf I once had a student, commenting on the conclusion of "Nausicaa," note "It's just like when..." and blush.

—@cforster @ghostprof lol that's awesome

—@cforster Yes,*so why is BB so hotly named: blazes, boifit?

—@janineutell @GhostProf Bloom tarries with BB even here, with his faux naive question about the letter from BB.

—@cforster Did Molly's discovery of LB's flirtatious letters finally trigger her own tryst?

—@BobRBogle @cforster I think it comes down to heat v. cold, blazes v. bloom and the cold of interstellar space. The humours.

—@BobRBogle @cforster and of course theory of entropy; heat is what moves/organizes and staves off death. Heat = passion.

—@GhostProf Or instead of heat, to sound like TSE, fertility; ~Bloom~? Cf. the vision of "barren land, bare waste" (60).

—@cforster Totally! And even in TWL, it's spring -- the sun -- that mixes memory and desire. "Summer surprised us..."

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—Calypso theme=delay from home-coming, which connects to Irish nation-

alism, references to Palestine & ; LB's Jewishness, no?

—RT @cforster: We'll be discussing "Calypso" for the next two hours (until 3pm, EDT).

—@cforster "Stately" contains the word yes in reverse: first/last occurrence in book.

—@BobRBogle Political too- the state. And spoonerific - Stately, plump/ plately, stump. Buck Mulligan/Muck Bulligan. John Bull.

—@GhostProf In wordles for Calypso& ;Proteus, notice prominence of "back"; characters being drawn into the past/burdened by it?

—@GhostProf @BobRBogle State and Religion (mirror and razor lay crossed) governing language of text

—@GhostProf Father Son & ; Holy Ghost & ; Jakes McCarthy (from memory, hope I got it right)

—@AllStevie I learned the genu- flexion thus: spectacles, testicles, wallet, watch, with corresponding hand move- ments.

—@GhostProf so, wait, is that the Protestant way? As a Catholic, I learned

left shoulder first. Plus I have no testicles.

—@AllStevie consistent with the black mass that Buck conducts in ch. 1!

—@GhostProf Yes! & ; he goes to a Protestant school. Never connected that before.

—As we enter last /12 hour: During 1st chat people spoke quite a bit about politics; are those concerns absent "Calypso"?

—@cforster Politics not on the surface in #Calypso, but surely important to form LB's character; a nation of one in Dublin.

—@cforster Good Q re politics, esp in the context of the domestic space (domestic economy?). Vacated of politics?

—@cforster What about Agendath Netaim? Hebrew search for homeland as parallel to Irish?

—@ellisjudd Exactly; and the the- matics of home from Homeric intertext; resisting present pleasure in name of faith to homeland.

—@janineutell @cforster Politics introduced in LB's trip to the butcher

—@ellisjudd @cforster damn, you beat me to it

—@cforster What are you asserting is

Bloom's homeland? Or do I misunder- stand?

—@janineutell I wish I had a better response re: domesticity->politics. Joyce raises this, but I'm unsure what to make of it.

—@BobRBogle though "Cyclops" will show a different idea about nation & ; home.

—@janineutell @cforster Sorry, went for coffee. Back now. Oikos (root of eco- nomics) = home. But this is inseparable as well in

—@janineutell @cforster Ulysses from Home Rule, a man's home is his castle (not like the tower), and the House as genealogy.

—@janineutell @cforster So, really, I think the domestic is overrun with politics.

—The jangling quoits on MB's bed frame always make me think of the open- ing of Nightwood, with Hedwig Volkbein giving birth and

—dying, to start things off on the house/coat of arms/family name/ geneal- ogy obsession of that novel, too.

—@AllStevie House v. Home in

terms of politics, genealogy, state/nation? How to delineate? How does Ulysses do it?

—Bloom's meditation on Arthur Griffith and the homerule sun is certainly a politically charged moment in this episode, yeah?

—@AllStevie @GhostProf The SoC narration here shows how the political irrups the everyday; it oozes and bubbles in.

—(SoC being my idiosyncratic abbrevi- ation for stream of consciousness.)

—@jenterysayers @ghostprof except the king is pooing, & ; the queen hasn't got out of bed. #whatdoesitMEAN

—@GhostProf In other words, you eat at home; you do business in your house. They are often the same building.

—@GhostProf @BobRBogle The colonization of the everday (language) by the commercial (brand-name)? #over- reading #adorno

—@cforster @bobrbogle Or of the everyday by the epic? Or of the epic by the everyday? Is it all colonization, though?

—@GhostProf Well, it's about the economy and design of domestic space

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(riches, confiscations & ; heirs included).

—@earth2steve You're now asking about the technique of the internal monologue/stream of consciousness; is LB's diff from SD's?

—RT @cforster: We'll be discussing "Calypso" for the next two hours (until 3pm, EDT).

—MT @BobRBogle 1 major interest- ing Q of #Ulysses is: who is even telling this story?

—@BobRBogle I think the answer to that Q shifts as Joyce worked on it; it's a novel that starts in modernism and ends in PoMo.

—@BobRBogle In "Calypso" I think we're in midst of a novel trying to chart consciousness meticulously. Not so later (#Ithaca).

—@BobRBogle Which is why I think one very interesting Q: how does Molly's concluding monologue differ from ear- lier ones LB/SD.

—@cforster @BobRBogle Beat my fingers to the punch: after censorship ordeal of "Nausicaa," narrativevoice

dramatically changes

—@BobRBogle Absolutely; here we encounter a question similar to that of the use of the Homeric parallels I think.

—@BobRBogle i.e. what are we supposed to ~do~ with this book?

—@mchlstvns Though "Nausicaa" itself (or "Aeolus") already evidences a shift to inject additional material, no?

—@mchlstvns That is: Gerty's monologue is not her _voice_, in the way LB's monologue is his "voice," right?

—@cforster True, but still predominantly "initial style," despite headlines and Gertyspeak. After Nausicaa, it disappears

—As early as #Aeolus we begin 2 see stylistic shift, which makes me think Joyce may have intended wild divergence all along.

—@BobRBogle I'm intrigued by @mchlstvns suggestion that censorship of "Nausicaa" is key event in stylistic shift.

—@BobRBogle @mchlstvns Does K. Mullin suggest so in her book?

—@BobRBogle Yeah but he went back and added the headlines after initial serial publication, right?

—@cforster @BobRBogle Bah, have K. Mullins somewhere in this towering bookstack. I'll get back to you.

—@cforster I don't buy the #Nausicaa shift; don't know what Ellman says.

—@ellisjudd Remove the headlines and #Aeolus is still stylistically quite divergent from what went before.

—@ellisjudd @BobRBogle Proof is in the pages; no headlines: <http://t.co/bEPMFO26>

—@mchlstvns @BobRBogle WHEW. Though I agree, it's still different from the 3 previous chapters, which are stylistically similar

—#Aeolus prefigures #Sirens in its musical poetry w/o the headlines.

—Speaking of serial appearance, note how Pound toned down the jakes scene: cf:p67/68 with <http://t.co/ZLxn-lhZ>

—@BobRBogle Beneath this question I think is a real fissure among readers; btwn those who want a unified teller & ; others.

—@cforster I encourage new readers to think of episodes as independent books, not chapters.

—@BobRBogle I have a hard time thinking through this novel without at least some consideration of its process of publication.

—@cforster @BobRBogle I tend to be okay with a lot of tellers; cf. Riquelme's book on "Teller & ; Tale" or Hayman's "Arranger"

—@ellisjudd The "Arranger" hypothesis seems unnecessarily constraining; how about a work open to its own complex history?

—@BobRBogle @cforster The 4th time I read the whole thing I noticed how unified it really is, but it's impossible 1st time

—Speaking of the history/materiality of texts: how to read Bloom's concluding use of "Matcham's Masterstroke"?

—@AllStevie Agree, SD'A. You cannot write a book this complex and do it on the fly in response to public opinion.

—@cforster Sure, I like that as well. Just putting it out there as an important step towards getting away from unified narr.

—@BobRBogle I wouldn't necessarily say "response to public opinion" (cf:

LR-MAKING NO COMPROMISE!); but complexity doesn't [+]

—@BobRBogle necessarily imply a master plan, or that we take the schemata too seriously, or view it as completely unified.

—@cforster I don't worry abt the schemata, but #Ulysses is a giant clock full of hundreds of gears, not an organic process.

—@BobRBogle my 1st read was for a class. Honestly don't know if I would have made it on my own. Don't think that diminishes it

—Not sure I agree. MT @BobRBogle #Ulysses is a giant clock full of hundreds of gears, not an organic process.

—@cforster Organic embellishment overlaid on the clock. Exquisite timing. But AE doubted SD's theory, too.

—@BobRBogle Hundreds of gears I like; I don't know that they power a single mechanism. Some just spin& ;spin for our amusement.

—@GhostProf the way it does everything: by weaving in mentions of everything that could possibly have anything to do with it.

—We're down to our last 10 minutes: what haven't we talked about? JJ captures Milly's 1.5yo voice perhaps?

—@cforster and in so many ways Ulysses is a novel about errors and mistakes, for LB and SD both

—@BobRBogle That ambiguity is part of the clockwork mechanism! (But surely it is adverbial! Surely!)

—@yesisey Fractured POV's require parallax to approximate *truth*.

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—@BobRBogle Which is why I think one very interesting Q: how does Molly's concluding monologue differ from earlier ones LB/SD.

—@mchlstvns Though "Nausicaa" itself (or "Aeolus") already evidences a shift to inject additional material, no?

—In #Penelope Molly certainly harbors many delusions LB doesn't, but she has a certain kind of Truth he lacks.

—@mchlstvns That is: Gerty's monologue is not her _voice_, in the way LB's monologue is his "voice," right?

—@cforster @bobrbogle I think there's a difference between all 3. Schema

says "immature/mature/female"

—I wonder if that is a point of contrast with the earlier monologue of SD (in "Proteus" eg)?

—Is there a qual diff between thoughts of SD and LB besides intellectual/sensual?

—Compare SD & ; LB on keys; LB leaves his house unlocked, SD is covetous of key. Different attitudes to permeability of self?

—@cforster @mchlstvns got me thinking: narrating oneself, maybe it takes years of practice to be comfortable. 1/?

—@cforster @mchlstvns Influenced by reading: Gerty sounds like a ladies' magazine, SD is influenced by medieval scholars

—@cforster @mchlstvns LB's been doing it so long it's more comfortable, MB just doesn't give a fuck.

—@cforster @mchlstvns maybe we're ALL telling the story (or is that too FW?)

—@AllStevie Absolutely; thou "Nausicaa" reads not as Gerty's consciousness but as narrated by a novelist Gerty would read.

—@cforster guess what I'm saying is,

Gerty has internalized that voice as how stories should sound.

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—What to make of the cat? (Beyond: "Isn't LB a nice guy." Or is that enough?)

—@cforster Didn't Freud say sometimes a cat is just a cat?

—@GhostProf I don't see too many adverbs within LB's monologue though—they seem a sign of the narrativity rather than cncnss.

—@BobRBogle Probably... though JJ seems interested in registering the cat's voice; 1/2

—@BobRBogle As Bloom notes: "They understand what we say better than we understand them." (61)

—@cforster He sees the different sides of the cat's personality & ; it's POV. Cat's features (eyes, teeth) harken to Ch 1...

—@cthomasmurphy @BobRBogle Also the bells's *Heighho*; even before "Circe" the nonhuman gets a voice.

—@cforster @BobRBogle telling though, a cat understands us more than we understand it" followed by language un-understandable

—@cthomasmurphy @cforster @BobRBogle Cat: another iteration of "See yourself as others...": "Wonder what I look to her."

—@cforster @bobrbogle true. FTR, my cat quotes Joyce.

—@ellisjudd Towers etc—a question of, as @AllStevie says, POV & ; "seeing ourselves as others..." Sometimes non-human others.

—@mchlstvns See yourself as others: again I ask, who is telling (seeing) all of #Ulysses? Prob. M'Intosh.

—@cforster @bobrbogle I'm just saying, his "meows" have k's in them #justsaying

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—Hm. Speaking of food: do you suppose "relish" is adverbial or condimental?

—Anyone want to comment on Joyce's adverbs? After "Stately plump..." & ; "moved about the kitchen softly" etc; what to say?

—@cforster "Stately" contains the word yes in reverse: first/last occurrence in book.

—@BobRBogle I wonder sometimes

if that sort of anagrammatical reading isn't (dare I say it?) "overreading"?

—@cforster OMG yes: 1st adverbs describing LB: "curiously, kindly" sum him up PERFECTLY

—@cforster Frequency of adjectives interesting -- "plump" gets used lots in Telemachus. Searchable now on @mvp1922 version!

—@BobRBogle Political too—the state. And spoonerific - Stately, plump/plately, stump. Buck Mulligan/Muck Bulligan. John Bull.

—@cforster @earth2steve I think Circe is where a lot of his subconscious perversion is brought into the light.

—@GhostProf I once had a student, commenting on the conclusion of "Nausicaa," note "It's just like when..." and blush.

—@cforster Yup. And sometimes when you point things out, the shock of recognition is also one of exposure.

—Which is why I think the key-phrase of the whole is "See ourselves as others see us."

—@cforster @ghostprof lol that's awesome

—@cforster too late to comment

on adverbs? Distinguishes btw a clear extradiegetic narr and Bloom's mind

—@janineutell That is the best/pithiest explanation I've heard. The adverbs are intensely writerly (HA!).

—MT @janineutell: Adverbs distinguish between a clear extradiegetic narrator and Bloom's mind.

—@GhostProf I don't see too many adverbs within LB's monologue though—they seem a sign of the narrativity rather than cncnss.

—We're down to our last 10 minutes: what haven't we talked about? How well JJ captures Milly's 15yo voice perhaps?

—@cforster I still want to know if LB puts relish on his kidneys, or eats them with vigor.



LOTUS EATERS

Moderated By
mchlstvns

#yearofulysses

03 Aug 2012

11:00 - 13:00

—@mvp1922: @mchlstvns-coming up with provocative qs for chat tomorrow. Brush up on Lotus Eaters and don't miss it <http://t.co/xM5bMSsJ>

—A little taste of 'Lotus Eaters' audio <http://db.ttvEYMqUMO>

—Time: ~10:00am, Bloom walks (surreptitiously) to postoffice, stops at Church, buys some lemonsoap, walks towards bath.

—Same time as "Nestor": Stephen and Bloom have their first quasi meeting in "Hades" (up next on @mvp1922)

—Place: wandering just southeast of Dublin's heart (#Aeolus) and Dublin's stomach (#Lestrygonians): <http://t.co/>

RA3YQuco

—Homeric Corres.: Odysseus's crew munch some opiate flowers, become inert, & are disembarassed of their desires for home .

—A sketch of "Lotus Eaters" themes, then: narcotics, addiction, home, wandering, inertia, thanatos...

—Q, then: How potent is the language of flowers here, or lotus eaters as a homeric correspondence?

—@GhostProf How much of empire is thematically tied to the narcotics and its attendant addictions?

—@jrparks321: I don't know if Tea qualifies as narcotics, but Tea and the Far East certainly seem central to LE.

—@jrparks321 And to LB generally. That's what, the third oriental reverie? (And tea is caffeine, no?)

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—@mchlstvns In a sense -- the commercialization of the exotic, simultaneously foreign but presented in a familiar (cont).

—form (tea, here) in a way dupes/ dopes the masses into an ideology of

difference from other cultures - foreign but alluring

—@jrparks321 I like the idea of Bloom as flower--a heliotrope: ie. Bloom is a 'son/sun' oriented flower.

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—I've been thinking about Bloom's knowledge of the world, intelligence, and, basically his mind. Would you call him smart?

—@jrparks321 Bloom, I think, has cracking intelligence and wit, but is insecure about his lack of college education, no? you?

—@mchlstvns @jrparks321 What's the place of wisdom wrt knowledge for Bloom?

—@mchlstvns "Cracking curriculum"

—@GhostProf @jrparks321 The difference b/w knowledge and wisdom being its transmission? How does it compare to Deasy?

—@GhostProf Thinking of Levinas' distinction: knowledge seeks to grasp and hold; wisdom allows for alterity.

—@mchlstvns @GhostProf Deasy

lives by one set of facts, Bloom uses multiple senses to experience and “know” his environment

—@jrparks321 @mchlstvns So is there wisdom in the sensory, bodily, etc. that is missing in the cerebral?

—@GhostProf @jrparks321 I buy that, esp. in the distinction b/w LB and Stephen. Accounts for stephen’s lack of empathy?

—@GhostProf @jrparks321 But does Ulysses enforce a clear distinction b/w cerebral & ; sensory?

—@mchlstvns @jrparks321 Isn’t the lesson of the Odyssey that Odysseus has to learn wisdom where he’s already “smart”?

—@mchlstvns @GhostProf @jrparks321 I’ve always thought so—hence the LB SD duality, which gets further complicated w/ Boylan

—@mchlstvns @GhostProf @jrparks321 And Molly

—@eetempleton @GhostProf @jrparks321 How does Boylan complicate it? I’d like to hear more.

—@mchlstvns @GhostProf @jrparks321 To grossly oversimplify, he’s

all body, no brains--sensual vs sensory

—@eetempleton @mchlstvns @GhostProf So, sensual experience is no guarantee of wisdom/understanding?

—@jrparks321 @mchlstvns @GhostProf Not if we use Boylan as the test-case. Unless we shft focus of both entirely to the self

—@jrparks321 @mchlstvns @GhostProf Right—I’d put Molly in the sensual c and shift Boylan over to sexual

—, so LB then is a composite figure of cerebral/sensory, contributes to his everymanness?

*
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—Now I’m thinking about Joyce’s distance from Dublin when he wrote, particularly Vargas Llosa’s essay on Dubliners.

—@jrparks321 Interesting: got a quick precis?

—@mchlstvns Llosa talks about JJ’s Dublin as wholly artistic creation, yet I read JJ believing I’m getting historical Dublin.

—@jrparks321 Good point. I’m wondering what you make, then, of

the reappearance of characters from Dubliners in ‘LE’.

—@mchlstvns I should say half-believing I’m getting something uniquely Irish out of JJ’s work.

—“Curious if “Dubliners” (re) appearance makes it feel like a (real) community (like simpsons), or makes it feel claustrophobic.

—@jrparks321 might be interesting to talk for a mmnt about how Dublin’s represented, since LE’ss the first wandering episode.

—@jrparks321 What aspects/techniques contribute to this historical, or geographical, verisimilitude?

—@jrparks321 Me too. Strange the amount of criticism that focuses on LB’s openness& ;empathy to urban interactions.

—@mchlstvns For me, it’s dialogue, street names (I see a huge significance in street names), and advertisements

—Whenever I teach autobiography essays, I make students list all of the street names before they begin writing.

—Esp. in the colonial context, the streetnames seem to reveal a lot about

the power relations in Dublin. [+]

—@jrparks321 Do you think LB’s voyeurism in LE is partially boredom w/ ppl around LB?

—mind if we bring this back to Lotus Eaters: how does the sensuality work in the episode?

—@mchlstvns Also makes me think of how Wandering Rocks opens with Church. How does this initial location set up the chapter?

—@jrparks321 I wonder how much of LB’s isolation is his ‘jewishness’ and how much is deliberate.

*
**

—No that we’re entering the 2nd hour, might we ask if LB’s chapters are less (overtly) political than SDs?

—Enda Duffy see’s Bloom’s wanderings as minute forms of everyday resistance to colonial power formations. Work for ‘LE’?

—@mchlstvns Some of his observations of others certainly come across as criticisms inspired by insecurity. {+}

—@mchlstvns Or could the wanderings just show the extent to which

Dublin has become a fever-dream/ nightmare of empire?

—@mchlstvns I’m thinking of the way LB thinks about Bantam Lyon’s shaved moustache. “He does look Balmy. Younger than I am”

—Welcome @ellisjudd! Where do you see the politics arising in LE?

—@jrparks321 Weird too w/ M’Coy considering how much they have in common: wife in showbusiness, etc.

—@jrparks321 How much gossip LB tries to avoid here. These characters seem to know a lot about eachother. [+]

—@jrparks321 Is Bloom presenting an effacing self to these acquaintances to avoid the gossip? or is it more innocent?

—@jrparks321 Back2streets: Do you find the list of toponyms confusing at times, despite their accuracy?

—@jrparks321 I found, when first reading, that it was difficult to know where Bloom was.

—@jrparks321 How much of the naming, rather than describing, has to do with Joyce’s exile? Joyce writing by way of maps?

—@mchlstvns Seems very significant

to me. Buildings can be demolished, people move away, but streets tend to keep their names.

*
**

—@GhostProf @mchlstvns So LB is sort of a traveling camera or roving eye?

—@jrparks321 @GhostProf I’m inclined to agree. Cinematography wrks formally in ‘LE’; very scopophilic chapter: flicker, flick.

—@jrparks321 @GhostProf Is Bloom a sort of modern ethnographer? How much does technology mediate his wanderings?

—In a chapter about inertia and impotence, why is LB so mobile? He covers about as much space here as Lestrygonians

—@mchlstvns Good question. I was shocked by all the ground covered in the map you provided!

—@mchlstvns Any thoughts on all the floods and baths in this chapter? I’m guessing it’s just the Odyssey, sea voyage.

—@cthomasmurphy Very welcome nevertheless. I was wondering how

imperialism (flow of global capital) fit in
as an addiction

—@mchlstvns To connect our ques-
tions (floods and movement) Maybe
LB is some kind of fish in this chapter.

—@jrparks321 Genuinely befuddled
by the floods. Could be calls for rejuve-
nation/recycling a la old testament?



HADES

Moderated By
Yellworque

#yearofulysses

24 Aug 2012

10:00 - 12:00

—Welcome to the fifth #MVP Twitter Chat. We'll be talking about "Hades." The one in the graveyard.

—Or "Had Days," as Joyce calls it in FW.

—"Hades," as the third Bloom episode, showcases LB in the society of other men.

—If Ep. 4 gave us LB at home (in the main), Ep. 5 had him venturing into the street but still able to keep largely to himself.

—@Yellworque: tackles "Hades" today. 1PM EST. I'll be in the moderator's chair. #Joyce

—Not so in "Hades," where Bloom is

constantly made to feel the outsider.

—@mvp1922 @Yellworque: @James-Joyce_OTT is ready to discuss Hades in #JamesJoyce #Ulysses - !

—I think we have a sense by now of the grounds (however unfair) for LB's exclusion. But what is the manner of that exclusion?

—Is made 2 feel or *is* an outsider? Has LB any friends? Unsure others dis him vs don't really *know* him.

—For one thing, LB is "Bloom" to one and all; otherwise, the men call each other by their first names—by their Christian names.

—"What is your Christian name?" Hynes says rather bluntly later in the episode.

—Jewish slurs as if LB isn't present; as if he himself is a shade.

—Nice! He even tries to join in on the game—witness his disastrous piece of storytelling re: Reuben J.

—@BobRBogle: Both - pub goers in Cyclops sure have fun w/ Bloom, but even we laugh at LB's "phenomenons" and conversation

—The men certainly know how to

needle him. The appearance of Boylan signals an oh-so-innocent inquiry into the concert tour.

—@BobRBogle: We see the slurs in Cyclops; in Hades, I'd argue evidence of understanding 4 LB, esp re: father's suicide

—Some sympathy, but most ignore him. Never saw it as needling but coincidence that they raise the Boylan issue in LB's mind.

—[+] There is of course the odd coincidence that the men could be said to be sitting in a sociable (coach)

—@nickminic LB and Kernan—another victim of the baiting—are somewhat out of place at a Catholic funeral, right?

—@Yellworque Certainly. Though one of the questions would be whether religious or social exclusion or combo are at play most

—@nickminic (Just dropping in). Indeed; the funeral is a sort of social obligation. Condolences seem proforma (save LB's).

—Even pronouns do the work of exclusion. That "we" at the episode's

opening: “Are we all here now? ... Come along, Bloom.”

—Interesting though, that the man in the mackintosh is the outsider to Bloom, who is himself the outsider

—How about a different tack? Where are the women in “Hades”? Where is Mrs. Dignam?

—Maybe it simply suggests/affirms Dignam/Elpenor was outsider/friendless too.

*
**

—What about society vs./+ sociability in Hades? What are the terms of (ritualistic) engagement? Irish? Dublin?

—[+] There is of course the odd coincidence that the men could be said to be sitting in a sociable (coach)

—Also, believe the one use of “sociable” in the episode was edited out between Rosenbach MS and 1922 ed?: initially at 6.174

—That should properly be *revised out* rather than “edited out” in previous tweet

—@Yellworque Certainly. Though

one of the questions would be whether religious or social exclusion or combo are at play most

—Notes for “Penelope” now at the @NLIreland have “sociable (carriage).” @nickmimic

—@nickmimic (Just dropping in). Indeed; the funeral is a sort of social obligation. Condolences seem pro-forma (save LB’s).

—@cforster Yes. Funerals are venn diagrams, if you will, of protocols. Some religious, some nat., some hist., some objective

—@BobRBogle Don’t know...funerals stereotypically bring out consolation and connection? Though don’t know Hades is harping [+]

—@BobRBogle *that* much more than other episodes

—True, not harping, just our 1st view of LB + other Dubliners. Altho LB’s SoC cuts 2 ribbons stereotypic funeral empathyfest.

—Is the absence of any genuine mourners part of bursting the stereotype of a funeral?

—Friendship seems fairly difficult in

the Dublin of Ulysses. In Cyclops, Bob Doran will mourn a Willy Dignam!

—Yes again the grand gulf between the emotion and the exhibition thereof; unbridged to the present. Willy, we hardly knew ye!

—Willy Dignam = new man. “Other I now,” as Stephen would say.

—But even at the funeral, we see language’s capacity to create another. Hynes gives life to M’Intosh by scribbling the name.

*
**

—WRT LB’s fingernail inspection, how does this correspond 2 SD’s views of art/God paring his nails in Portrait?

—@BobRBogle: Correspond, I don’t know. The fingernails certainly recall SD in Portrait, moving the LB mapping beyond Eps. 1-3.

—This is the last of the paired episodes but complicates the parallel when LB spots “a lithe young man” & ; in the Portrait ref.

—The range of self-reference also moves beyond Eps. 1-3 of Ulysses to Dubliners. Many ppl have drawn com-

parisons to “Grace.”

—Family is absent or reduced to roles. Dignam’s son becomes “the boy with the wreath.” Much later we’ll learn about his grief.

*
**

—Interesting though, that the man in the mackintosh is the outsider to Bloom, who is himself the outsider

—So speaking of M’Intosh, in Cyclops we learn of his dead ladylove. If M’Intosh=Joyce, who’s the lady?

—M’Intosh = Joyce was Nabokov’s reading, right? What about the mention of Mrs Sinico? She’s mentioned in the episode.

—Mrs Sinico your opinion or an idle guess? Do we know or care why M’Intosh was there?

—A guess. But that’s my point: Macintosh is (and remains) a bit of a “known unknown,” to quote Donald Rumsfeld.

—Yeah, I am interested in M’Intosh less for identificatory reasons (ad infinitum, ad nauseum) than for what it says bout Bloom

—IDK whether M’Intosh is *just* a Joyce puzzle or more signif; suspect the former. Depends what the def. of “is” is, maybe.

—I think Bloom takes it as moment of connection with Hynes, even inclusion (who’s that...no idea...no idea together), but [+]

—that gets truncated when Hynes does hear him and moves off, like so many other truncated moments of social connection

—sic: *doesn’t hear

—So you see Hades as highlighting LB’s outsidership, + M’Intosh further emphasizes it. But why such harping on it in this ep?

—@nickmimic Right: just like the ReubenJ. incident, community requires an outsider (even temporarily).

—@BobRBogle Don’t know...funerals stereotypically bring out consolation and connection? Though don’t know Hades is harping [+]

—@BobRBogle *that* much more than other episodes

—First-timers to U—or Little Review readership—wouldn’t necessarily have

picked up on LB’s Jewishness at this point.



AEOLUS

Moderated By
**Lanigan
Aeolus**

#yearofulysses

14 Sept 2012

12:00 - 14:00

—@laniganaeolus hi what year was aeolus written?

—@Book_Lover666 Depends on what part of the text you mean. The headlines date to 1921 but (most of) the body is 1918.

—@Book_Lover666 He was planning it from June 1917 at latest, finished by Aug 1918

—@BobRBogle Yes most definitely: @Yellworque noted that the headlines were put in very late. Aeolus thus an early ex le of..

—...JJ departing from the stylistic approach of the opening sections

—@EKSwitaj @BobRBogle Or a

newspaper for that matter. How do the headlines impact the reading experience? Am I right to say...

—...they were only added at the very end, in the Rosenbach?

—They seem to me to subordinate the action of the episode to the style they imitate. That sense of being subordinated to...

—...a process seems to be a theme of the episode as a whole

—Even later, right? Galley proofs of the episode which Joyce saw in August (I think) of 1921.

—@Yellworque I stand corrected. What would we be left with if they were never inserted though?

—@LaniganAeolus @Yellworque A lot of talk. The headlines also give the appearance of structure without really structuring it.

—@LaniganAeolus An episode much closer to any other of the first ten: those “initial style” chapters.

—@BobRBogle Yes, and this is the first ep where style becomes imitative of mechanical and labour processes depicted

—What does anyone make of (critical) attempts to see the crossheads as anything other than headlines?

—I agree. I tend to think #Aeolus is the episode in which #Ulysses begins to turn into #Ulysses for real.

—@Yellworque So do the headlines serve to organise or disrupt the prose? or both?

—”Smash a man to atoms if they got him caught. Rule the world today”

—@Yellworque Do you mean, regarding them as the interventions of some kind of “Arranger”?

—Banally parrot, wryly comment on, misrepresent. All of the above. It’s certainly hard to imagine them not part of the episode

—Always the Arranger. The headlines are the book beginning to whisper and/or snigger back at the author -- snide commentary.

—@LaniganAeolus Possibly an Arranger but not just. I’m thinking of arguments that read them as e.g. early cinema subtitles.

—@BobRBogle or to snigger back at the characters themselves.

—The headlines are also a comment on typography. If they weren't in CAPS, they'd be just another voice (or voices).

—@LaniganAeolus Yes absolutely. Really a quite funny episode. But honestly I don't worry abt the Headlines much myself.

—@Yellworque Some of the headlines, like “WE SEE THE CAN-VASSERAT WORK” make more sense in that light, as it happens

—@EKSwitaj since the narration seems to imitate the rhythms, and technical vocab, of the trams, what does that say about ep?

*
**

—Short on chatterers for the moment I think...just to start off though, maybe we can discuss the Homeric parallels in the ep

—How does Joyce use the Homeric story of Aeolus to establish Bloom's relationship with the characters he meets here?

—Isn't Aeolus particularly egregious when it comes to parallels? Joyce plotting character routes using Odyssey

maps. Madness.

—All those newspaper-office windbags, I suppose.

—To narrow that: what role does air/wind seem to play in the ep? How does JJ utilise it in establishing the setting/mood?

—@Yellworque And I suppose some are convinced there newspapers contain potential riches rather than just wind?

—@LaniganAeolus Certainly JJ introduces no end of wind-related and windy references. Do they all still count as Homeric?

—“Want to get some wind off my chest first.” OK, that's Homeric but also ... idiomatic? Hiberno-English?

—@EKSwitaj Fair question, but an excitement prevails N the newsroom, an energy. Sometimes 2 much emphasis looking 4 windiness.

—@Yellworque True enough. Isn't the entirety of Ulysses a kind of Hiberno-English Odyssey? What's the effect of the crossover?

—@BobRBogle @EKSwitaj Well the windiness can also be seen as “breeziness”, rapid movement.

—Possibly a related question, but has anyone any thoughts on all of the refs to opening and closing doors in the ep?

—@LaniganAeolus @BobRBogle It comes down to how the wind/energy is used (to blow the ship home or for nothing)

—An e.g. of the breeziness spring to mind? It'd be a great way to nudge the critical consensus on from merely long-winded.

—@LaniganAeolus Well, on the most trifling level, opening and closing a door displaces air and creates a breeze.

—What is the significance of Myles's bizarre (and totally erroneous) defence of the North Cork Militia?

—@LaniganAeolus To give him an excuse to sing Ohio, which is very windy/breathy word with all those vowels?

—@LaniganAeolus which only makes it even windbaggy

—While their stances on Parnell had wavered massively, especially the Independent...

—@BobRBogle It's not just the erring though—it's the confidence and

bluster with which they err in Aeolus.

—Parnell, not to mention all the errors that later show up in the paper, reveal the fallibility of the medium

—And the association with wind suggests the newspaper is very close in status to the spoken word and how malleable that is.

*
**

—@EKSwitaj @Yellworque “It's the ads and side features sell a weekly, not the stale news”

—I recall reading abt the new advent of mass media & ; 2 a degree #Aeolus celebrates that: a new age being born.

—@BobRBogle How celebratory is the tone though?

—(Also I note an absence of evolution WRT modern media, esp. in current political season Stateside.)

—@EKSwitaj Fair question, but an excitement prevails N the newsroom, an energy. Sometimes 2 much emphasis looking 4 windiness.

—@LaniganAeolus Right. Ulysses' own concerns start to drown out the

Homeric framework.

—@BobRBogle Definitely, energy is key, including the mechanical energy of the press that would go on even if its operator died

—@LaniganAeolus @BobRBogle It comes down to how the wind/energy is used (to blow the ship home or for nothing)

—@Yellworque Not really, the only genuinely fast movement seems to be from the paperboys, and the men going for a drink

—But very fast, clipped dialog, I think. Quite the crowd here & ; every-one yammering.

—really not dialog but polylog.

—@BobRBogle Wait, are you describing Twitter chats, or Aeolus? ^_^

—@BobRBogle Even if everyone present speaks in clichés and traffics in old stories, old jokes? “In the lexicon of youth” & ;c.

—@EKSwitaj @BobRBogle Or a newspaper for that matter. How do the headlines impact the reading experience? Am I right to say...

—...they were only added at the very end, in the Rosenbach?

—@Yellworque Hey, I did say ‘yammering.’ High energy does not necessarily mean efficient conversion of same to power.

—They seem to me to subordinate the action of the episode to the style they imitate. That sense of being subordinated to...

—...a process seems to be a theme of the episode as a whole

—Subordinated to a process ... that could be the def. of every workplace; at least in my experience. Are all characters +

—subordinate to the novel in which they find themselves?

—@LaniganAeolus @Yellworque A lot of talk. The headlines also give the appearance of structure without really structuring it.

—”Smash a man to atoms if they got him caught. Rule the world today”

—“if he got paralysed and no-one knew how to stop them they'd clank on and on the same...”

—I would regard quotes like the two

I've given as indicating an anxiety about the mechanisation of work...

—...and that anxiety is reflected in the tension within the episode's structure between “normal” narration and “headlines”

*
**

—I want to talk about politics and history in the episode, because it crystallises some of the problems with the newspaper

—(Sorry--you beat me to the subject change. Let's go for politics and history)

—What is the significance of Myles's bizarre (and totally erroneous) defence of the North Cork Militia?

—@LaniganAeolus To give him an excuse to sing Ohio, which is very windy/breathy word with all those vowels?

—@EKSwitaj Except that he is also wrong about the North Cork Militia having fought in Ohio...

—Ditto the “eightyone” Phoenix park murders. Ars longa, journalism ... well, not quite.

—@LaniganAeolus which only makes it even windbaggier

—While their stances on Parnell had wavered massively, especially the Independent...

—But Bloom & ; everyone else flubs facts thruout #Ulysses. Authenticity of error-fraught memory & ; association.

—windbaggy, adj. Of oversized troubles: puffy, MCHammered.

—@BobRBogle Very true, but newspapers claim to be a record. Of course in this ep, the massive changes in their stances on...

—@BobRBogle It's not just the erring though—it's the confidence and bluster with which they err in Aeolus.

—Parnell, not to mention all the errors that later show up in the paper, reveal the fallibility of the medium

—The myth of believing what you read in newspapers or JJ novels. “News” is what happened this a.m. w/o much context possible.

—And the association with wind suggests the newspaper is very close in status to the spoken word and how

malleable that is.

—There is error and there is strategic misdirection.

—Is that strategic misdirection or something intrinsically Dedalian?

—I think it's significant that it takes place on the Pillar.

—@LaniganAeolus The pillar: in a political sense, or an impotence sense?

—@LaniganAeolus Stagnation is a kind of inertia, as is a machine continuing after its operator is paralyzed.

—@LaniganAeolus I'd say the trams become another voice therein.

—@EKSwitaj seems also to suggest that, as a whole, Aeolus is quite “stagnated” ep. More like a Dubliners story than most of U

—@LaniganAeolus Which gets back to @yellworque's point that the Parable of the Plums is like a piss-take on Dubliners.

—@EKSwitaj @Yellworque Most definitely, but it casts the novel in a more grim light than previous episodes had done.

*
**

—OK we'll move onto the parable, and then move on briefly to a couple of other things if that's OK with everyone?

—So anyone want to take a stab at explaining Stephen's story?

—Struck by how SD starts out so strong and swirls out in mystification, not so unlike in #Scylla&Charybdis.

—A witty pisstake on Dubliners? (Looks like I'm going to have to bale here, folks. Talk soon!)

—Is that strategic misdirection or something intrinsically Dedalian?

—@BobRBogle In that sense it reflects the apparent theme of impotence in the story itself? Not quite able to finish?

—@LaniganAeolus Do you think so? Or not? I'm unconvinced.

—I think it's significant that it takes place on the Pillar.

—The Pillar is obviously a symbol of imperial power. It is also the site of the city's stagnation (the trams at its base...

—...are on power failure.

—@BobRBogle Possibly both

—When Moses sees Palestine, he

is told his “seed” will inherit it. It is a moment of empowerment.

—But when these women see Dublin panorama, it is enabled by the Pillar. That controlling view is that of the empire.

—SD is hardly an Irish nationalist.

—Thus it is both political and sexual impotence that is symbolised in the image of the seeds dropping uselessly over the edge

—@BobRBogle He doesn't have to be a nationalist to have apprehensions about imperialism. He has voiced those concerns before

—“a servant of two masters” etc

—Thus it is both political and sexual impotence that is symbolised in the image of the seeds dropping uselessly over the edge

—@BobRBogle He doesn't have to be a nationalist to have apprehensions about imperialism. He has voiced those concerns before

—@EKSwitaj So SD is shrewd in detailing what's wrong & ; falters in coming up w anything better. Yes, the fox riddle, yes! +

—SD's brilliant mind always almost, almost, uh . . .

—@EKSwitaj Yes, it does seem to echo that moment.

—My question though is whether SD fails by not providing closure, or if he rather enjoys withholding it.

—@EKSwitaj It would be in-keeping with his personality to withhold. He leaves a lot unsaid. But it just seems like a bad story

—@Book_Lover666 There was one in Ireland at that time too. Since destroyed by the IRA

*
**

—tram passages extremely jarring in this episode, mark the most radical departure in the novel thus far. Why are they there?

—The trams fit with the mechanical energy bits of the episode, for one thing.

—@EKSwitaj Yeah & ; like those passages it creates a sense of alienation in the reader. But they also suggest stagnation, oddly

—@LaniganAeolus Stagnation is a kind of inertia, as is a machine con-

tinuing after its operator is paralyzed.

#yearofulysses

—@EKSwitaj since the narration seems to imitate the rhythms, and technical vocab, of the trams, what does that say about ep?

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—@EKSwitaj @Yellworque Most definitely, but it casts the novel in a more grim light than previous episodes had done.

LESTRYGONIANS

Moderated By
MJKochis

#yearofulysses

5 Oct 2012

10:00 - 12:00

—“U.P.:up”, Purefoy’s birthing, Doran’s drinking binge, Gold Cup horserace, seedcake, Davy Byrne, Blind stripling, Keyes ad.

—I’m not only struck by how much the Famine plays a role in this episode, but how hunger is set alongside advertisements

—@MJKochis What makes an ad successful? Placement. However, if hunger is everywhere, society becomes blind to it.

—What you eat determines who you are. Soup changes Catholics into Protestants. Food = status and position?

—@MJKochis -- i find this episode

the funniest. but it also it comments on Irish role in Empire, food production, advertising

—Which might explain why bloom rather eat at Davy Byrne’s

—@MJKochis Hungry man is angry man consider all the hungry/angry men of the island. But also the role food has in empire.

—@MJKochis Banbury Cakes, Guinness (Anglo-Irish industry shipping throughout the Empire), Apples that must be Australian.

—@cthomasmurphy Does that explain the drinking? We have in this episode Doran beginning his annual binge

—@MJKochis I am not sure. But I think it comments on issues of Nationalism. Guinness the (probable) drink of choice to the men

—@MJKochis can you tell me more about how soup changes Catholics to Protestants? that’s hilarious! Prepare to receive soup?

—@cthomasmurphy Definitely agree. Which picking up hunger with Dilly, Bloom refers to mash being her

meal. Her Irish meal?

—@SNOBoston @MJKochis Actual programs during the famine to offer food (soup) to Catholics who convert to Protestantism.

—@SNOBoston It’s in Gifford’s Ulysses Annotated. It refers to during the Famine, how the Protestants would have soup kitchens

—@SNOBoston @MJKochis On some gravestones-- “they took the soup”

—@SNOBoston To get the soup, you had to convert. Now rereading this episode, it seems even more critical of Catholicism

—-- What is Bloom’s meal then -- As his lunch is rather European--Gorgonzola (Italy), Burgandy (France), Sandwich (England)

—@cthomasmurphy Possibly can tie this in with the Cyclops episode, regarding foreigners. What is national food identity

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—As mentioned in a letter Joyce wrote to Carlo Linati, how does the episode function like a living entity?

*
**

—Bloom sees Dilly, he immediately thinks how thin she is. Yet he does nothing to help. The gulls on the other hand, he feeds.

—@MJKochis Referring to prev. comment about Bloom feeling the gulls, possibly can read this in terms of eco-criticism

—@MJKochis The first we meet Bloom, he’s talking to a cat. Later, in “Hades” he is imagining the thought process of a rat.

—@MJKochis in Lestragonians, Bloom is often reminded of his time working @ the cattle market. Gruesome...

—@MJKochis Later, he will regret not having anything to feed the horse in Eumaeus. But again, does nothing to feed Dilly

—@MJKochis And Nosey refers to Molly as “well nourished” though he’s also referring to her bosom...

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—Bloom sees Dilly, he immediately thinks how thin she is. Yet he does

nothing to help. The gulls on the other hand, he feeds.

—Can we see Bloom as a socially conscious and active participant in society? In Lestrygonians, he assists the blind

—@MJKochis Nosey Flynn notes Bloom’s generosity, right before ridiculing him for his jewish/mason background...

—@MJKochis -- beautiful to consider Bloom imagines unseeing beforehand, imagining the world as the Blind Stripling unsees it

—@cthomasmurphy It’s one of Bloom’s traits, the ability to empathize, that allows me to view him positively.

--- “Am I like that? See ourselves as others see us” -- Yes Bloom, Buck Mulligan saw you creeping on the statue.

—@cthomasmurphy And what a way to end this episode by having Bloom examine the Goddess’s “end”

—@MJKochis -- another reason this is my favorite episode -- Bloom can do this (empathize) even at the worst hour of the day.

—@cthomasmurphy Why the

worst?

—Line 490ish [...] very worst hour of the day. Vitality. Dull, gloomy: hate this hour. Feel as if I had been eaten and spewed

—@cthomasmurphy Right! His descriptions refer to the weather but maybe it’s because we are nearing the “hump” hour of the day

*
**

—@MJKochis And Nosey refers to Molly as “well nourished” though he’s also referring to her bosom...

—@SNOboston Interesting how Bloom keeps a picture of her in his pocket of when she was younger and more slim

—@SNOboston And later Lenahan will refer to Molly’s bosom as well.

—@MJKochis - tell me more about the picture? I didn’t realize that was one of Bloom’s many talisman.. wheres it mentioned?

—@SNOboston It I believe is mentioned in Eumaeus where he takes it out.

—@SNOboston I remember

having a discussion about how old the photo is and that this refers to Bloom again trapped in the past.

*
**

—something that has always confounded me--this entire episode is Bloom except for one short moment when he excuses himself

—Also remembering this is one of the last episodes that does not play with form (after we see major experimental techniques)

—@cthomasmurphy doesn’t happen often, the camera leaving Bloom/Stephen, Aeolus has a spite of that too.

—oddly shifts to the men discussing Bloom and his “winnings,” and Lenahan trying to get more free drinks, why the shift here?

—@cthomasmurphy might be confusing L w/ Cyclops Flynn and D Byrne talk about Blooms masonry/jewish while he relieves himself

—@cthomasmurphy It almost seems as though he’s excusing himself from the text as well. We get it earlier too: Hades, Aeolus

—@cthomasmurphy I always wonder if it has to do with building up the myth of Bloom.

—@SNOboston -- Lenahan had the “tip”--my mistake, he wasn’t there, that was Lyons. Just so used to Lenahan drinking everywhere

—@MJKochis -- rumor creating myth as the men discuss his freemasonry--almost like a tall tale or Odysseus figure-haha

--- sorry, jewishness and alleged freemasonry

—@cthomasmurphy totally! You get the impression that Dublin suffers from a serious “small town” complex. rumor mill runs 24/7

—@cthomasmurphy Definitely! Like Odysseus, Bloom must have secret knowledge. It’s interesting to tie that in with Jewish myths

—pg. 145 “Regular world in itself” (1922 edition) vs “Regular town in itself” (Little Review)

—Like the food that Bloom eats, Joyce is curtailing this episode to reach a more global audience, rather than small town?

—@MJKochis Isn’t that the same as the Guinness, leaving Dublin from the Liffey and going out to worldwide distribution

—Possibly can go into a larger discussion of the un/seen acts of government, hunger, tragedy, sexual diseases, etc.

*
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—@MJKochis Banbury Cakes, Guinness (Anglo-Irish industry shipping throughout the Empire), Apples that must be Australian.

—@cthomasmurphy Possibly can tie this in with the Cyclops episode, regarding foreigners. What is national food identity

—@cthomasmurphy I think both Bloom’s meal and where he eats again reveal to us that he is always the outsider. Even in diet

—@MJKochis Absolutely - Citizen slopping back his Guinness, and what does he refer to it as, Wine of the Country-what country?

—@cthomasmurphy And when your nationality and masculinity are tied up into alcohol, how can one expect to

assert authority

*
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—The women of this episode play interesting roles as well. Dilly, Molly, Milly, Mrs. Breen, and Mrs. Purefoy to mention a few

—Not to mention the odd and out of place reference to Bloom washing Milly once a week.

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—This is the first episode where we get a glimpse of Blazes Boylan (he’s mentioned in passing in Hades but we see him here)

—@MJKochis -- well, we think it’s Boylan-- Bloom runs away. “It is. It is. [...] Is it?”

—Unlike what he sees (ads, Mrs. Breen’s old dress, the eating habits of seagulls, Dilly’s hunger etc), he wishes to be unseen.

—@MJKochis , maybe picking up some ch agne and oysters? aphrodis.

—Also interesting in this episode is Bloom’s rational (or irrational) fear that Boylan might have an STD.

—Sleep with my wife, fine. Give her an STD, now I worry. (Not saying that he accepts Boylan sleeping with Molly but still, odd

—@MJKochis I’d say pretty rational...

—@SNOboston @MJKochis -- Especially considering how quickly rumors spread around Dublin.

—@SNOboston Me too especially considering the the Contagious Diseases Acts of 1864, 1866, and 1869. And then, consider Circi.

—@SNOboston @MJKochis But do we assume Joyce would make it a bigger deal for the male & ; gloss over how STD would affect Molly?

—&; Bloom in Eumaeus discusses gov’t regulated prostitution 2 clean it up. What do the women think of men reg. their um...yeah

—@cthomasmurphy @SNOboston It kind of coincides with a mentality that male sexuality/orgasm is dominate over that of a women’s

*
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—I’m not only struck by how much

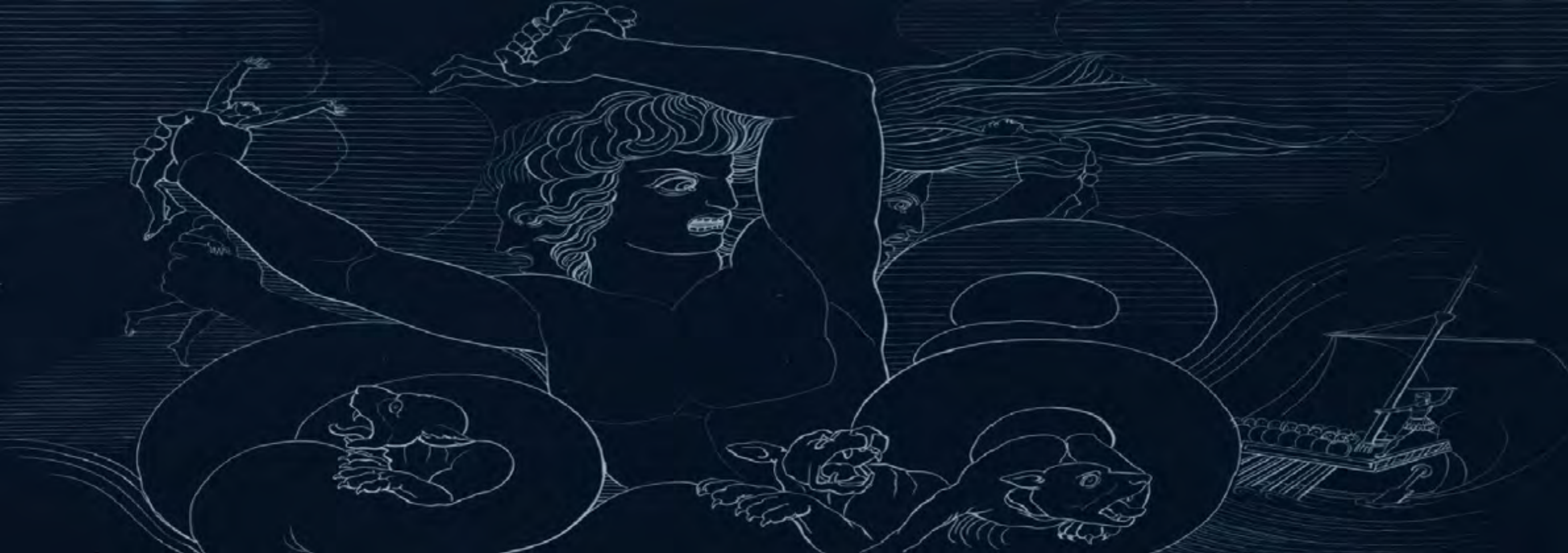
the Famine plays a role in this episode, but how hunger is set alongside advertisements

—Regan “vegetarianism becomes a consequential force in Ulysses not to be drowned out by the dominant discourse of meat.”

—@MJKochis -- AE and the vegetarian movement -- Wind and Watery nature of their cause -- lified by cooking in soda

—@MJKochis -- cooking in soda keeps the green in color, but robs the nutrients. Irish Lit Revival -- Green in color only

—@cthomasmurphy Definitely read Marguerite Regan’s “Weggebobbles and Fruit”: Bloom’s Vegetarian Impulses.



SCYLLA & CHARYBDIS

Moderated By
plurabelle

#yearofulysses

26 Oct 2012

10:00 - 12:00

—We associate 16 June 1904 with Joyce's first date with Nora, but we also know Joyce 'conceived' his Hamlet theory that day.

—Let's consider the importance of this theory for the 22-year-old Joyce who was trying to learn to be a creator.

—@plurabelle I like how the Hamlet theory plays into the Metempsychosis theme - people being other people

—@SNOboston Yes, "Every life is many days...We walk through ourselves, meeting robbers, ghosts, giants, old men, young men,..."

—@SNOboston "...wives, widows, brothers-in-love. But always meeting

ourselves." Every day a meeting of the plural self...

—The self can meet itself as various "mixtures" -- Stephen is v concerned with this process of mixing in the imagination.

—@plurabelle "I am other I" is one of my favorites - I think it speaks to the development of character

—@SNOboston Also the met/him/psychosis pun is important here. Creative psychosis.

—@SNOboston Yes! And there's a crucial 'complex' (2 senses) link bt the artist's own character (bildung) and his characters.

—Seems that Joyce & Stephen are both concerned with the idea of the artist as an "Everyman His Own Wife"--creating in the void

—What do you think Joyce and/or Stephen are getting at w/r/t the role of the "other," the "wife," in artistic creation?

—Or if self is a daily meeting of the "I am other I"s, what is the role of life (vs mental?) experience in creating new "I"s?

—Are Joyce and Stephen realizing that it is not enough to be an artist in the void? Socrates learned dialectic from

Xanthippe?



WANDERING ROCKS

Moderated By
jdrouin

#yearofulysses

16 Nov 2012

10:00 - 1:00 pst

—Parallax becomes less Stephen/
Bloom and more Protagonists/Minor
Characters.

—Interesting observation, @eireprof.
Can you say a little more?

—@eireprof Yes - we don't just get 2
views, but many. We see Dublin from a
variety of perspectives.

—@eireprof If the POV comes to
embody a protagonist/minor characters
split, then what of the final "summary" by
the cavalcade?

—@eireprof Is Joyce telling us that the
imperial point of view has a more power-
ful influence than is normally seen?

—@jdrouin perhaps, but also perhaps

less: the viceroy, after all, gets no interior
monologue

—@eireprof Yes. The viceroy also
perceives a lot of inattention and some
mockery.

—I'd start with a broader view. What's
the function of #WanderingRocks in the
novel #Ulysses?

—@BobRBogle Yes - on that
subject... Why does Joyce include 'WR'
while Homer left it unexplored?

—Precisely because the wandering
aspect allows the fracturing of POV
which achieves the hinge-effect, I'd say.

—I see WR as extremely cinematic
w multiple cameras capturing the same
shot, possibly influenced by JJ's own
cinema Xperience.

—One aspect of the intrusions (jump-
cut, interpolation) is a de-privileging of
point-of-view.

—In other words, no single frame of
reference has a final "say" in observing
the events.

—The leveling of perspective could
have political implications in colonial
Ireland.

—@susie_kenna @eireprof I suppose

it could be both leveling and refraction.
Which is where parallax comes in.

—Parallax as simultaneous obser-
vation from diff vantage points. Each
presents incomplete view of (reaction to)
same event.

—I just checked into the conversation.
The backchannelly chaos of a tweet
convo reps the fractured nar. of WR well.
:)

—Parallactic intrusion on multiple
POV characters brings us inevitably to
the arranger. I always feel +

—there's a curious external conscious-
ness that's sling the various POV chars
in WR& ; all episodes, trying episodes,
trying+

—to grasp Truth through a filtering
out and subtractive process. Sometimes
it's floating in conscious, muddy +

—thoughts, sometimes (later) in
deeper subconscious and symbolic
territory.

—@CleoHanaway parallax is often
used in computing usually to indicate
speed changes or to hide smething

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**

—I’d start with a broader view. What’s the function of #WanderingRocks in the novel #Ulysses?

—@BobRBogle Good point. For any readers who might be less familiar with “Wandering Rocks,” perhaps we should introduce it.

—I’d say this episode is the pivot of the book; the hinge. Afterwards the novel turns into something other than it’s been.

—Yes, as @BobRBogle points out, WR is a turning point from a consistent style to new styles in each succeeding episode.

—Also the episode in which interior monologue goes wandering.

—@BobRBogle Agreed. The wandering and perspective shifts are a “shuffling of the deck” for the following episodes.

—WR is a chapter of interesting aberrances generally. Interior monologue for minor characters, non-Homeric paradigm, etc.

**

—@BobRBogle Yes - on that sub-

ject... Why does Joyce include ‘WR’ while Homer left it unexplored?

—#Joyce isn’t retelling #Homer but using #Odyssey as an architectural guide or informant for his own artistic construction

—Maybe Joyce is suggesting that, just because the Odyssey’s hero didn’t take the WR path, it doesn’t make it worthless...

—How useful do we find the Odyssey / mythic method here? (And hence, more generally in U?)

—WR is a chapter of interesting aberrances generally. Interior monologue for minor characters, non-Homeric paradigm, etc.

—I’ve always thought it mattered that the WR in Odyssey is the way Odysseus doesn’t go. The ch in #Ulysses is the path not taken.

—@CleoHanaway has anyone linked Ulysses to the odyssey - or bits from the books Joyce borrowed from?

**

—I see WR as extremely cinematic w multiple cameras capturing the same

shot, possibly influenced by JJ’s own cinema Xperience.

—With the cameras in constant motion I’ve suggested in a way it anticipated bullettime in #TheMatrix!

—@BobRBogle Like The Matrix link! I’ve thought about WR and early film - esp. films that simulate movement through space.

—@BobRBogle Cinematic jump-cut is often associated with WR. #Joyce predicted many things, incl #TheMatrix and The #Beatles!

—Through space, and also picking around in different minds.

—@jdrouin .@bobrbogle What about the tracking shot? Was that possible by 1922 or cameras still fixed?

—Perhaps we can think about meaning? How do paradigmatic aberrance or cinematic technique apply to WR content?

—Can the filmic comparison account for the interpolations?

—Yes, seems more tracking than jumping. Continuous motion.

—@GhostProf @jdrouin @bobrbogle Early film makers from

1900-onwards were attaching cameras to moving vehicles.

—@Yellworque Flashbacks and flashforwards, maybe (?)

—One aspect of the intrusions (jump-cut, interpolation) is a de-privileging of point-of-view.

—@BobRBogle We often reach for early film to understand WS. Is the flash, @CleoHanaway, an adequate equivalent?

—That verbatim (or near verbatim) quality is interesting though. How soon did films start quoting themselves?

**

—The leveling of perspective could have political implications in colonial Ireland.

—@jdrouin could you elaborate on this a little?

—@susie_kenna @eireprof I suppose it could be both leveling and refraction. Which is where parallax comes in.

—Parallax as simultaneous observation from different vantage points. Each presents incomplete view of (reaction

to) same event.

—Political implication is that the Church and State have less authority in such a system of points of view.

—Parallax as a way of conveying spatially? Parallax as different political perspectives? Different views?

—@jdrouin Yet church and state bracket the episode: Father Connemee and Viceroy. Does this privilege them in any way?

—I just checked into the conversation. The backchannelled chaos of a tweet convo reps the fractured nar. of WR well. ;)

—Interesting that we’ve moved from paralysis of Dubliners to parallax of Ulysses. Is parallax paralytic?

—@eireprof Yes and no. We’re perhaps likely to think of Church and State as privileged POVs, but WR might suggest otherwise.

—@eireprof Hence the point of bracketing? These particular brackets are now irrelevant / ineffective against wandering.

—Characters are certainly on the move, but that movement is often

fraught: Odysseus delayed; Stephen lingers; Bloom paralyzed?

—@jdrouin chaos replaces patterns of institutional structure. Dig it!

—@jdrouin I suppose, too, Joyce would have us remember lessons learned about binaries/brackets in “Scylla and Charybdis”

**

—I’m here! Question I had: if you defined major “concepts of WR, would you identify? We’re putting together ontology. @jdrouin

—Welcome, @jmhuculak! What do mean by ontology? Anthology? Is an anthology an ontology? WR an ontology of...?

—we’re trying to identify major “concepts” in Ulys. that we will then version. See how “concept” changes from @jdrouin

—from version to version. we’re versioning not just commas, but concepts too. @jdrouin

—@patlockley @CleoHanaway As a matter of fact, @Yellworque is making a genetic bibliography with Dirk Van

Hulle and others

—@jmhuculak Some concepts in WR: space, time, power, connection, refraction, reflection.

—@jmhuculak What about versioning motifs? Mirrors, doorframes, windows, eyeglasses – visual frames generally

—Yes! @jdrouin; great idea. We’ve just worked with Martin Holmes to identify the proper TEI for concept markup, now we’re

—@jmhuculak Would be interesting to see what a topic modeling app like Mallet returns as concepts in WR, and compare with ours

—now we’re getting our hands dirty coming up with concepts/methods for the ontol. @jdrouin

—Another great idea w/Mallet. Will check it out and post results! @jdrouin

—@jmhuculak AFAIK Mallet only works with plain text (could be wrong), so you’d need to strip TEI tags w/ a regular expression

—Well, that’s actually something the three of us are working on too, @jdrouin

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—One-legged solider - what’s he about then?!

—Thoughts on the one-legged sailor?!

—@CleoHanaway Could it be a Wordsworth reference from Prelude?

—@jmhuculak Interesting. Or maybe just a common site in 1922: <http://t.co/Bj9kPJd1> (or both, and more!)

—I mean a common sight in 1904!

—@CleoHanaway That’s the tricky thing with ULYSSES: both a post-WWI novel and not a post-WWI novel (c.f. novels of rec past)

—@nickmimic Indeed! Ulysses’ parallactic time scenes (1904 & ; 1922) are perhaps particularly interesting in relation to WR!

—@nickmimic I believe them is the interwar novels.

—#EnduringModernisms What can WR teach us about reading these contemporary novels, or they teach us about reading WR?

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—@CleoHanaway @patlockley Check out @cforster ‘s paper/string visualization of “Wandering Rocks”: <http://t.co/EaabsCG7>

*
**

—#EnduringModernisms What can WR teach us about reading these contemporary novels, or they teach us about reading WR?

—@eireprof I believe Woolf’s Mrs. Dalloway was inspired by the linked-consciousness narrative of WR.

—Parallax as an inter-war novel method generally? To the Lighthouse?

—@eireprof The Waves! Totally!

—@jdrouin Between the Acts? and #virginiawoolf

—@jdrouin Other parallactic texts: The Waste Land (they do the police in different voices) ?

—Parallax &; mythic method – synthesis of ancient/modern in contemporary moment. Means of post-traumatic reconnection?

—@CleoHanaway Yes, The Waste Land certainly a parallactic text, w/ multiple varied quotations of same

source texts.

—does it have to be between the wars - and does breaking the fourth wall count as parallel? @CleoHanaway @jdrouin

—@patlockley No reason it must be inter-war, I suppose. Breaking the fourth wall another parallactic POV?

—@jdrouin The Waste Land as a piece with parallactic authorship? Eliot and Pound!

—@jdrouin could argue Breakfast of Ch ions, Christy Malry and House of Leaves then. I would say breaking is perpendicular?

—@patlockley True, or at the very least non-parallel.



SIRENS

Moderated By

jmclawson

#yearofulysses

7 Dec 2012

10:00 - 12:00

—Grabbing food before settling in to chat about “Sirens”. Get some liv and join us in thirty minutes!

—The chat is about to begin! Join @jmclawson for “Sirens” in five minutes.

—Sonnez la cloche... and bronze by gold we begin! Welcome to the @mvp1922 Twitter discussion of “Sirens.”

—There’s a lot to consider in this chapter. Maybe it makes sense to begin with the beginning. What do you hope to discuss?

—The schema tells us that “Sirens” uses the technique of fuga per canone, a musical form. Where’s music in the episode’s form?

—@jmclawson we definitely see repetition of motifs throughout, especially with the metals, but other elements are more obscure

—What do these have in common? Sirens, singing, stripling; Tips, taps, topping; Canes, keys; Warmseated impatience, da capo

—The time: 4:00, Boylan and Molly’s rendezvous. Bloom’s thoughts are understandably dark. But aren’t they also lively?

—Popping in from teaching--how do you teach the overture, can I ask?

—Hello, here to listen and learn as I am only starting to read Ulysses now.

—@susie_kenna that’s great! There’s a lot to discover, and there’s no need to eat everything at once; enjoy and have seconds

—@jmclawson colourcode overture phrases against their recurrence in the episode? Cool!

—@Yellworque cool and not easy! I imagined a spectrum of similarity. All metals are blues, etc. But what of puns and abbrevs?

—Metals (gold, bronze, iron, steel) make way to roses (of Castile, last of

summer), and Leo’s left blooming alone, full of gas

*
**

—Popping in from teaching--how do you teach the overture, can I ask?

—@Yellworque that’s tough. I’m inclined to have students read it aloud before the rest of the episode, return only at the end

—@jmclawson @Yellworque there’s much musicality there, but the plunge may be too deep at first

—@Yellworque brings up a good point. The overture is a tough start, like a symphony tuning, warming up, beginning later

—I had students memorize twenty lines of the opening two pages, then perform them.

—You can watch the video of the winner here: <http://t.co/LSIKi5R6>

—@GhostProf I love that idea! I’ve only been using memorization sporadically, but Ulysses is a great fit

—I like asking students to write one sentence summaries of complicated material. What can we do for all of

“Sirens”?

—“A man walks into a pub, discovers his wife’s lover, hides, and then listens to singing while contemplating cheating, too.”

—It covers most of the actions but overlooks almost all of the ideas. What important is missing? @jmcclawson

—@GhostProf Much safer than having a student memorize and perform 20 lines from the last 2 pages

—Randall Stevenson recites whole pages of Penelope as part of his U lecture. Keeps undergrads riveted! @mollyhardy @GhostProf

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—I have a qu: where’s the danger factor in “Sirens”? The ep in Odyssey is about danger, but the JJ version is quite safe.

—Re: @GhostProf’s danger factor, isn’t Blazes a temporary Odysseus here? Tempted to stay with Douce, manages to flee.

—Back to the earlier point, if BB is the Odys here, then what of his musicality and its threat to Bloom? Or, to L.

Boom?

—@GhostProf violence to Bloom’s sensitivities off stage: Boylan’s sexual climax. Destroys perception of time in rest of book

—@GhostProf also the long shadow of WWI violence seems to reach backwards as pacifist Bloom refuses to exact revenge

—Boylan is the siren Molly the siren gave in to? Don’t forget Leo’s interest in BB’s cuckoldmaking. @GhostProf

—@eireprof quite right. After the meeting, we get the pause between Cyclops (5:00) and Nausicaa (8:00)

—@jmcclawson it took me awhile to find it: “The seat he sat on: warm” (254) @GhostProf

—Bloom here vacates his warm seat in anticipation of BB’s coming. Odysseus listened to Sirens willfully @jmcclawson @GhostProf

—@jmcclawson Nice -- also homo-erotic.

—@GhostProf definitely, especially when making connection to Lestrygonian statues incident here: “Three holes all women” (273)

—@eireprof @ghostprof barmaids=sirens/danger=Irish pub culture: seductive, addicting, ambition-killing? Soz I missed the chat!

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—I’m interested in “Sirens” and history of music theory, especially Pythagoras: “Numbers... Vibrations...Musemathematics” (267)

—@jmcclawson I’m also interested regarding history of music theory and Plato: “Words? Music? No: it’s what’s behind.” (263)

—Rhythm may offer a way to get back to the overture @Yellworque asked about. What’s behind words? What makes music? @jmcclawson

—A tool like Proseviz may be useful here. It analyzes text based on phonemes.

—But of course analyzing phonemes doesn’t do anything for the tones in which things are said.

—I’m going to have to look up Proseviz. Thanks @GhostProf

—Plato in Republic writes songs have 3 parts: words, melody, rhythm. We have words & ; melody; overture is rhythm? @

jmcclawson

—Has anyone tried to do audio analysis on the recorded versions of the chapter?

—@GhostProf I’ve only ever listened to the version narrated by Jim Norton, but there’s got to be something to your idea.

—@jmcclawson Given the sonic dimensions of the episode, it would be worthwhile.

—Musical annotations suggested by the text in “Sirens”: “as said before” becomes repeat sign; “Done” double bar line, etc



CYCLOPS

Moderated

By

GiffordJames

#yearofulysses

18 Jan 2013

10:00 - 12:00

—Are we narrowing our vision for Cyclops?

—A Mote in the eye... Aye.

—First, my father's name is, in fact, Don...

—No relation...

—@GiffordJames Are you sure he's no relation? We're expecting great detail, you know! '-' <-- one-eyed wink.

—@ChocolateBono @dublinersdub Find out more by following the chat on now @mvp1922 @GiffordJames

—Is it winking when you use two eyes?

—I'll start -- is there anything special about the dogginess of Glengarry, do you think?

—@Chrisx5x5 Damn! I call it Mamet-brain. Yes, Garryowen is what I mean. Guess I got garryowned!

—Dogs indeed. I believe we even have a cyclops dog here. But is that the beginning?

—@GiffordJames p. 298 in the MVP's online 1922 edition, of course. <http://t.co/djDCWOtv>

—Been reading Garryowen (?Owen-garry) is a borrowed hound, not the citizen's, but a transient in the pub.

—“when it wouldn't blind him” But what form of blindness, I wonder.

—He “sees” the tin is empty (like the rhetoric), for which he gets a swift boot to “Mordor” (my pug's other winking eye)

—@BobRBogle An important dog trait. A transient avoiding the cyclops' blindness might be the best Odysseus here. Yet named...

*
**

—He “sees” the tin is empty (like the rhetoric), for which he gets a swift boot to “Mordor” (my pug's other winking eye)

—Wonder: Is the Dublin destruc-

tion wrought by the citizen's biscuit tin evocative of the actual destruction in April 1916? @earth2steve

—I LOVE the teasing of Alf Bergan. What do you make of the empty biscuit tin? @mvp1922

—@earth2steve /That/ is provocative... But if the biscuit tin is bathos (and Citizen's Fenianism?), what can we make of it?

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—The frame of ‘Cyclops’ with the narrator & ; sidekick Joe sounds like a vaudeville routine. Intentional? #Ulysses

—@earth2steve Could well be. Music hall, too. Almost expected a player piano in the pub!

—I'm pretty sure, if I must have a fave ep, #Cyclops is it.

—@earth2steve EVERYTHING is intentional.

—While I'm at it, this episode has two of my favorites: 1. “Christ was a Jew like me.” Talk about signposting!

—and 2. “Where is he til I murder him?” You can't get funnier than that.

—@GhostProf So many comic routines between that duo in ‘Cyclops,’ the jokes are flying fast in that pub! #Ulysses

—@earth2steve I LOVE the teasing of Alf Bergan. What do you make of the empty biscuit tin? @mvp1922

—I move we move on to the good stuff – the wacky, intercut loopy exaggerated insertions. All in favor say...

—When I read this ep a few weeks ago it seemed like an ep of Monty Python’s Flying Circus. & ; now 4 something completely diff

—@BobRBogle “I” #yearofulysses

—@BobRBogle The Flying Circus has forever changed my vision of this episode... Thanks! #yearofulysses

—@earth2steve @BobRBogle The lists *are* hilarious. I’m imagining how I’d read it aloud in a class... #yearofulysses

**

—Are we narrowing our vision for Cyclops?

—This is the only first person narrator in Ulysses. Why this emphasis?

Why this episode? Why

—@GiffordJames Maybe because there is only one eye/I? No qu. of seeing self as others see you?

—“@BobRBogle: @GhostProf @GiffordJames This me likes: 1st person requires one I to tell the tale.”

—@GhostProf Ay! says I, re: seeing self as others see ourselves. Yet, narrator’s eye gives new perspective on Bloom in public

—this first person perspective allows us to see Bloom as other’s see him – a way different than we ourselves have seen him.

—@cthomasmurphy @GhostProf Eye/I/Aye! We shift out to watch Bloom, but our narrating voice shifts. How do we see him?

—@cthomasmurphy Well, one other sees him. And is it my voice while reading?

—@GiffordJames @cthomasmurphy Instead of seeing Bloom as others see him, we finally see others/participate in other-seeing.

—This raises the question of vision in the more theological sense, too – the

Elijah moment at the end of the ch. Dog/God.

—True: narrator penetrates right thru 2 Molly/LB/Boylan. MT @cthomasmurphy: @GhostProf ... narrator perspective LB in public

—And I’m particularly curious about how our narrator, Polyphemus, blurs the “I” and singular “eye.” Vision and single identity

—@BobRBogle @cthomasmurphy @GhostProf There is more to perspective here than its politics and style...

—Yet our god and dog are seen through one eye and see us through one eye. Singular vision & ; singular identity? What’s unseen?

—(Monocular vision very sharp & ; penetrating but lacks, er, dare we say parallax of stereo vision.)

—#yearofulysses and by “unseen” I mean unbewusst, unknown, unconscious... The vision and singular “I” call me.

—@BobRBogle And lacks depth perception. How can the cyclops see himself? See his unknowns?

—@BobRBogle unselfconscious?

Lacking introspection?

—@GiffordJames @cthomasmurphy Is the whole ch. then an assault on utopianism as inherently cruel and monopic?

—@GhostProf @GiffordJames I’d say an attack that shows utopias narrowness of vision—regardless of founding principles 1of2

—@cthomasmurphy @GhostProf Query - what destroys the utopic? I’m thinking Marcuse’s Freud & ; Marx here. Introspection/unbewusst

—@cthomasmurphy @GhostProf @GiffordJames Bloom’s “love” utopia seems as flawed as the Citizen’s list of Irish patriots and

—@cthomasmurphy @GhostProf @GiffordJames and a “GREEN” Ireland seems to suit only one form of Irish—a failure to incorporate

—@cthomasmurphy @GhostProf @GiffordJames Bloom as Irish—which mirrors the complaints nationalists have of British rule

—@cthomasmurphy @GhostProf Isn’t there an enormous myopia in that Eire-centrism?

—@cthomasmurphy @GhostProf Exactly And I can’t help but feel the singular “I” voice without introspection is part & ; parcel.

—@cthomasmurphy @GhostProf Isn’t there an enormous myopia in that Eire-centrism?

—@cthomasmurphy @GhostProf Is the “I” also the singular cyclopean “eye”? Mono-visual & ; limited to a single view of the world?

—@cthomasmurphy @GhostProf rejects the introspection that presents a mobile and plural self? “I” can’t eye the “Ich”? Aye?

—Does this imply not only a misprision of the world around him but an impossibility for self-knowledge and self-observation?

—@GiffordJames Oedipal blindness?

—@GiffordJames Os the Fenian unable to eye the “I” or “Eire”?

—A closing query? May “I”? If there’s a problem with self-observation & ; self-knowledge, what about the parapraxis?

—@GiffordJames P. 300 has an

obvious parapraxis that stands out for obviousness.”—The wife’s advisers, I mean, says Bloom”

—What does that Freudian slip tell us? What can we see? An “eye” that can’t see “I” even while speaking? No talking cure?

—@GiffordJames @GhostProf I think as early as ep. 1, we learn that Eire-centrism is short-sighted/fragmented/unable to be made

—@GiffordJames We don’t see what we can’t see until we see others looking at us? re: parapraxis

—@cthomasmurphy @GiffordJames @GhostProf— whole, it is Stephen’s broken mirror. Too many fragments for any unified vision.

—@janineutell What I wonder is how much the failed internal vision foresees the failed utopianism. Yet a parapraxis “sees”?

—@cthomasmurphy @GhostProf Yet they can’t even be “seen” by Cyclops here, let alone unified? The fragmentation is invisible...

—Ah: was thinking the slips come from awareness of being perceived.

discomfort. refracted.

*
**

—This raises the question of vision in the more theological sense, too – the Elijah moment at the end of the ch. Dog/God.

—@mvp1922 @bobrbogle @cthomasmurphy Gods/Dogs eye view?

—Yet our god and dog are seen through one eye and see us through one eye. Singular vision & ; singular identity? What’s unseen?

—@GhostProf Is it the backwards use of God (dog) to attack a fellow man? “After him, Garry! After him, boy!”

*
**

—This is the only first person narrator in Ulysses. Why this emphasis? Why this episode? Why

—Gifford argues the Citizen/narrator is Michael Cusack. Ellmann says it’s based on Joyce himself and his youthful enthusiasms

—Neither citizen nor narrator strikes me as being particularly Joycean:

cerebral+caustic.

—Can I ask which Cyclops we’re looking at / looking through?

—MT“@GiffordJames Obvious ref is to Polyphemus in the Odys, but this is also the most famous Homeric source in Arabian Nights”

—“Sinbad the Sailor” was added to The Arabian Nights by Antoine Galland and carried across or translated to Arabic from Greek

—Joyce refers to the Arabian Nights 4 episodes later in Eumaeus, where Murphy is Sinbad and thereby an analogue to Odysseus.

—@GiffordJames Not to mention: Sinbad the Sailor are Bloom’s last thoughts before he falls asleep in Ithaca.

—@mchlstvns Brandon Kerhser and James Ramey have noted this, but they focus on the Eumaeus rather than Cyclops

—@mchlstvns So, if Cyclops is the translation from Homer to Arabian Nights, why aren’t we looking for Sinbad in this episode?

—@mchlstvns It’s worth noting that the Arabian Sinbad has no curse

or hubris in defeating the cyclops, as Odysseus does.

—@GiffordJames Interesting, about no hubris. I’m making a note to look into Kerhser and Ramey.

—@mchlstvns Just taught a seminar on /Arabian Nights/, heavy on European insertions. Sinbad among ‘em. Reshaping my Ulysses...



NAUSICAA

Moderated
By

Hayward
Nausicca

#yearofulysses

8 Feb 2013

13:00 - 15:00

—Right, hi everyone, today's chat is about the 13th chapter of Ulysses, 'Nausicaa'.

—I've turned down a trip to a South Pacific beach this morning, but we've got the next best thing: Sandymount Strand.

—I'll ask questions about the things that I find most interesting, but please take the chat where you'd like it to go

—For tweeting purposes, let U = Ulysses, N = 'Nausicaa', GM = Gerty MacDowell, LB = Bloom.

—Let's start with the most important question for any discussion of U. What is funny about this chapter?

—What is the first point of the chapter at which you begin to laugh?

—@HaywardNausicaa (Maybe you should have gone to the beach.)

—@BobRBogle I'm not giving up that easily!

—@HaywardNausicaa Great Q. re: laughing. No laughing the 1st time round; didn't get it; now: "winsome Irish girlhood"

—Of course I love the humor of U, but I don't find N to be particularly packed with hilarity, myself.

—(now that I think about it: lots of refs to "Irishness" in N; interesting coming off Cyclops.)

—Last words of Cyclops were 'shot off a shovel'. For me, the turn to 'mysterious embrace', 'many a time and oft', is v. funny.

—much more disorienting on first read than after re-reading text. The HAHA moment came, for me, years later.

—When we begin to recognize LB and understand that this minor char of GM is being elevated for ulterior purposes, I think.

—@cthomasmurphy Seems most of us are agreed that it is disconcerting or disorienting at first, and the joke is a slow burner.

—Much of the humour comes, I think, from this deliberate clash of bodily/sexual matter with the genteel tone of the narrative

—But is there sthg misogynistic about it? Is GM the target of this humour? Or is it the style of the euphemistic narrative?

—Hi, just dropping in. Does humor target women, or anyone susceptible to commercialism... including Bloom?

—+1 We see this re: Bloom elsewhere. MT @doctaCynthia: Does humor target anyone susceptible to commercialism incl Bloom?

*
**

—What is first reaction on first turning the page from 'Cyclops' to N? What do we make of its language and style?

—Stable & ; down-2-earth after Cyclops. Catch one's breath after the apocalypse. AntiJoycean, which gradually raises suspicions.

—But on first reading (and @ profheatherf’s students are welcome here), is the shift of tone and language confusing at first?

—Bloom as “the gentleman” after being ben Bloom Elijah – also interesting. and Y, wld say shift on 1st reading=disorienting.

—Or has the idiosyncratic narrator of Cyclops prepared us for new styles and voices?

—Not immediately apparent what’s going on even tho by now we’re used to shifts.

—Only somewhat; by now we’re not necessarily surprised by these radical changes.

—@BobRBogle true, but I think for a 1st time reader the joke isn’t immediately clear, nor its purpose.

—@HaywardNausicaa Transition from Cyc. to N. seems more in gear with a collection of short fictions—not a (un)ified text

—@janineutell Right. Of course for 1st time reader equally true of whole book.

—I think that’s an interesting Q.

*
**

At what point in the narrative do those suspicions become unavoidable?

—much more disorienting on first read than after re-reading text. The HAHA moment came, for me, years later.

—Cyclops is so aggressive—it’s hard not to be suspicious by the softness of the first part of N.

—@cthomasmurphy Seems most of us are agreed that it is disconcerting or disorienting at first, and the joke is a slow burner.

—@ProfHeatherF Well many novels will do that tho: alternate a powerful chap with a chance to catch one’s breath.

—@BobRBogle So quite late in the chapter. How about in the par when GM is introduced? There are some startling clashes there

—@BobRBogle And yet Gerty is so...breathless!

—Fr this discussion of clashes: it would’ve been awesome if Wyndham Lewis had written a version of N: agon of LB& ;GM.

—@BobRBogle So quite late in the chapter. How about in the par when GM is introduced? There are some startling clashes there

—For instance, ‘those discharges she used to get’ is a strikingly ‘unmentionable’ detail in such a euphemistic chapter .

—@HaywardNausicaa Discharges: or Joyce-the-author refined out of existence asserting his unmistakable presence...

—@BobRBogle Most pertinent question. Is there sthg uncomfortable about the indulgence in GM’s body, knickers, discharges, etc?

—@HaywardNausicaa There’s places like that, also weird bits in tone where a cattier side of GM comes out: “snottynosed twins”

—@HaywardNausicaa GM allows herself to think of anything provided she couches her thoughts behind proper filters.

—Discharges: or is this GM acknowledging that she lives in euphemism land?

—Much of the humour comes, I

think, from this deliberate clash of bodily/sexual matter with the genteel tone of the narrative

—@ProfHeatherF Or using language she’d find on a label for whatever elixir she might be taking for this unspeakable condition?

—But is there sthg misogynistic about it? Is GM the target of this humour? Or is it the style of the euphemistic narrative?

—@janineutell @ProfHeatherF Precisely - that’s the best defence for J, I think. That he is setting up incongruous discourses

—@janineutell @ProfHeatherF ...as in Cylops before it, not to mention Oxen, after

—Indeed. The question is, how much GM exists apart from advertisements, dime novels and Catholicism?

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—But is there sthg misogynistic about it? Is GM the target of this humour? Or is it the style of the euphemistic narrative?

—Hi, just dropping in. Does humor

target women, or anyone susceptible to commercialism... including Bloom?

—@doctaCynthia Another great Q. Yet LB is very suspicious of patent medicines (‘all breadcrumbs they must be’). Not so GM

—I don’t see misogyny, as J creates many kinds of female minds; GM is 1 cliched ex le mostly 4J’s joke: LB’s gratification

—is the the first woman Bloom really “inspects” since the statue in Lestrygonians?

—@BobRBogle Or is the misogyny just located in particular characters?

—@GhostProf @BobRBogle Or is the misogyny located in a discourse?

—How does LB come out of all this (so to speak)? An unusual misogyny in his part of the chapter

—@HaywardNausicaa Perhaps by being dismissive of GM he’s asserting his loyalty to MB.

—@BobRBogle Yes, or the ugly side of his objectification of GM - discarded once used, like any commodity

*
**

—Hi, just dropping in. Does humor target women, or anyone susceptible to commercialism... including Bloom?

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—How does LB come out of all this (so to speak)? An unusual misogyny in his part of the chapter

—@BobRBogle Yes, or the ugly side of his objectification of GM - discarded once used, like any commodity

—@HaywardNausicaa Of course there’s the abortive message in the sand. Guilt for that objectification?

—@HaywardNausicaa or a relationship of perfect equal use.

—@BobRBogle whatever guilt (if any) is there, it’s erased. never physically represented in the sand. Never “confessed”

—@cthomasmurphy Uh huh, perfect in its true sense of completed. Still LB thinks he ‘got the best out of that’

—@BobRBogle So an aborted message of apology rather than identification/communication?

—@cthomasmurphy LB’s *lame* effort to assuage his own guilt. Make it more human interaction less commodity transaction.

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—Odd that the narration characterizes GM as “ivorylike” “Greekly perfect” and “alabaster” upon her introduction (1/2).

—@cthomasmurphy classical beauty, vs mass produced?

—@cthomasmurphy GM is like both BVM and those sexy Greek museum statues.

—Interesting too that her narration conceals lameness. She sees self as she wants- idealized novel heroine.

—“Yet, the limp is what separates her from the statue. She is “”real.”” She cannot be “”perfect,”” outside of fantasy

*
**

—Indeed. The question is, how much GM exists apart from advertisements, dime novels and Catholicism?

—@doctaCynthia That’s the rub.

Are there any parts of her character that are not attributable to other discourses?

—“Gerty is a quotation” Vinc Sherry @doctaCynthia

—I think one problem is the language of GM’s free indirect discourse. It is very close, at times, to Molly’s (MB)...

—@Yellworque Perhaps GM narrating self into romance novel a la Mme Bovary? Would that still be free indirect discourse?

—@Yellworque As Fritz Senn spotted, I think, the narrative fluctuates between GM’s own voice, and that of the genteel narrator

—Actually lifted from Mrs. Alexander’s _A Life Interest_ (1888)! @HaywardNausicaa

—“I think your daughter is more a Carteret than a Barton,” he said’ @HaywardNausicaa

—If Uncle Charles only extends to likely mode of speech, is the episode only GM’s likely reading material? @doctaCynthia

—“Gerty wished to goodness they would take their squalling baby home”—this feels much more like FID

than genre-riffing.

—@Yellworque Definitely. It is those flashes of vernacular that bring us closest to any ‘real’ GM, I think.

—@Yellworque It increases as we get closer to ‘that one shortcoming’, her limp

—@Yellworque That is, if we discount the ‘quotations’ from ads that are present more or less from the start

—Now we need to catalog when precisely the mask slips.

—Interesting too that her narration conceals lameness. She sees self as she wants- idealized novel heroine.

—@doctaCynthia That’s right, as emphasised by the criticisms of rival girl companions in vernacular

—“Yet, the limp is what separates her from the statue. She is “”real.”” She cannot be “”perfect,”” outside of fantasy

—@HaywardNausicaa That’s often where, as @Yellworque says, the mask slips- when dealing with the other girls.

—Moments of irritation or flashes of anger against the serene backdrop of the genre fiction. @doctaCynthia @HaywardNausicaa

—@HaywardNausicaa It’s human: the heroic self-image coupled to hypercritical judgment of those others we best know.

—Also, re. idealisations, for GM, LB is ‘manly man’ ‘real man’, etc, and she is a ‘womanly woman’

—@HaywardNausicaa LB is also a “foreigner” with “dark eyes”—which is interesting because

—...that would seem to fit a) GM as LB’s projection (sexualised young woman), and b) LB as GM’s projection (‘honourable man’)

—Also, the ‘Sense’ of the chapter is given in Linati schema as “The Projected Mirage’

—But of course both projections are brought to earth: GM is a lonely girl, aware of her limp, and LB is wanking on the beach

—Perhaps both Projected Mirage and cattiness re: friends are ultimately coping mechanisms. GM has a lot to deal with.

—@Yellworque Mrs Alexander riff is a great find! I would love to see a full catalogue of the ‘women’s fiction’ J

plunders here

—@BobRBogle That self-image/ hypercritical of others point seems fair, and also fits the ‘Projected mirage’

—Dipping in and out—sorry, @HaywardNausicaa. I’ve tracked down three novels that made it in. There must be more.

—@Yellworque Publish or be damned! The question of what ‘namby pamby’ novels J has in mind is still vexed- we need you!

—@Yellworque ...since The L lighter is far from wholly satisfactory. There’s a decent article in three new finds.

—Publish _and_ perish being the modern variant. Yes, I think The LLighter is a bit of a red herring. @HaywardNausicaa

*
**

—I think one problem is the language of GM’s free indirect discourse. It is very close, at times, to Molly’s (MB)...

—...particularly with the faulty use of conjunctions, and the lack of punctuation.

—Is the GM portion free indirect

discourse? Or something else? @HaywardNausicaa

—The similarities of the language of GM and MB perhaps suggest that J conceived these errors/irregularities as ‘female’

—@Yellworque Hard to say. I think that at ‘though... she was more a Giltrap’ we start to see free indirect discourse (FID)

—Sorry, Matt, which GM errors are you thinking of?

—@Yellworque Perhaps GM narrating self into romance novel a la Mme Bovary? Would that still be free indirect discourse?

—@Yellworque As Fritz Senn spotted, I think, the narrative fluctuates between GM’s own voice, and that of the genteel narrator

—@BobRBogle that’s sort of a question of what level the FID is working at: narr>LB>GM or narr>GM.

—@Yellworque So a kind of FID, but with additional distortion of particular discourses governing the third-person

—@Yellworque Errors of language,

e.g. ‘those incense’ (mistaken plural, based on sound rather than written language)

—@Yellworque Or the faulty use of conjunctions (‘though’ repeated ad nauseum, without any contrast being made)

—Very interesting. Never picked up on ‘em. Could JJ be indicting the genre as much as GM’s command of NGLISH? @HaywardNausicaa

—@Yellworque True, but a bit too close and consistent with GM’s errors in that case, which is not obviously tied to a genre

—There’s an interesting economy of FID here—it’s not the MrsDall model where we can just keep adding in consciousnesses.

—@Yellworque @HaywardNausicaa Definitely JJ indicting genre. Henke has article along those lines, I think.

—“Gerty wished to goodness they would take their squalling baby home” --this feels much more like FID than genre-riffling.

—@doctaCynthia The structure of this chapter tends to be dismissed as

simple, but I think it is far more complex than it seems

—Yes, Henke defends J somewhat. But there are points at which no identifiable genre comes into play.

—@ProfHeatherF Joyce’s control of FID is evident in several passages. I always use /Portrait/ vs. /Jacob’s Room/ to teach it.

—There’s another projection though, which is hard to explain, and it ties into the FID question... the Church service

—What’s interesting is that J’s control of FID is so evident, as you say, but that there are also rogue elements

**

—Odd that the narration characterizes GM as “ivorylike” “Greekly perfect” and “alabaster” upon her introduction (1/2).

—@cthomasmurphy classical beauty, vs mass produced?

—is the the first woman Bloom really “inspects” since the statue in Lestrygonians?

—@cthomasmurphy GM is like both

BVM and those sexy Greek museum statues.

—@cthomasmurphy Well spotted! We’re getting close to the question of how much of GM’s narrative/character is in LB’s head

—@HaywardNausicaa Been asking myself that for years...

—What’s J’s quote abt it all being in LB’s mind?

—Structure of chapter interesting re: Bloom’s perception of GM. Does it matter that he gets his own half?

—@BobRBogle ‘It all took place in Bloom’s imagination’ (to Arthur Power... apparently).

—@HaywardNausicaa Yes I have my doubts abt what J meant by that. LB’s fantasies or GM’s “thoughts?”

—@BobRBogle that’s sort of a question of what level the FID is working at: narr>LB>GM or narr>GM.

—It gets tricky, eh! I think there are too many personal details for there to be no GM (e.g. father’s alcoholism, discharges)

—@HaywardNausicaa Yes: J’s explanation is not exactly definitive. But

may anticipate bleed-over consciousness in Circe.

—@Yellworque Tricky...very tricky...

—@BobRBogle On the other hand, notice that in the last pages, as LB dozes, GM (and her FID) come back

—@BobRBogle Perhaps suggests that she is somehow linked to his (semi-)consciousness

**

—@doctaCynthia Interesting that LB sees that cattiness as a feminine characteristic, yet he does it in ‘Lotus Eaters’

—... just the gender essentialisms that J subverts with LB throughout the novel

**

—@cthomasmurphy LB’s *lame* effort to assuage his own guilt. Make it more human interaction less commodity transaction.

—@cthomasmurphy @BobRBogle And for God’s sake what was that message going to say? I’ve never read a satisfactory suggestion.

—@HaywardNausicaa It certainly

seems as if J had something specific in mind.

—@HaywardNausicaa @BobRBogle I like to think it’s a joke: I am a pig – satisfying that LB is what he eats (but not for lunch)

—@BobRBogle Who was it that argued it was to say ‘I. AM. A. JEW’? The thought of LB making such an outburst is v. funny

—Reminds me suddenly of SD’s stories that never quite wrap up.

—The fox. The plums. The beach scrawl. Any parallels in Finnegans Wake? (A Wakean I’m not.)

—@HaywardNausicaa @cthomasmurphy @BobRBogle I always read it as an incomplete copulation...

—@BobRBogle I’m not equal to that question either. Wait till I’ve had a few pints in me first.

—@mchlstvns @HaywardNausicaa @BobRBogle You mean, copulation without population?

—@mchlstvns Here comes the night-shift! So the point isn’t what it was going to say, but that it is interruptus?

—Buck: “Copulation without popu-

lation is tyranny!” Nicens chat. Thanks.

—@mchlstvns @HaywardNausicaa And oddly enough—it happens in a barren environment – a sandy beach – similar to a desert.

—@cthomasmurphy @mchlstvns True, and where SD has (probably) left his poem fragment that LB picks up.

—@cthomasmurphy 2) LB is elsewhere a ‘dark figure’ (e.g. Scylla & ; Charybdis)

—@cthomasmurphy Good point. How about in ‘Wandering Rocks’ - LB a ‘darkbacked figure’ or sthg similar

**

—There’s another projection though, which is hard to explain, and it ties into the FID question... the Church service

—To begin with the service is just heard, and then GM ‘could picture the whole scene in the church’

—But soon the church service seems untethered from GM’s consciousness....



OXEN OF THE SUN

Moderated
By

Phillip
KeelGehab

#yearofulysses

1 March 2013

10:00 - 12:00

—Hoopsa boyaboy hoopsa! Hoopsa
boyaboy hoopsa! Hoopsa boyaboy
hoopsa!

—Let's begin! I'll start with a general
one to see who's here: anyone have a
favorite parodic style in 'Oxen'?

—I've always been mightily stumped
by the opening.

—"Universally that person's acu-
men" etc.

—@Yellworque What about the
opening, yo?

—@Yellworque On first read I
found the first 59 lines impenetrable.
Coming straight after Naus. is the style
more difficult?

—More so than anywhere else in the
chapter (even the book?) that legalese
stuff runs away from me. Is that the
point?

—@PhilipKeelGehab 'The voices
blend and fuse in clouded silence:
silence that is the infinite of space' and
etc. Too obvious?

—@PhilipKeelGehab @alisonlacivita
Maybe we get too comfortable with the
return of Bloomy interior monologue at
the end of Naus

—@PhilipKeelGehab @Yellworque
I don't mind the opening actually. I find
things way more difficult towards the
end. Middle's ok

—@PhilipKeelGehab I'm partial to
the Eumaeus bit

—@sbslote And there's the Slote
spanner in the works.

—@sbslote which is an odd thing to
say: my fave bit in one chapter is the part
that's like another chapter

—Of the competing claims for most
Wake-like bit of Ulysses, the close of
Oxen generally ranks pretty highly.

—"Most Wake-like bit of Ulysses"--
the thinking man's Oscars.

—@Yellworque That stuff more than
the stuff at the *end* of Oxen? It is the
end of *Oxen* that utterly defeats me.

—@cforster It's those 300wds
particularly that get me. At least you
have narrative to tether the close of the
episode to.

—With the density of the opening
and ending, does Oxen stand out as
being unnecessarily opaque? is it an
aesthetic mistake?

—@PhilipKeelGehab Definitely
stands out, but would feel like more
of a mistake not to test that limit of the
method.

—@PhilipKeelGehab Mistake is
clearly a strong word; for those who
want to see the novel as *chiefly* a
narrative, it is +

—@jtwelsch @PhilipKeelGehab I
often wonder if I'm well enough read to
get some of the jokes. But I don't think
mistake.

*
**

—Let's begin! I'll start with a general
one to see who's here: anyone have a
favorite parodic style in 'Oxen'?

—Dunno if this is an answer but Oxen’s a chapter I return to most frequently for sheer pleasure (along with Sirens & ; Circe).

—@Yellworque In part perhaps b/c the style is the focus, and so the chapter is most easily removed from novel as a whole?

—@cforster Yes, in part. Also because the chuckles are so hard won! Oxen especially repays close and repeated scrutiny.

—Everyone’s drinking here. Does that have much bearing on the mandering quick shifts in the style?

—@PhilipKeelGeheb Surely; but just as style achieves semiautonomy (w/r/t events narrated), so too does the episode w/r/t work.

—@cforster good point. maybe that’s what makes Oxen so estranging is the narrative’s relative autonomy from the characters

*
**

—@Yellworque @cforster Going back to Ronan’s confusion with the first section – how many words there are

Joyce’s neologisms?

—@Yellworque (or anywhere in the chapter, really, I was just re-reading the first bit)

—@alisonlacivita OED cites “omnipollent,” for one, to the episode.

—@alisonlacivita Word’s spellcheck function certainly doesn’t like the opening.

—@Yellworque @PhilipKeelGeheb Ah good, that’s the main one I was wondering about. What does it mean in this context?

—@alisonlacivita All-powerful, seemingly.

—@alisonlacivita Interesting: OED cites “proliferent” (also in this opener) first to Nausicaa.

—@Yellworque James Joyce broke my spellcheck last year.

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—This may be bc I read it yesterday, but the 1st section (-59) reminds me a bit of the tone in Auden’s Unknown Citizen.

—By this I mean, satirizing the state etc.

—in the famous letter Joyce says Oxen’s about “the crime committed against fecundity by sterilizing the act of coition.”

—When Stephen pontificates on a similar point do we think he believes in what he says?

—@alisonlacivita Is it satirizing the state, its prosperity, its ability to replenish its citizenry etc?

—@PhilipKeelGeheb Yep, that’s what I was going for. The intro seems to set up “progress” of all kinds.

—@PhilipKeelGeheb SD is pro-life, yo.

—@alisonlacivita right, but does it simply satirize “progress” as such or affirm a necessity for states to sustain themselves?

—One of the points of this os to figure out WHY we should read Ulysses/care. Whats impt about Oxen? Why bother?

—@PhilipKeelGeheb Both? It satirizes the orgs/institutions of the state, but also shows how such needs to be for civic life?

—@alisonlacivita It mocks them,

but some form of state institutions, family etc are needed to maintain modern civic life

*
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—@alisonlacivita should we care about the antecedents of and styles through which our language has evolved?

—@alisonlacivita Oxen illustrates the wonder & ; mystery of how language develops just as the fetus grows out of 1 sperm/1ovum

—@PhilipKeelGeheb Nicely put! And nations grow along with their language?

—@PhilipKeelGeheb @alisonlacivita for all the episode’s talk about the nation’s prosperity/future it has to know where it’s

—@PhilipKeelGeheb @alisonlacivita been to most effectively be lead

—@alisonlacivita It’s a kind of double feedback loop: both language and the nation cause the other to evolve

—does it ultimately seem that Joyce is ambivalent about the future, with the chaos, slang, pidgin etc that ends the

episode?

—@alisonlacivita @philipkeelgeheb Yes - linguistic and cultural growth. Does this tie-in with/parody Irish Revival?

—@CleoHanaway @alisonlacivita I think it certainly does. Does focus of English language mean Irish lang revival is irrelevant?

—@alisonlacivita @CleoHanaway not a burn. Joyce seems to always skirt around language revival, but promotes cultural rev.

—@alisonlacivita @CleoHanaway and so much of Irish culture had been irrevocably conditioned by the English language

—@PhilipKeelGeheb @alisonlacivita Interesting... Shakespeare, tundish...?!

—@PhilipKeelGeheb @CleoHanaway @alisonlacivita the OE “Thole” (ln 75). in Beowulf intro Heaney says he heard this as a kid

—I think it’s important in the midst of a book in Hiberno-English we have a “history” of how the language got to that stage



CIRCE

Moderated
By

CleoHanaway

#yearofulysses

1 March 2013

10:00 - 12:00

—RT @mvp1922: Just under half an hour until @CleoHanaway leads “Circe” chat. Get ready!

—Brush up on “Circe” here <http://t.co/bcaUJeEgRr>

—Twitter chat on Joyce’s ‘Circe’ in about 15 mins time. @cleohanaway is leading.

—Ready for ‘Circe’ chat: magic, cinema, hallucinations, sex, drunkenness, gender changes, prostitutes... Join us in 10 mins!

—Want to see some live digital engagement? Follow the tag for a chat led by @cleohanaway on James Joyce’s ‘Circe’

—@alexpryce100 Cheers! Please join us if you’re free.

—Fresh cup of tea, biscuits at the ready. All set for some serious (and not so serious) ‘Circe’ chat.

—So - let’s get started... Is ‘Circe’ a play, film, cartoon, or just some crazy ramblings?1

—Who would describe ‘Circe’ as a play? @LiberateUlysses #joyce

—It’s layout looks like a play script...

—layout looks like a play, but perhaps a play in which Ulysses is also a book - lots of characters (some “extras” given words)

—‘Circe’ as a play within a book? Any thoughts? @Yellworque @nickmimic @thisisallan

—@patlockley And some household objects are give word too! What says you to that?!

—Compare (Circe) - <http://t.co/hjNOJoJyvY> to say Twelfth Night - <http://t.co/5ii656Tw1X>

—@CleoHanaway this is very much modern theatre though (wooster group?)

—how much Strindberg did Joyce

read, as Strindberg is legendary for his staging instructions

—so what if all Ulysses is a play, and circe just written that way?

—To what extent is ‘Circe’ hallucinated by its protagonists?! @ellisjudd @Jonhinius @PhilipKeelGeheb @keatsandchapman

—@patlockley Joyce not a fan of Strindberg according to this: <http://t.co/TKNgtowYTN>

—@patlockley Joyce was particularly enamoured with Ibsen

—What about Bloom’s sex - and other bodily - changes in ‘Circe’? What do they say about the identity of/behind the performer?

—@CleoHanaway well, why would part of a book become a play? questions who was in charge of speakers before?

—@CleoHanaway is circe a fourth wall rebellion?

—@CleoHanaway @patlockley Good point! Is Joyce relinquishing control?!

—@CleoHanaway hard for me to say as of yet, but you could see a control loci moving in the book - first bit very poetic,

light

**

—Joyce assigns ‘Circe’ these symbols: zoology, personification, pantheism, magic, poison, antidote, reel

—How does ‘zoology’ relate to ‘Circe’?

—Bloom transforms into a sniveling dog, Zoe’s foot becomes a hoof.... Is this where zoology comes in?!

—How about personification? ‘The Soap’, ‘The Bells’, ‘The Chimes’... all speak - so are personified to a certain extent...

—@CleoHanaway is there much anthropomorphism in Ulysses - am thinking the cat at breakfast

—@patlockley Yes, true. Is the anthropomorphism of the cat different to ‘personification’ of objects in ‘Circe’? @mvp1922

—@CleoHanaway is everything a voice, so everything becomes words? Maybe that explains the typography?

—@CleoHanaway @mvp1922 is it perhaps a circle? as people change name right?

—@CleoHanaway i think “zoology” is there from the beginning: In25 on: pygmy woman, gnome, crone, oaths of a man roar, warrens

—lines between “civilization” and “animality” are blurred here: fits with the idea prostitutes/jews as half-castes too

—@PhilipKeelGeheb Hi! Interesting. Might this fit with Joyce’s designation of ‘zoology’ in the Linati Schema?! Or ‘pantheism’?

—@cthomasmurphy @PhilipKeelGeheb Who plays the role of Circe in ‘Circe’?! Alcohol, Joyce, the reader, sinning, nighttime....?

—and also the idea of Circe as an enchantress who changes men into pigs/animals. Bloom’s crubeen relates.

—@Katherine_Ebury ‘Men’ specifically.... ‘The Man-hating Ogress’ (Linati Schema)

—@cthomasmurphy c.f. The Nymph painting who comes to life wielding a poinard near Bloom’s loins!

—@Katherine_Ebury @CleoHanaway @PhilipKeelGeheb so suppose in circe giving a bell a voice makes

sense as he deals with it?

—@Katherine_Ebury @CleoHanaway @PhilipKeelGeheb so the bell having a voice is Bloom dehumanising?

—@patlockley @Katherine_Ebury @CleoHanaway easier to deal with a bell than his wife, perhaps?

—@CleoHanaway Hurray! Non-human things speaking. Right up my ecocritical alley :)

—@alisonlacivita Yay! There has also been mention of animality and Joyce’s designation of zoology as one ‘Circe’’s symbols.

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—“@CleoHanaway @cthomasmurphy Bella Cohen in one way, she runs the brothel; drink, music, women are the “magic”” she uses

—“@Katherine_Ebury it is indeterminate depending on who is being enchanted by what? [besides Bloom]

—@PhilipKeelGeheb @cthomasmurphy Yes. Good point. But she becomes a he (Bello)... Does she transform herself?

—So, in ‘Circe’, there is no singular Circe charcater (?). Magic is found in booze, sex.... and in the human subconscious?

—@CleoHanaway In a way, she is already transformed. Circe is an aggressive feminine sexual goddess—but she refuses to

—@CleoHanaway Circe is observer dependent? whatever subconsciously “enchants” the character

—@CleoHanaway submit to Madonna/whore dichotomy. She

seems comfortable with her open sexual expression—but wielding a power

—@PhilipKeelGeheb A bit like the individual experience of reading Ulysses!?

—@CleoHanaway Precisely!

**

—@cthomasmurphy c.f. The Nymph painting who comes to life wielding a poinard near Bloom’s loins!

—@CleoHanaway Indeed, Circe a powerful woman, and one not afraid to use her power. I wonder if suffragette movement used Circe

—@cthomasmurphy @CleoHanaway Wonder if Molly would notice if the Nymph used the poinard...

—@CleoHanaway Circe and her aggressive femininity to a male serving as a subconscious fear of castration—Nymph in painting

—@cthomasmurphy A sad thought indeed....

**

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EUMAEUS

Moderated
By

PaulEamonn
Fagan

#yearofulysses

12 April 2013

9:00-11:00

—And we're off! Welcome all to the livechat on "Eumaeus". Take a moment to get comfortable, I'll walk you through the process.

—So, preparatory to anything else a few ground rules: First, don't forget to tag all of your posts

—Finally to keep the character count down, let's use the shorthand E=Eumaeus, S=Stephen, B=Bloom, M=Murphy, U=Ulysses, J=Joyce

—Let's start by discussing the style of the episode, which I think is most people's barrier to it. First, a quick overview:

—It's 1am, following the alter-

cations of Circe. Scene:Shelter;Organ:Nerves;Symbol:Sailors;Art:Naviga-
tion;Tech:Narrative (old)

—Until now Joyce's style has been a weeding out exposition, but "Eumaeus" saturates with redundant exposition.

Why the change?

—@PaulEamonnFagan Interesting in terms of what comes next: 'Ithaca's pseudo-scientific questioning & ; seeming-rationalisation.

—&; if "Brevity is the soul of wit" is or can all this exposition be funny? Or do you find it tedious? Any readerly responses?

—@CleoHanaway Yes, having switched gears in Book III from under to over-exposition, the approach even gets red up in Ithaca

—But why the change do we think? Is E an instance of the book taking a cheap shot at its own obsession with style? The reader?

—@CleoHanaway Yes, having switched gears in Book III from under to over-exposition, the approach even gets red up in Ithaca

—@PaulEamonnFagan 'Eumaeus

is LOL!'! Love the literalised/confused metaphors/sayings: horse at the end of tether, so to speak!

—"@CleoHanaway I know Fritz Senn finds very funny (I'm inclined to agree)

—All of the unnecessary clarifications crack me up "

—R. Bell calls E "the grandest prat-fall in U" & ; a "prime Irish Bull"—do we think it's a joke? If so, who or what is the butt?

—@PaulEamonnFagan The English language?!

—@CleoHanaway For e.g. "And later on at a propitious opportunity he purposed (Bloom did)..." :)

—@CleoHanaway There sure seems to be some prodding at relationship between language & ; reality at this point w/the cliches etc.

—@GhostProf @CleoHanaway The issue of imposture and disguise is certainly integral here - the "Irish Bull" approach seems apt

—@PaulEamonnFagan Yes... And I love 'literally the last of the mohicans'!

—@CleoHanaway My favourite

instance of this is the completely inaccurate newspaper report of Dignam’s funeral; L. Boom etc.!

—@CleoHanaway Yes! That always makes me LOL! Some great neologisms too “Sherlockholmesing him up” and so on!

*
**

—Does the issue of disguise in “Eumaeus” pertain to the way that U is itself disguised as both novel and epic?

—@GhostProf @CleoHanaway The issue of imposture and disguise is certainly integral here - the “Irish Bull” approach seems apt

—@GhostProf @CleoHanaway Can you expand in the idea of Murphy’s tattoos both concealing & ; revealing his character? Interesting

—@GhostProf raised the issue of disguise: Given the Homeric parallels, what do we think about the episode as one of imposture?

—@PaulEamonnFagan @GhostProf Tats conceal flesh-body but reveal narrative-self: story/character. c.f. Shem the Penman in FW?!

—@CleoHanaway @GhostProf Very interesting, especially if Murphy is a pseudo-Odysseus, on whose body “Ulysses” is constructed

—@CleoHanaway @GhostProf In this vein what do we make of the specifics of the tats: Anchor, no. 16, Antonio (ate by sharks)?

—@CleoHanaway @GhostProf If we continue with the Shem-esque metatextual idea, 16 could be the number of the episode perhaps...

—@PaulEamonnFagan @GhostProf Jennifer Levineon: no. 16 relates to an artist figure in ‘lotto’ cards: <http://t.co/cJZkEDCLX2>

—@CleoHanaway @GhostProf Very Shemean... also, if we go with the original text W.B. Murphy could be W.B. Yeats, another artist

—@PaulEamonnFagan @GhostProf Might ‘16’ relate to The Bible: Revelation 19: * 16 *: “on his thigh a name written”. Long shot!?

—@CleoHanaway @GhostProf I’ll buy it! What about Murphy as an alternative Ulysses to Bloom? Why upset the symbolic structure?

—For those joining us for the last half hour, we’re discussing Murphy as an alternative Ulysses to Bloom in Eumaeus-any ideas?

—@GhostProf @CleoHanaway Tattoos as carrying your own undoubted text?

—@OpenJoyce @GhostProf @CleoHanaway In that sense I also find the metatextual & ; homoerotic connotations of Antonio intriguing

—The only mentions of tattoo are in this chapter

—@PaulEamonnFagan @OpenJoyce @GhostProf Yep - an actual song: ‘Oh, Oh Antonio!’ ‘left me on my ownio’ <http://t.co/99AR0yUSOF>

—@CleoHanaway @OpenJoyce @GhostProf Great! Any parallels between Murphy/U & ; Antonio (Tattoo) Artist & ; Bloom/U & ; Stephen artist

—The reference to the Tichbourne case suggest a man pretend to be someone else?

—@OpenJoyce Great! Also Bacon as Shakespeare (p.589), “Christus or Bloom his name is..”, “the pseudo Skin-the-etcetera” (597)

—“Sounds are impostures...like names. Cicero, .. Napoleon..Jesus.. Shakespeares were as common as Murphies. What’s in a name?”



ITHACA

Moderated
By

alisonlacivita

#yearofulysses

3 May 2013

21:00 - 23:00

—I wanted to start by asking anyone out there what critical conceptions they already have of Ithaca?

—@alisonlacivita That the Q&A structure resembles, among other things, the Berlitz Method. (But of course I would say that.)

—Things I had first learned about Ithaca are now odd to me, and I was wondering how others had first been introduced to it?

—Just taught it—we were struck by how separated LB + SD are in this ep, despite narration that seems like it would elide diff.

—@EKSwitaj “Lol,” if I may say so.

How so? I know little about the Berlitz method. I always “believed” the Gilbert schema.

—In the copy I used to first read Ulysses, my margins are FILLED with annotations about religion. How impt is this to Ithaca?

—@alisonlacivita Mine too! I think it’s very important. But I think a lot of the impt comes in contrast to language of science

—who is asking the questions.....in ithaca?

—On a larger scale, should we focus more on the larger structure and style of the episode, or should we spend time dissecting?

—@OpenJoyce Seriously.

—@ProfHeatherF @alisonlacivita And also the thoughts each thought they think they knew about each other.

—@OpenJoyce I think of the Ithacan asker as the same voice that asks study questions in a textbook.

—@EKSwitaj I like this vision of the question-asker!

—Langauge

—@alisonlacivita The Berlitz

Method is very catechistic. The textbooks Joyce use are full of questions and answers.

—@EKSwitaj you think in a way, this chapter is an attempt to remove ambiguity?

—@OpenJoyce I think it’s the form of an attempt to remove ambiguity that only ends up introducing more.

—@OpenJoyce which to go back to my obsession is a bit like the way Joyce regarded language teaching.

—@EKSwitaj @OpenJoyce So the way exams are given, etc., inherently just exposes the biases of the questioner?

—@cthomasmurphy I suspect the giant period would support this reading, which I like a lot...

—@alisonlacivita @OpenJoyce That’s part of it. Also that no matter how you try to simplify language into rules, it’s alive.

—Q of bias of questioner is interesting--”he” doesn’t feel biased to me so much as...blank? empty? not really there?

—@ProfHeatherF But there’s still the issue of why the questioner asks

about what s/he/it asks about.

—@ProfHeatherF The Q seems almost like the “soul” (Joe) in Flann O’B TTP-- part of the narrator, but not entirely

—@ProfHeatherF At times, the Qs are clearly Bloom directing his thoughts, but other times they have their own mind

—Wonder if in talking about removing/creating ambiguity and establishing reality, we’re talking around the same thing?

—@ProfHeatherF I love this section at 610-625ish, where the Q is “What?” -- that’s what I felt like.

—@EKSwitaj Is there an interview within the interview - seems so at one point? Narrator and Listener?

—@OpenJoyce I’m not sure. Which part are you thinking of?

—@OpenJoyce @EKSwitaj I think so -- Bloom’s consciousness takes on a life of its own

—@OpenJoyce @EKSwitaj Well, that IS assuming part of the questioner IS Bloom’s consciousness -- what do you think?

—Ok in Ithaca “53rd parallel of latitude, N., and 6th meridian of longitude” as co-ordinates is the location of Howth Head

—So the narrator and listener might be Bloom proposing to Molly?

—Is this old news? Just wondering / digging

**

—@ProfHeatherF Hi Heather! How so? What particular aspects made them seem so separate?

—@alisonlacivita Undergrad English majors! Classic male bonding moment of peeing in the garden, but narr there is @ difference

—@ProfHeatherF @alisonlacivita And also the thoughts each thought they think they knew about each other.

—@ProfHeatherF They even seem quite separate when they are peeing -- I find I barely even notice when SD leaves!

—@ProfHeatherF Interesting you bring up separation of LB + SD because the form also separates them from the reader emotionally

—@cthomasmurphy @ProfHeatherF It just seems like a terribly awkward conversation. It’s like the stragglers at a college party.

v@EKSwitaj I find it interesting that a play becomes and interview - different power dynamics

—@alisonlacivita @cthomasmurphy @ProfHeatherF & ; climbing through a window because you don’t have your key is very college dorm

—@EKSwitaj @ProfHeatherF Indeed it does. Though “emotional” moments are made all the more touching because of it (I think)

v@alisonlacivita So then does SD drinking from LB’s cup mean SD becoming [more like] LB?

—In the copy I used to first read Ulysses, my margins are FILLED with annotations about religion. How impt is this to Ithaca?

—@alisonlacivita Mine too! I think it’s very important. But I think a lot of the impt comes in contrast to language of science

—@cthomasmurphy Haha, great!

Do you think it’s science vs. religion, or science as a “new” religion, like in FW?

—@alisonlacivita The Berlitz Method is very catechistic. The textbooks Joyce use are full of questions and answers.

—@alisonlacivita I see science and religion operating in an orbit within this episode. One cannot be the other, but both try

—@alisonlacivita In a way, the varying sciences try to prove that Bloom is real, the contents of his house are real, his life

—@alisonlacivita but we approach this book as fiction. Though, we only know Jesus “exists” because of the gospels. Can science

—@alisonlacivita prove, through its cold bald style, a man moves through/ occupies space using the same medium--writing.

—@cthomasmurphy Hmm, interesting! What passages/lines are you thinking of?

—@cthomasmurphy I suspect the giant period would support this reading, which I like a lot...

—@cthomasmurphy The specificity, whether the physical sciences, or addresses, or brands, seems to contribute to this “reality”

—@cthomasmurphy (or rather, attempt to establish that reality).

—@alisonlacivita Bloom’s motions are recorded with specificity--he falls through time and space climbing a fence.

—@ProfHeatherF The Q seems almost like the “soul” (Joe) in Flann O’B TTP-- part of the narrator, but not entirely

—@alisonlacivita we have his weight, his middle name, dates for his 3 baptisms, the contents of drawers, bookshelf catalogue

—@EKSwitaj To some extent -- it’s also this sense that in the modern era, our selves are our things, etc.

—@alisonlacivita it’s as though we are being given every detail possible to prove the man lived on this date, in this house

—@cthomasmurphy Yep, definitely. All is records, numbers, receipts, accounts...

—@alisonlacivita and despite a wealth of information, he is a fiction. No amount of science can prove he existed beyond

—@alisonlacivita (cont) our faith as readers

—@cthomasmurphy @alisonlacivita Suspension of disbelief as belief. Now there’s a commentary on religion.

—@cthomasmurphy But what if we are ALL JUST FICTION!!

—@cthomasmurphy Kidding. :)

—@cthomasmurphy I wonder how the vaguely astronomic lyricism fit in w/ idea ep is proving LB’s realness--heav-entree of stars

—@ProfHeatherF @cthomasmurphy Precisely. I would have said the details abstract LB more -- place him as part of larger systems

—@ProfHeatherF I think this is one of the areas where science attempts to be poetic/religious. And of course, it cannot be.

—Maybe the water mapping early on links LB as concrete existing individual to abstract giant systems, fitting one into other.

—@ProfHeatherF as pretty as the image sounds in the passage, it does not “fit” . And the narrator makes corrections

—@ProfHeatherF “not a heaven-tree. not a heavenrot” -- it’s as though the thoughts are brought back down to earth

—@cthodasmurphy @ProfHeatherF Really? I think it depends on your view of science!

—It’s also a reaction to the “pathetic fallacy” in a way -- but the “facts” of science become sometimes poetic

—@alisonlacivita We learn everything about Bloom. But science, like this episode, is a new way of writing

—@alisonlacivita In a way, it generates as much if not more information about Bloom than the entire rest of the novel combined

—@alisonlacivita Science/math can always ask another question--but cannot distinguish between what information is important

—I am with @EKSwitaj I think this is a test - a reader was supposed to know these answers

*
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—@ProfHeatherF What level students are you teaching it to right now?

—@alisonlacivita Undergrad English majors! Classic male bonding moment of peeing in the garden, but narr there is @ difference

—@ProfHeatherF Great! So their first reading? How did they respond to the chapter, in general? Did they enjoy it?

—@alisonlacivita They universally wished the whole book had been written in that style--surprised me!

—@ProfHeatherF Really! That’s interesting! What did they like about it? Were there any problems they had?

—Ok. Some final wrap-up: Why write like this? How does it change our reading? What does it “do” for the reader, for the novel?

—@alisonlacivita It places the reader in the position of a student reading a textbook, for one thing.

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**

—@ProfHeatherF @cthodasmurphy Precisely. I would have said the

details abstract LB more -- place him as part of larger systems

—Maybe the water mapping early on links LB as concrete existing individual to abstract giant systems, fitting one into other.

—@ProfHeatherF The water, the electricity, the sewers, the procession of suitors, the celestial images, etc.

*
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—In addition to all the lovely chats going on, what parts do you just find REALLY FUNNY?

—@alisonlacivita Funny: Stephen’s inability to penetrate the mind of a female. “Queen’s hotel. Queen’s hotel. Queen’s hotel.”

—Not really “funny,” but why do you get a scar from a bee sting...? (1447-1450)

—@alisonlacivita If you scratch or otherwise pick at it, a bee sting will scar.

—@EKSwitaj Really? Ok. Maybe I just have not been stung enough..hopefully it stays that way.

*
**

—So the narrator and listener might be Bloom proposing to Molly?

@OpenJoyce @EKSwitaj LB & ; MB lying head to toe?

—@alisonlacivita @EKSwitaj I got the feeling it might be sexual, but the description of position isn’t

—@OpenJoyce @alisonlacivita Does that emphasize the lack of sexual connection then?

—@EKSwitaj @OpenJoyce The head to toe-ness? Yes, I’d say -- it’s also just plain weird. A whole day of walking on those feet..

—@alisonlacivita and an afternoon of jingle-jangling in the bed. #bread-crumbs

—@alisonlacivita @OpenJoyce And the fact that the question sets it up as if it could be sexual.

*
**

—Ok in Ithaca “53rd parallel of latitude, N., and 6th meridian of longitude” as co-ordinates is the location of Howth Head

—Ok. Howth Head - how significant is this to Joyce?

—@OpenJoyce I’d say very -- it personifies the city.

—@alisonlacivita So the co-ordinates in #ithaca are for Howth Head

—@OpenJoyce That’s very interesting! Mathematizing the rhododendrons...

—@cthodasmurphy Ha, right! It’s like Conmee in W.R. when he sees the lovers in the hedge.

*
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—Do we think “various reiterated feminine interrogation” means a proposal, perhaps rejected first?

—@OpenJoyce Is she not just asking him politely about his day?

—@alisonlacivita but it follows on from the sexual history lines?

—@OpenJoyce I always thought it was what goes in Bloom’s mind while he is chatting with her?

*
**

—I never really know what to do w/ Little Harry Hughes.

—@ProfHeatherF Good gracious, me neither. Is it SD being anti-Semitic,

or trying NOT to be?

—@ProfHeatherF Apparently, Stephen didn’t either.

*
**

—How impt are Homeric correspondances?

—@alisonlacivita List of Molly’s suitors corresponds with the unruly suitors in Ithaca. However, the list in Ulysses is flawed

—Ok - silly question - Ulysses is the Odyssey - so why does Sinbad appear?

—@OpenJoyce It is so loosely The Odyssey, though.. so many others impt aspects, too.

—So is Sinbad, an arabic take on / based around the Odyssey? ?

—@alisonlacivita Because Sinbad is possibly, vaguely, the arabic odyssey?

—@OpenJoyce Sinbad is another adventurer -- Bloom, falling asleep, could think of his day as such?

—@alisonlacivita @OpenJoyce Or wish his day was such.

—@OpenJoyce An explorer whereas Bloom remains at home. Sinbad is a different Odysseys. Young Joyce of Count

of Monte Cristo

—@OpenJoyce Vaguely, sure -- wandering on a sea voyage for sure.

—@cthomasmurphy @OpenJoyce Bloom’s wandering through Dublin though is away from home? I mean, still in Ireland, but?

—@alisonlacivita @cthomasmurphy @OpenJoyce And w/Bloom being viewed as a foreigner by many Dubliners, “home” gets complicated.

—@alisonlacivita @OpenJoyce “Longest way round is the shortest way home”

—@OpenJoyce I found info stating that Sinbad may have been influenced by the Odyssey, but nothing more concrete

—@alisonlacivita @OpenJoyce Blinding of cyclops/giant story, I believe, are loosely similar.

—@OpenJoyce LIke Bérard and the Phoenician origin of Odysseus.

—So the Roc Egg in Sinbad leads to hallucinations and journeys - so the roc egg brings on the end of the journey

—But perhaps the multiple bastardisations of Sinbad’s name is to suggest a

plurality of people and roles

—@OpenJoyce And that egg is what brings the resolution in Penelope, of breakfast?

—@alisonlacivita @OpenJoyce In the ep. Bloom’s plan to write a song for the 1892 Xmas panto “Sinbad the Sailor” is mentioned

—@PaulEamonnFagan @alisonlacivita 4 mentions of sinbad - <http://t.co/dlE0EEZXBB>

—@alisonlacivita @OpenJoyce Maybe the problems of appropriating myths in the panto Q are being re-raised ironically @ the end?

*
**

—What’s the deal with the cat?

—@alisonlacivita I think the cat has her own agenda. They always do.

—@EKSwitaj Cat as the Arranger!

—@EKSwitaj What is with Molly being compared to the cat?

—@EKSwitaj How do we all feel about the portrayal of women?

—@alisonlacivita How far back does our cultural association of women and cats go?

—@EKSwitaj At least Egypt -- cat goddesses as protector of women, etc.? Bastet has cheezburger...

*
**

—@EKSwitaj How do we all feel about the portrayal of women?

—@alisonlacivita How far back does our cultural association of women and cats go?

—@EKSwitaj I always want to defend Joyce’s portrayal of women, but this does not help things.

—@alisonlacivita The negative things sd. about Molly’s abilities reflects Bloom’s limitations & ; perceptions more than anything

—@EKSwitaj Indeed. And the “what to do with our wives” question -- but the tone of that is so odd?

*
**

—@OpenJoyce An explorer whereas Bloom remains at home. Sinbad is a different Odysseus. Young Joyce of Count of Monte Cristo

—@cthomasmurphy @OpenJoyce I noticed a lot of Monte Cristo refs in this

chapter -- did you?

—@alisonlacivita Where!!!! Tell me! Tell me! I want to have a reason to crack open Dumas again!

—@cthomasmurphy I should have marked more of them! I thought of Edmund several times!!

—@alisonlacivita I will go through the ep again soon & ; look out ED! I love that young JJ liked CoMC. One of my first favs.

*
**

—@OpenJoyce Sure, and how names can change over times/cultures? (thinking FW here too)

—@alisonlacivita Yes - but also you perhaps liberate the story. Joyce as tired of Ulysses?

—@alisonlacivita Yes - but also you perhaps liberate the story. Joyce as tired of Ulysses?

—@OpenJoyce @alisonlacivita Near the end of the book is a good time for the author to get tired of its structuring principle

—@EKSwitaj @alisonlacivita but it’s also a new way to end - sort of joke

to the readers to say this was based on another book?

—But it is only a trellis?

—@OpenJoyce @EKSwitaj @alisonlacivita Structural principle also unravels in Eumaeus w/Murphy-who’s also referred 2 as “Sinbad”

—@PaulEamonnFagan @EKSwitaj @alisonlacivita Ah the friend Sinbad line?

*
**

—@OpenJoyce And that egg is what brings the resolution in Penelope, of breakfast?

—and that the interview ends as Bloom takes the egg - which relates to the sexless marriage?

—@alisonlacivita egg is womb / sex / love?

*
**

—On another topic, what do Bloom’s various schemes, his dream house, etc. tell us about him? About the time period?

—@alisonlacivita Sounds as though home sales brochures were coming into

the fold.

—It’s like the American Dream -- entrepreneurship! Self-made man!

—@cthomasmurphy Really! That’s interesting! I wonder when they did start appearing in Ireland?

—@cthomasmurphy When JJ was writing U all those urban planning/garden city movements were all the rage

—@alisonlacivita yeah, except JJ mocks that dream to some extent. LB’s fantasy is to live a suburban, middle class life

—@cthomasmurphy @alisonlacivita I agree, and a very specific type of home is being advertised

—@alisonlacivita Just sounds like something out of a home sale advert: “...with smart carriage finish and neat doorbrasses”

—@PhilipKeelGeheb I know that’s the way it’s always discussed, but is it really?

—@PhilipKeelGeheb “a tennis and fives court..a glass summerhouse with tropical palms” ??

—@alisonlacivita “stucco front with gilt tracery ..., rising, ... upon a gentle

eminence with agreeable prospect from balcony”

—@cthomasmurphy the private property aspect is certainly emphasized -- “protected against illegal trespassers” “padlock” etc

—@alisonlacivita Bloom imagined that utopia was within the power of you & ; me to build. He was of an engineering age.

—@cthomasmurphy Is that middle class to you? It seems like he starts out wanting that, but then once he keeps thinking...

—@alisonlacivita But how would Bloom break in when he forgets his key?

—@cthomasmurphy the “fingertame parrot,” all the various servants, an orchard?

—@cthomasmurphy Various reactions to dispossession?

—@cthomasmurphy @alisonlacivita He’d have to have more training in fence-climbing.

—@alisonlacivita @cthomasmurphy But how seriously can we take the late-night ramblings of his mind?

—@LiberateUlysses Indeed he was -- let’s convert human waste to fuel!

—@alisonlacivita yeah, it’s a nice house, but from LB’s bank acct not extravagant: it’s entirely pragmatic & ; attainable

—@EKSwitaj @alisonlacivita I’ve never known a list in Joyce’s writings to go “too far” :)

—there’s also not a single thing in the house’s accoutrements for Molly (except maybe a toilet)

—@PhilipKeelGeheb I don’t know... I don’t buy it!

—@PhilipKeelGeheb So what does that mean?

—@alisonlacivita “A Shrubbery” #MontyPython

—@alisonlacivita @PhilipKeelGeheb Does Bloom’s desired house grow anymore ridiculous than his ideas for the New Bloomusalem?

—@cthomasmurphy @PhilipKeelGeheb Nah, definitely not. It’s great! I want a rabbitry and a dovecote in my dream house, too!

—@PhilipKeelGeheb The whole plan is contingent tho upon Blm

“unexpectedly” discovering a “precious stone” or “valuable st s”

—@PaulEamonnFagan @PhilipKeelGeheb I hope I find one of those st s.

—@alisonlacivita @PhilipKeelGeheb Me too! Especially if it’s “by unusual means” such as “dropped by an eagle in flight”!

*
**

—I like Ithaca.



PENELOPE

Moderated
By

plurabelle

#yearofulysses

24 May 2013

10:00 - 12:00

—Read Penelope <http://t.co/KuEY7zGYtX>

—#mvp @Ghostprof”

—Don’t miss the final Twitter chat of the #yearofulysses with Laura Hensche (@plurabelle) Friday 24 May 10:00 am Pacific.

—Laura Hensch to Moderate Final Twitter Chat - “Penelope” FRIDAY MAY 24 <http://t.co/bZLtIYQ2o4>

—All aTwitter with Molly Bloom and @plurabelle today at 1pm ET: Tweet chat. <http://t.co/rNSE7EJ4EF> #Ulysses

—Laura, Great work. @plurabelle I so very much admire what you’re doing,

and hope to learn from it.

—To minimize character count for twitter, let’s use J=Joyce, M=Molly, B=Bloom, S=Stephen, P= “Penelope”

*
**

—J:“[I didnt interpret P] as a human apparition. In conception& ;technique I depicted the earth which is prehuman& ;...posthuman”

—Any thoughts about this state-ment? M represents U’s main female voice, yet she’s not human?

—Harriet Shaw Weaver’s 1st description of P was also “prehuman.”

—I think the key is that his * concep-tion and technique* are prehuman. All the looping and cyclicity.

—“prehuman” makes me think of birth.. P represents the first part of the next day..June 17th if you will...

—There’s also the fact that she’s drifting off to sleep, and she’s ∞, so there’s something like a Jungian collec-tive here

—There are plenty of proper nouns here, and a lot of blurred “he”s, but places and locations are the most vividly

described

—It’s also always seemed odd to me that it’s presented as stream of consc when it’s really interior monologue.

—@mvp1922 Maybe it’s supposed to seem like she’s falling asleep? I never think straight when I’m going to bed...

—@Wharfrat1983 I think absolutely it’s capturing that liminal state. She also gets awoken several times -- the para breaks.

—in fact I find the “he’s” usually have pretty clear antecedents from the context/place.

—@mvp1922 interesting to think of para breaks as waking. Otherwise, how are the non-period breaks dif from P’s other run-ons?

—Can we cut to the chase? Is the ending Molly having an orgasm or not? I hadn’t thought so until someone suggested it recently

—@mvp1922 As she falls asleep, she is completely within her mind.Also “la petit mort,” orgasm & ; sleep both involve obliterated.

—@BobRBogle Indeed why should it be? Masturb consistent with larger

theme of seeing oneself as others do, fantasy, pleasure

—the idea of “yes” as both a basic joining and a self-satisfaction/self-indulgence is maybe a way to think of P as “prehuman”

—I read MB’s soliloquy as realistic enough. Dont really get the prehuman thing.

—@BobRBogle We were talking abt Joyce’s claim that he hadnt interptd P as a “human apparition” but as earth, pre-/posthuman

**

—Any thoughts about this statement? M represents U’s main female voice, yet she’s not human?

—@plurabelle In what sense pre-human? This is an odd way to come at her, no?

—@Wharfrat1983 But in terms of evolutionary theory, that makes her inferior, animalistic, racialised as well as sexualised.

—@mvp1922 @Wharfrat1983 Yes, it seems like an odd/disturbing implication when J places the female

voice in a totally dif realm

—I’ve always wondered whether it’s really a feminine consc. Joyce is giving us or a male fantasy of it. Did he know?

**

—What do you think of the relationship b/t M and the “Arranger”? Sometimes the text doesn’t read like a monologue

—@plurabelle Is that what the “Arranger” is? I’ve never heard that before...

—@Wharfrat1983 Hugh Kenner 1st used the term, saying that in U you can feel a strong presence of an “arranger” behind the text

—@plurabelle ... don’t all novels have a strong presence of an arranger? This is why I didn’t get my degree in English lol

—@Wharfrat1983 @plurabelle Sometimes an arranger other times a narrator. Kenner’s not totally right with U, though.

—@Wharfrat1983 The “arranger” is mb more obvious stylistic choices like

Wandering Rocks. But no punct was unique at the time

—@mvp1922 interesting to think of para breaks as waking. Otherwise, how are the non-period breaks dif from P’s other run-ons?

**

—Can we cut to the chase? Is the ending Molly having an orgasm or not? I hadn’t thought so until someone suggested it recently

—@mvp1922 Really? I thought that’s what it was when I first read it! Yes, it definitely is, yes...yes...

—So is she masturbating? She just got her period earlier in the episode.

—@mvp1922 I don’t think Joyce would think that would stop her... at least from what I’ve read about him...

—And if the novel ends with masturbation, what is Joyce telling us about the novel’s self-indulgence?

—@mvp1922 I think that’s def one way to read it, esp since Joyce said the word “yes” corresp. to “cunt” in his plan for P

—@mvp1922 I never thought about

self-indulgence. I just thought he wanted to make me laugh.

—@mvp1922 As she falls asleep, she is completely within her mind. Also “la petit mort,” orgasm & ; sleep both involve obliteration.

—Possible. Although I feel that reduces the episode & ; the whole novel for that matter from sublime to ridiculous.

—@plurabelle le petit mort also carries connotations of little Rudy’s death -- le petit (est) mort.

—@mvp1922 Even after her busy day with Boylan, she still isn’t satisfied & ; returns to herself, and that return is a theme in U

—I read P as M’s recognition of the value of her marriage. Reduced 2 mere physicality, the point of the novel disappears 4 me.

—@BobRBogle Indeed why should it be? Masturb consistent with larger theme of seeing oneself as others do, fantasy, pleasure.

—@BobRBogle But there’s huge physical aspect since all the eps corresp with organs, and this is the flesh that

contains it all

—So much of the novel is physicality. I think with this view (of masturbation) P stays consistent with the rest of the novel.

—B/c of the eternal question: is U primarily abt paternity or abt marriage? No *right* answer here, but I favor the latter.

—@BobRBogle But what about the gap b2n the man lying next to her and the one she fantasizes about?

—“@mvp1922: So is she masturbating? She just got her period earlier in the episode.” Class this week assured me it’s possible.

v@arnoldgoldman No doubt!

**

—And if the novel ends with masturbation, what is Joyce telling us about the novel’s self-indulgence?

—@mvp1922 I never thought about self-indulgence. I just thought he wanted to make me laugh.

—Possible. Although I feel that reduces the episode & ; the whole novel for that matter from sublime to

ridiculous.

—@BobRBogle I don’t see the difference between sublime and ridiculous...

—One of my fav things about Joyce is his humor. But for me there is smething breathtaking about the end, a silent awe, not LOL

—Plenty of jokes in U. This I think is not one.

—@BobRBogle Indeed why should it be? Masturb consistent with larger theme of seeing oneself as others do, fantasy, pleasure.

—@BobRBogle But there’s huge physical aspect since all the eps corresp with organs, and this is the flesh that contains it all

—So much of the novel is physicality. I think with this view (of masturbation) P stays consistent with the rest of the novel.

—of course, take that with a grain of salt, I’ve never ready any secondary lit on U, just the novel itself.

—of course, take that with a grain of salt, I’ve never ready any secondary lit on U, just the novel itself.

—I feel like I’m bring the intelligence level of this whole way down :-/ yikes.. This is why I catalog books, not study them

—@Wharfrat1983 No, yr non-critical view is important, there’s an embarrassing danger of missing the point through too much crit

—@plurabelle I’ve met a few women in Kentucky like that...

—@plurabelle I think this quote explains why I love Ulysses. Ulysses is about people I’ve met before. Its relatable.

—@Wharfrat1983 Yeah, I’ve definitely met my share of humorless SDs and awkwardly lurking LBs in bars

—@plurabelle Or the douchebaggy Buck Mulligan. There is no way that guy doesn’t exist in real-life. No way.

*
**

—B/c of the eternal question: is U primarily abt paternity or abt marriage? No *right* answer here, but I favor the latter.

—isn’t it about both and how Bloom kind of sucks at both? (Paternity

and marriage)

—of course, take that with a grain of salt, I’ve never ready any secondary lit on U, just the novel itself.

—I’d say w LB’s sensitivity he excels @ both, tho he’s usually misunderstood. MB’s understanding this properly closes story.

—@BobRBogle But what about the gap b2n the man lying next to her and the one she fantasizes about?

—At line 647 M talks about how she barely recognizes herself in mirror after gazing into a man’s eyes—a dif physical aspect

—She goes over the list one by one and finally it’s only LB abt whom she enters the yes-athon. LB is the one she doesn’t diss.

—@BobRBogle But not *this* LB -- the old one. LB works through this when thinking about debt - after 5 mo.s you are not +

—@BobRBogle the same person as the one who borrowed money.

—“I liked him bc I saw he understood or felt what a woman is and I knew I could always get round him”

-- both are importance

—@plurabelle And both are still true of Bloom too

—Word known to all men in S& ;C. Ellmann’s argument in Gabler. I think MB finally begins reconciliation process w LB in P.

*
**

—Stephen’s inability to weave an other into himself is one reason he falls flat while B joins his mind to all kinds of others.

—“@mchlstvns: @plurabelle Seems to me that Ulysses chronicles the beginning of S’s empathy: something he lacked in portrait.”

—Yes, I do think that S& ;C is mb the turning point when S realizes he needs a mate, intellectually & ; otherwise

—@Wharfrat1983 Yeah, I’ve definitely met my share of humorless SDs and awkwardly lurking LBs in bars

—@plurabelle Also, B and S’s free-indirect-discourse begin in U with “yrself as others see you,” which to me implies an ethics



APPENDIX

Lectures

Participants

Works Cited

Lectures

August 10, 2012
Robert Berry and Mike Barsanti
Ulysses Seen
“Swimming the Deeper Waters
of Joyceana”

October 12, 2012
James Clawson
Grambling State University
“Dirty Eaters’: Bloom’s Eco-
Critical Cycles in Lestrygonians”

November 2, 2012
Terence Killeen
James Joyce Centre, Dublin
“Ulysses in the Mirror of
Modernism”

November 23, 2013
Hans Walter Gabler
Munich University
“The Segments and the Whole:
An Aspect of Joyce’s Art of
Construction.”

January 2013
Anne Fogarty
University College Dublin
“Reading ‘Cyclops’”

February 15, 2013
Amanda Sigler
Erskine College
“Sexy Modernism:
An Invitation”

February 15, 2013
Vincent Cheng
University of Utah
“Ulysses, Race, and
Colonialism”

March 8, 2013
Sam Slote
Trinity College Dublin
“Between Commentary
and Eternity”

March 29, 2013
Ronan Crowley
SUNY Buffalo
“A Medley of Voices”

April 19, 2013
Alan W. Friedman
University of Texas at Austin
“Reading Ulysses at 90”

May 10, 2013
William Kupinse
University of Puget Sound
“Sustainability, Style, and
Scientific Objevity in the ‘Ithaca’
Episode of Joyce’s Ulysses.”

June 15, 2013
Ropert Spoo
University of Tulsa
“The Public Domains”

July 20, 2012
Michael Stevens
University of Victoria
“Calypso: The Everyday
with Relish”

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THE TELEMACHAID

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mchlstvns
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CleoHanaway
2lysses
PaulEamonnFagan
DailyDFWallace
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Wharfrat1983
plurabelle
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BobRBogle
jimsgraham
gersandelf
arnoldgoldman
mchlstvns

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