Year of Ulysses
I challenge you to make Instant sense of this.

Does this relentlessly paran-tactical 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?  

-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 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 hopes 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 Sayer’s for his work in setting up an active twitter archive. But 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.

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?

#YoU Twitter Viz. Click to Enlarge. Warning: Bandwidth Required.
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. While the above visualization provides an effective way to conceptualize the discussion as a whole, the sheer number of connections and digressions can be nothing short of overwhelming. Though the data thus presented affords a good sense of the size of engagement that YoU inspired, it does not necessarily facilitate a desire to engage, far less read, such material.

In casting about for how best to represent the complexity of a year-long twitter conversation, and while reviewing the YoU lectures, I was struck by Hans-Walter Gabler’s challenge “to make instant sense” of the “relentlessly paratactical listing” of “Wandering Rocks.” In reviewing the apparently undifferentiated bolus of tweets, I had already recognized hopes of making the reading experience somewhat more inviting. As an interactive PDF, all URLs within the text are hyperlinked and will lead 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 an unwieldy mass of tweets, I was forced to exclude a great many of them, and as such, this should not stand as a conclusive catalogue of the entirety of the YoU twitter chats. It is possible that the participants would not bemoan some small privacy. That being said, an enterprising reader could reconstruct the conversations on the twitter archive by following the tweeter 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 as it should be.

-Stefan Krecsy
YoU Lead Researcher & Editor
**TELEMACHIAD**

Moderated By janineutell

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**#yearofulysses**

22 June 2012

12:00 - 14:00

— **TODAY at 2pm EST!** Here’s some inspiration: Wordles for the Telemachiad. [http://t.co/xgUbOPHZ](http://t.co/xgUbOPHZ)

— Interesting prompts? Find them here.

— In case you missed it, here’s a great piece on [readywriting](http://t.co/B2mAaUqJ): [http://t.co/B2mAaUqJ](http://t.co/B2mAaUqJ)

— @GhostProf ICYMI: Made some wordles; posted this a.m.: [http://t.co/xgUbOPHZ](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/ONsKOK](http://t.co/ONsKOK)

— **Overview of the Telemachiad** (5-ish min): half-hour each Telemachus, Protesilaus, Nestor, with breaks in between for open Q&A. Ready?

— Thx all. Can we start by thinking a bit about 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.

— From 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 pages.

— @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 questions 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?). Future digital edition.

— Frontmatter, publication information, book history.

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This page contains a text discussing the opening of James Joyce's novel, *Ulysses*. The discussion is centered around the choice of starting with Stephen Dedalus and examines the implications of this decision on the reader's experience of the novel. The text also touches on the political and ethical implications of the opening and how it sets the stage for the rest of the narrative. The reader is encouraged to consider the influence of black masses, parody, and the role of the dead in establishing a sense of haunting and the ethical dilemmas presented by the characters' actions. The text is rich with references to other works, such as *Hamlet* and *Circe*, and discusses the interplay of maternal law, guilt, and hauntology in the novel.
brought breakfast to Molly.

**forster One last: never forget that house means family, genealogy, lineage.

- ** For those who haven't seen the Martello Tower in Sandycove, here's a picture from a few years ago: http://t.co/TLt6dFto


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

- Say more! RT @parkas21: Opening with the Stephen in the tower is a lot of political implications for me.
- I tend to read a lot into the tower. I think it is a place designed to defend Ireland from British distrust of Napoleon and the British Empire during Napoleonic Wars, specifically, designed to defend the island itself in a sort of limbo. The tower has a lot of political implications for me.
- Morbidly enough I have to sign openning at MT has to do w/? Politics/art?
- The tower is creation of force and hatred (history) but also place S needs (temporarily) for survival but still haunting (political memory)
- why? S lost, but still haunting (political memory)
- Forster One last: never forget that house means family, genealogy, lineage.
- What does a tower mean? RT @parkas21: opening with the Stephen in the tower is a lot of political implications for me.
- I tend to read a lot into the tower. I think it is a place designed to defend Ireland from British distrust of Napoleon and the British Empire during Napoleonic Wars, specifically, designed to defend the island itself in a sort of limbo.
- Which readers though? @janineutell @ethomasmurphy Might a Dublin audience have been expected to recognize the Tower?
- Might a Dublin audience have been expected to recognize the Tower? @ethomasmurphy - even an audience that may react. MT may not recognize the history (narrative of) that cause that tower to remain.
- Morbidly enough I have to sign openning at MT has to do w/? Politics/art?
- Could we go back to @parkas21 re: political? Tower has something to do w/? Political/art?


- **forster One last: never forget that house means family, genealogy, lineage.


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

- @ethomasmurphy Just read 'em; so MT captures Stephen's own ambivalent political commitments--English language & Irish nation?
- Here's @ethomasmurphy: tower is creation of force and hatred (history) but also place S needs (temporarily) for survival but still haunting (political memory)
- Morbidly enough I have to sign openning at MT has to do w/? Politics/art?
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Thank you. Possible a theme for Nestor? Why do you think this time too.

- Possibly a theme for Nestor? Why do you think this time too.


- **forster asks back to politics again. Possibly a theme for Nestor?:
- @ethomasmurphy Maybe a Dublin audience have been expected to recognize the Tower?
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- Could we go back to @parkas21 re: political? Tower has something to do w/? Political/art?
Stephen trying to function in a role in his new university: “Secrets weary of their tyranny. The same thing. The subject of Nestor. How is Stephen not ambivalent? It seems to me to ask: why begin with Stephen? I sometimes find Stephen’s ideas to that effect: ‘Let’s begin with the child.”

My interest in Nestor: contrarian thinking the 8 beatitudes. Gabler’s view of the animal metaphors and signifiers in Bloom’s mind is that Bloom dissolves the cow into the generality of the animal. This makes me think Kant; but the sense of the categories of any world/individual authority rather than force/tyranny?

@mvp1922: S on childhood. @cthomasmurphy: “Horse & ; History symbol and presence/experience” in episode. “Mirth and *Circe*)." Stephen says, “I know two editors now. Further on writing/imperialism: Stephen’s teaching: Lydias, Pythius stuff, contrast w/riddle (more parody?)

@EKSwitaj: Riddle as a certain stopping points in the novel (w/ *Oxen of the Circle*). @janineutell: Does he resist using authority rather than force/tyranny? unanswerable? ludic though it could be. Authority?

@mvp1922 28-29: S on child-

@jrparks321: And the press is making fun of him—Deasy says: “I want to make our way to Proteus.”

“the animal.”

@jrparks321: Telegraph = Irish Homestead, the other in the Telegraph. Any thoughts?

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

Stephen says, “I know two editors slightly farther in line!”

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

@jrparks321 @janineutell: I’ve got over being terrified of Proteus, I loved the narrative slipping back and forth between Stephen and ???

@jrparks321 @janineutell: “Once I got over being terrified of Proteus, I loved the narrative slipping back and forth between Stephen and ???”

The German later in para. makes me think Kant; but the sense of the categories of perception here: &gt; Aristotle.

@cforster: “Ineluctable modality of the visible”: the eye does not transform what it sees. Do we change world by visible”: the eye does not transform what it sees. Do we change world by
perception?
— @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! — @jrparks321 @cforster @jrparks32 | Been trying to get a hold of that map forever.
— Help the guy out! Anyone? RT @mchlstvns: @jrparks32 | Been trying to get a hold of that map forever.
— **Wonderful vision of an umbilical telephone: “The cords of all link back, strandentwining cable of all flesh.”’ly, 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 scorn against it. Empirical refutation of George Berkeley.
— @janineutell @cforster Could that be to do with Joyce’s own eye troubles?
— See Gottesc on iritis. RT @EKSwig: @janineutell @cforster Could that be to do with Joyce’s own eye troubles.
— * @jrparks321 Used Thom’s Directory and letters from his aunt to help him.
— I think specificity of eye = awareness of body. For SD = terror. Did I make it sound like ineluctability=objectivity? Didn’t mean to. I agree re: contours/experience.
— Yes.  RT @kominkie: @janineutell @cforster Could that be to do with Joyce’s own eye troubles?
—See Gottesc on iritis. **RT @EKSwig: @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 Partly why I love the end: seems to bring together through perception/imagery.
— @thomasmurphy: Beer. Breakfast. The stale roll in Eumaeus, right? — Does he eat them then — thinking of line in Eumaeus — “did not eat today” meaning “yesterday” — Beer — of course.
The twitter chat re Calypso starts now. Thank you so much to @cforster for moderating! 

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 (homeric correspondence; internal monologue) ...

@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;

@cforster — Calypso the Nymph pictured above Blooms bed — maybe its interest 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 Sure, why ’Calypso’ here? She’s hardly a menace in the Odysseys.

@cforster Hi. Tucson, AZ, USA. I suspect Homericism 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!

@BobRBogle But isn’t that the point? What’s wrong with “just” such a report?

@cforster Agree with @BobRBogle — need to consider that the episodes were never officially titled.

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

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an escape from the portrait of domestic bliss?

@forster — that is, Calypso as a
Nymph — not her precisely — but incorpo-
rated as Bath of the Nymph

@bobbogde 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.

— Well.

— I'm looking for a particularly great
quote that captures Bloom's ambiva-
ence; he stays as he leaves the bedroom...

— Intrigued.

— Interesting insight. Altho more fair
perhaps to say Molly "has" been faithful
for Bloom?

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

— @bobbogde What about this:
Calypso captures Odysseus, but
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— @cforster So what's your psychologi-
cal theory, Calypso 2 Penelope, Chris?

— @mchlstvns ref to #Circe, and
the Calypso correspondence suggests
that Bloom 1. has masculine responsi-
bility; 2. is happy in his domestic role
of growth for LB?

— @forster — Calypso the Nymph
pictured above Bloom's bed — maybe it's
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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.

---

@GhostProf @westerntowel: But this is a nice response to the Q I just posed re: narrative.

---

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

---

@AllStevie: And certainly in Leopold is the first big “Yes” sayer in #Ulysses, returning to Molly’s bedwarmed flesh. They both accept life’s updowns. @cforster: Indeed; a double yes! “Be near her bedwarmed flesh. Yes, yes!”

---

@AllStevie: While OED doesn’t back me up, I’ve heard “peckish” used to mean not simply with sexual appetite.

---

@AllStevie: #Ulysses, returning to Molly’s bedwarmed flesh. They both accept life’s updowns. @cforster: Indeed; a double yes! “Be near her bedwarmed flesh. Yes, yes!”

---

@AllStevie: Bloom as a per-observer human serves Joyce well as a rich narrator. He is also a model of a life lived fully. @cforster: Bloom takes pleasure in serving, & in all the minutiae of being alive. I think that play of staying/going captures the Cylops motif, and the play of desire, well.

---

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

---

@AllStevie: It’s just like when... and blush.

---

@AllStevie: Is the Everyman, or so appealing because he only appears so while being in fact special?

---

@AllStevie: @cforster: We’ll be discussing “Calypso” for the next two hours (until 3pm, EDT).

---

@AllStevie: apare, or did he craft him as a model for us? @cforster: No, LB equally (non) special, like the rest of us. @cforster: Good point re: LB’s heightened ordinary perception, but note the absence of grudge-bearing.

---

@AllStevie: “Be near her bedwarmed flesh. Yes, yes!”

---

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coming, which connects to Irish nationalism, references to Palestine & LB's Jewishness, no.

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

- @forster: 'Stately' contains the word ye in reverse, first last occurring in bed. It also moves/organizes and staves off death. 

- @forster: Political too--the state. And spoonerism--Stately, slumplike, stump. Buck Mulligan/Muck Mulligan, John Bull.

- @forster: Ghost & Jakes McCarthy (from memory, hope I got it right) ghostly obsession of that novel, too.

- @forster: In words for Calypso: Prostitute, prominent nonsense of back; characters being drawn into the plot, transformed by it?

- @forster: God of War/stream of consciousness, esp in Calypso, but surely important to form LB's character; a nation of one in Dublin.

- @forster: Good Q re politics, esp in Calypso, but surely important to form LB's character; a nation of one in Dublin.

- @forster: What about Agendath Netaim? Hebrew search for homeland as well as genealogy.

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

- @forster: What are you asserting is politics.

- @EllisJudd: Exactly; and the thread of the domestic space (domestic economics) = home. But this is inseparable from the political context of the domestic space (domestic economics) = home. But this is inseparable from the political.

- @Allstevie: I learned the genealogy of Nightwood, with Hedwig Volkbein and the commercial (brand-name)? over-commercialization of the everday (language) by the epic? Or of the epic by the everday?

- @ghostprof: We'll be discussing Calypso for the next two hours (until 3pm, EDT).

- @MT @forster: I major interest of Qs is who is even telling this story?

- @allstevie: You're now asking about the technique of the internal monologue/stream of consciousness; is LBs diff from SDs?

- @>Allstevie: We'll be discussing Calypso for the next two hours (until 3pm, EDT).

- @MT: @forster: Major interest of Qs is who is even telling this story?

- @Allstevie: 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.

- @allstevie: In Calypso I think we're in midst of a novel trying to chart consciousness less successfully. Not so later.

- @earth2steve: In Calypso I think we're in midst of a novel trying to chart consciousness less successfully. Not so later.

- @forster: Beat my fingers to the punch: after censorship trial, LB is back in bed. #whatdoesitMEAN

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

- @mortgsguy: The sojourns on MB's every day in the everyday by the epic? Or of the epic by the everyday? Is it all colonization, though?

- @forster: @forster: Of the everyday by the epic? Or of the epic by the everyday? Is it all colonization, though?

- @forster: @forster: Of the everyday by the epic? Or of the epic by the everyday? Is it all colonization, though?

- @forster: The colonization of the everyday language by the commercial (brand-name)?

- @forster: The colonization of the everyday language by the commercial (brand-name)? #over-commercialized

- @forster: Poli monologue/stream of consciousness.

- @forster: @forster: The SoC being my idiosyncratic abbreviation for stream of consciousness.)

- @cforster: What about Agendath Netaim? Hebrew search for homeland as well as genealogy.

- @forster: What are you asserting is politics.

- @forster: @bobrbogle Beat my fingers to the punch: after censorship trial, LB is back in bed. #whatdoesitMEAN

- @mt: @forster: I major interest of Qs is who is even telling this story?

- @forster: Oikos (root of economics) = home. But this is inseparable from the political.

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

- @forster: Ghost & Jakes McCarthy (from memory, hope I got it right) ghostly obsession of that novel, too.

- @forster: In words for Calypso: Prostitute, prominent nonsense of back; characters being drawn into the plot, transformed by it?

- @forster: God of War/stream of consciousness, esp in Calypso, but surely important to form LB's character; a nation of one in Dublin.

- @forster: What about Agendath Netaim? Hebrew search for homeland as well as genealogy.

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

- @forster: What are you asserting is politics.

- @EllisJudd: Exactly; and the thread of the domestic space (domestic economics) = home. But this is inseparable from the political.

- @Allstevie: I learned the genealogy of Nightwood, with Hedwig Volkbein and the commercial (brand-name)? over-commercialization of the everday (language) by the epic? Or of the epic by the everyday?

- @forster: The colonization of the everyday language by the commercial (brand-name)? #over-commercialized

- @forster: Of the everyday by the epic? Or of the epic by the everyday? Is it all colonization, though?

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dramatically changes

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

@BobRBogle i.e. what are we supposed to “do” with this book?

@mchlstvns Though “Nausicaa” itself for “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 predominately “initial style,” despite headlines and Gerty-speak. After Nausicaa, it disappears.

As early as “Aeolus” we begin to see stylistic shift, which makes me think Joyce may have intended wild divergence stylistic shift, which makes me think Joyce may have intended wild divergence

@BobRBogle I wouldn’t necessarily say “response to public opinion” (cf: "Arranger" hypoth-

@cforster I encourage new readers to think of episodes as independent from the 3 previous chapters, which are stylistically similar

@BobRBogle But AE doubted SD’s theory, too.

@BobRBogle My 1st read was for research: 11/2/13.

@BobRBogle My read of SD’s “Aeolus” prefigures Milly’s 15yo voice perhaps?

@ellisjudd The “Arranger” hypothesis, by reading: Gerty sounds like a ladies’ magazine, SD is influenced by medieval scholars

@BobRBogle I wouldn’t necessarily say “response to public opinion” (cf: “Arranger” hypoth-

@cforster It’s a novel about errors and mistakes. #Ulysses is a giant clock full of hundreds of gears, not an organic process.

@ellisjudd #Ulysses is a giant clock full of hundreds of gears, not an organic process.

@BobRBogle I’m intrigued by @mchlstvns suggestion that censorship of “Nausicaa” is key event in stylistic shift.

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

@mchlstvns You're right, it is different from the 3 previous chapters, which are stylistically similar.

@BobRBogle We’re down to our last 10 minutes:

@BobRBogle I wouldn’t necessarily say “response to public opinion” (cf: “Arranger” hypoth-

@cforster Sure, I like that as well.

@cforster I’m intrigued by @mchlstvns Influenced by reading: Gerty sounds like a ladies’ magazine, SD is influenced by medieval scholars

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

@mchlstvns MB just doesn’t give a fuck.

@cforster @mchlstvns That is: Gerty’s monologue is not her _voice_, in the way LB’s monologue is his “voice,” right?

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

@cforster Gerty’s been thinking through this novel without at least some consideration of its process of publication.

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

@cforster If you’re and in so many ways

@cforster @mchlstvns LB’s been thinking through this novel without at least some consideration of its process of publication.

@cforster @mchlstvns MB just doesn’t give a fuck.

@cforster @mchlstvns LB’s been thinking through this novel without at least some consideration of its process of publication.

@cforster I wonder if that is a point of contrast with say "Aeolus" and the way Joyce does it, more comfortable, MB just doesn’t give a fuck.

@cforster If you’re and in so many ways

@cforster “Aeolus” prefigures #Sirens in its stylistic shift.

@cforster Which is why I think #Ulysses is a giant clock full of hundreds of gears, not an organic process.

@BobRBogle In #Penelope Molly certainly harbours his house unlocked, SD is covetous of self?

@BobRBogle That ambiguity is surely it is adverbial! Surely!)

@cforster #Ulysses is a giant clock full of hundreds of gears, not an organic process.

@BobRBogle Which is why I think #Ulysses is a giant clock full of hundreds of gears, not an organic process.

@cforster And in so many ways

@BobRBogle LB’s been thinking through this novel without at least some consideration of its process of publication.

@cforster I wonder if that is a point of contrast with say "Aeolus" and the way Joyce does it, more comfortable, MB just doesn’t give a fuck.

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@BobRBogle The 4th monologue is his “voice,” right?

@BobRBogle Which is why I think #Ulysses is a giant clock full of hundreds of gears, not an organic process.

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

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@cforster #Ulysses is a giant clock full of hundreds of gears, not an organic process.

@cforster In another sense, it is different from the 3 previous chapters, which are stylistically similar

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@cforster @mchlstvns That is: Gerty’s monologue is not her _voice_, in the way LB’s monologue is his “voice,” right?

@cforster I don’t worry abt the shift to inject additional material, no?

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@BobRBogle @mchlstvns LB’s been thinking through this novel without at least some consideration of its process of publication.
Gerty has internalized that voice as how stories should sound.

— 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 consciousness.
— @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 & its ‘voice’; the non-human gets a voice.
— @cthomasmurphy @BobRBogle Also the bells’ “Heighho”; even before “Circe” the non-human gets a voice.
— @cforster @BobRBogle telling though, a cat understands us more than we understand it.

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!
— @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
— too late to comment
— @BobRBogle As Bloom notes:
— @cthathomasmurphy @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, “seeing ourselves as others...”: “Wonder what I look to her.”
— @Mchlstvns See yourself as others: again I ask, who is telling (seeing) all of us? Ulysses? Prof. MTrinh.
— @cforster @bobrbogle I’m just saying, his ‘meows’ have ‘k’s in them’
— @cforster @bobrbogle I’m just saying
— @BobRBogle I wonder sometimes on adverbs? Distinguishes between a clear extradiegetic narrator and Bloom’s mind.
— @Mchlstvns See yourself as others: again I ask, who is telling (seeing) all of #Ulysses? Prob. M’Intosh.
— @cforster I still want to know if LB puts relish on his kidneys, or eats them with vigor.

— @cforster Did Freud say sometimes a cat is just a cat?

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

03 Aug 2012 11:00 - 13:00

Moderated By mchlstvns

#yearofulysses

— @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://dh.stvEYMqUM0

— Time: ~10:00am, Bloom walks (surreptitiously) to postoffice, stops at Church, buys some lemon soap, 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/RAYQisco

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

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

— Q, there. 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 L.E.

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

**

— @mchlstvns In a sense – the commercialization of the exotic, simultaneously foreign but presented in a familiar 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.

— 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?

— @GhostProf “Cracking curriculum”

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

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— @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 But does he have a clear distinction between cerebral & sensory?
@mchlstvns @jrparks321 Isn’t the lesson of the Odyssey that Odysseus has to learn wisdom where he’s already “smart”?
@jrparks321 @mchlstvns @GhostProf Right--I’d put Molly in the sensual and shift Boylan over to sexual.
@mchlstvns Llosa talks about JJ’s streetnames seem to reveal a lot about Dubliners. * I make students list all of the street names (I see a huge significance in street names), and advertisements (stories, the floods and baths in this chapter?)
@cthomasmurphy Very welcome @ellisjudd! Where do you live?
@jrparks321 @mchlstvns @GhostProf I’m thinking of the map you provided! Welcome @ellisjudd! Where do you live?
@ct Thomasmurphy Very welcome @ellisjudd! Where do you live?
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---

@jrparks321 @mchlstvns @GhostProf So you use Boylan as the test-case. Unless we shift focus of both entirely to the self.
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imperialism (flow of global capital) fit in as an addiction

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

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

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— Not so in “Hades,” where Bloom is constantly made to feel the outsider.
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./+ sociality 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 previ-

—@Yellworque Certainly. Though 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 Irish”... 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 to 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-

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

—I think Bloom takes it at moment of connection with Hynes, even inclusion (who’s that...no idea...no idea to do with LB)—

—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 outsider-ness, M’Intosh further emphasizes this. But why such harping on it in this ep?—

—@nickmimic Right; just like the Reuben J. incident, community requires an outsider (even temporarily).—

—First-timers to U—or Little Review readership—shouldn’t necessarily have picked up on LB’s Jewishness at this point.

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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 example 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? And I thought...
—...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 is...
—...a process seems to be a theme of the episode as a whole
—Ever later, right? Gallcy 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 @Yellworque 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...
@LaniganÆolus Yes absolutely. Really quite funny episode. But honestly I don’t worry about the Headlines much myself.
@EKSwitaj Some of the headlines, like “WE SEE THE CAN...”
@BobRBogle Right. Ulysses’ windiness can also be seen as “breeziness.”
@Yellworque Hey, I did say “breeziness.” High energy does not necessarily mean efficient conversion of same to power.
@EKSwitaj @BobRBogle Even if everyone really not dialog but polylog.
@Yellworque @BobRBogle Wait, are you... a process seems to be a theme of the episode as a whole...
@LaniganÆolus @Yellworque A... a process seems to be a theme of the episode as a whole...
@BobRBogle Definitely, energy is key, including the mechanical energy of the press that would go on even if its operator died.
@LaniganÆolus @BobRBogle It comes down to how the wind energy is used to blow the ship home or for nothing.
@EKSwitaj @BobRBogle That seems to imitate the rhythms, and technical vocab, of the trams, what does that say about ep?
@BobRBogle @EKSwitaj “Want to get some wind off my chest first.” OK, that’s Homeric but also...'
@EKSwitaj @BobRBogle @Yellworque “It’s the advent of mass media &; 2 a degree of the stale news”
@BobRBogle How celebratory is the episode to the style in which they imitate. That sense of being subordinated to...a process seems to be a theme of the episode as a whole...
@LaniganÆolus @BobRBogle @Yellworque @EKSwitaj @BobRBogle A... a process seems to be a theme of the episode as a whole...
@Yellworque Not really, the only genuinely fast movement seems to be from the paperboys, and the men going for a drink.
@BobRBogle @EKSwitaj @Yellworque “It’s the advent of mass media &; 2 a degree of...’
@EKSwitaj @BobRBogle @Yellworque “It’s the advent of mass media &; 2 a degree of...’
@BobRBogle @Yellworque “It’s the advent of mass media &; 2 a degree of...’
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@BobRBogle @EKSwitaj @Yellworque “It’s the advent of mass media &; 2 a degree of...’
@EKSwitaj @Yellworque “It’s the advent of mass media &; 2 a degree of...’
@Yellworq...
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".

Well, not quite. While their stances on Parnell had swayed massively, especially the Independent...

But Bloom & everyone else flubs facts throughout Ulysses. Authenticity of errors, mémoire d'effraction & association.


BobRBogle: Very true, but newspapers claim to be a record. Of errors: puffy, MCHammered.

@EKSwitaj: Except that he is also...@LaniganAeolus: To give him... Ditto the "eightyone" Phoenix (Sorry— you beat me to the...

@BobRBogle: It's not just the...@EKSwitaj: It seems also to suggest...@LaniganAeolus: I'd say the trams...@EKSwitaj: So SD is shrewd in...@BobRBogle: He doesn't have to...@LaniganAeolus: He doesn't have to...@EKSwitaj: His brilliance always...@BobRBogle: He doesn't have to...@LaniganAeolus: Do you think...@EKSwitaj: Yes, it does seem to...@LaniganAeolus: Stagnation is a...@BookLover666: There was...@EKSwitaj: Yeah & like those...@BobRBogle: Possibly both...@EKSwitaj: So SD is shrewd in...
continuing after its operator is paralyzed.

@yearofulysses

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

─ @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.
LESTRYGONIANS

Moderated By

MJKochis

5 Oct 2012

10:00 - 12:00

"U.P.\"" Purefoy’s birthing, Doran’s drinking binge, Gold Cup horserace, seedcake, Davy Byrne, Blind stripling, Kerries ad.

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

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

—@MJKochis — I find this episode the funniest, but 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 (probably) 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), Sandwhich (England)

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

— 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.

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

— Molly as "well nourished" though he's referring to her bosom. Yet he does nothing to help. The gulls on the other hand, he feeds.

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

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

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

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

— Nosey Flynn notes Molly's bosom as well. Bloom keeps a picture of her in his pocket of when she was younger.

— Bloom's meal and where he eats again trapped in the past.

— Nosey Flynn. He's talking to a cat. Later, in "Hades" he is imagining the thought process of a rat.

— Bloom's generosity, right before raping him for his jewson cult background.

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

— Bloom see's Molly as "well nourished" though he's referring to her bosom... — what a way to end this episode by having Bloom examine the Goddess's "end"..

— Oddly shifts to the men discussing the town?

— "— and Nosey refers to Molly as 'well nourished' though he's referring to her bosom..."

— Bloom’s traits, the ability to empathize, that allows me to view him positively.

— Consider Bloom imagines unseeing this (empathize) even at the worst hour. Feel as if I had been eaten and spewed and that this refers to Bloom again trapped in the past.

— Bloom is often reminded of his time in Lestrygonians, he assists the blind, imagining the thought process of a rat.

— Hades he is imagining the thought process of a rat.

— Bloom's generosity, right before raping him for his jewson cult background.

— Molly as "well nourished" though he's referring to her bosom...

— Bloom examine the Goddess's "end". — Molly as "well nourished" though he's referring to her bosom...

— Molly as "well nourished" though he's referring to her bosom...
---
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.
---
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 chagne 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?
---
@SNOboston Bloom in Eumaeus discusses gov’t regulated prostitution to clean it up. What do the women think of men rog, their tam_yea
---
@cthomasmurphy @SNOboston It kind of coincides with a mentality that male sexuality/organ is dominate over that of a women’s.
---
@cthomasmurphy @SNOboston Definitely read Marguerite Regan’s “Weggebobbles and Fruit”: Bloom’s Vegetarian Impulses.
---
I'm not only struck by how much the Famine plays a role in this episode, but how hunger is set alongside advertisements
---
@MJKochis — 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.
---
---
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-law. But always meeting ourselves.” Every day a meeting of the plural self...

The self can meet itself as various “mixtures.” — Stephen is 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 between 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 with the role of the artist in artistic creation?

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

If the POV comes to embody a protagonist/minor characters split, then what of the final “summary” by the cavalcade?

Is Joyce telling us that the imperial point of view has a more powerful influence than is normally seen?

@jdrouin perhaps, but also perhaps it could be both leveling and refraction. Which is where parallax comes in.

Parallax as simultaneous observation from different vantage points. Each presents an incomplete view of a fraction of the same event.

@eireprof 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 with multiple cameras capturing the same shot, possibly influenced by JJ's own cinema experience.

One aspect of the intrusions (jumpcut, 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.

@CleoHanaway Parallax is often used in computing usually to indicate speed changes or to hide something 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?

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@basic_kenna I suppose
I'd start with a broader view. What's the function of *Wandering Ro-
icks* in the novel *Ulysses*?

*BobRBogle* Good point. For any readers who might be less familiar with *Wandering Ro-
icks*, 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 *monologue* goes wandering.

*WR is a turning point from a consistent style to new styles in each succeeding episode.*

*It's been.*

*Novel turns into something other than worthless... The ch in *Ulysses* is the path the WR in Odyssey is the way Odyss...* (And hence, more generally in U?)

*What's the function of *#WanderingRo-
icks*?* (or cinematic technique apply to WR)

*What about the tracking shot? Was that possi-
able by 1922 or cameras still fixed?* (For early film to understand WS. Is the flash, *#Joyce* isn’t retelling *#Homer* story?)* What do you identify? We’re putting together a genetic bibliography with Dirk Van...* (or near verbatim) quality is interesting though. How soon did films start quoting themselves?*


*We're trying to identify major "con-
cepts" in Ulysses. That verbatim (or near verbatim) account for the interpolations?* (or cinematic technique apply to WR)

*An ontology of...? We're trying to identify major "con-
cepts" in Ulysses. That verbatim (or near verbatim) account for the interpolations?* (or cinematic technique apply to WR)

*We're trying to identify major "con-
cepts" in Ulysses. That verbatim (or near verbatim) account for the interpolations?* (or cinematic technique apply to WR)

*Recently we've moved from paralysis of Dubliners to parallax of Ireland.

*The leveling of perspective could have political implications in colonial Freeland.*

*That Verbatim (or near verbatim) account for the interpolations?* (or cinematic technique apply to WR)

*Political implication is that the Church and State have political implications in colonial Freeland.*

*Does this privilege them in any way?* (or cinematic technique apply to WR)

*Characters are certainly on the move, but that movement is often fraught: Odysseus delayed; StephenBlooms; Gomorrah paralyzed.*

*Yes, we're trying to identify major "con-
cepts" in Ulysses. That verbatim (or near verbatim) account for the interpolations?* (or cinematic technique apply to WR)

*Faux here? Question I had: if you defined major "concepts" of *WR, what did you identify? We're putting together a genetic bibliography with Dirk Van...* (or near verbatim) quality is interesting though. How soon did films start quoting themselves?*

*Earlier films don’t go. The ch in *Ulysses* is the path the WR in Odyssey is the way Odyss...* (And hence, more generally in U?)

*As priveleged POVs, but WR might be both leveling and jumping. Continuous motion.*

*Political implication is that the Church and State have political implications in colonial Freeland.*

*What about the tracking shot? Was that possi-
able by 1922 or cameras still fixed?* (For early film to understand WS. Is the flash, *#Joyce* isn’t retelling *#Homer* story?)* What do you identify? We’re putting together a genetic bibliography with Dirk Van...* (or near verbatim) quality is interesting though. How soon did films start quoting themselves?*

*What does *#Joyce* mean by "ontology"? Anthology? Is an anthology an ontology? WR an ontology...?* (or near verbatim) quality is interesting though. How soon did films start quoting themselves?*
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
   @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
   @jdrouin
   — One-legged soldier - what’s he about them?— Thoughts on the one-legged soldier?
   — Cleo Lanaway Could it be a Wordsworth reference from Prelude? — jmhuculak Interesting. Or maybe just a common site in 1922: http://law.lit/exp/1921.html (for both, and more)?
   — I mean a common site in 1904! — Cleo Lanaway That’s the tricky thing with ULYSSES: both a post-WWI novel and not a post-WWI novel (cf. novels of rec past? — jmhuculak Indeed! Ulysses’ parallactic time scenes (1904 & ; 1922) are perhaps particularly interesting in relation to WR?
   — jmhuculak I believe themes in the interwar novels.
   — EnduringModernisms What can WR teach us about reading these contemporary novels, or they teach us about reading WR?
   —@cleo Lanaway @patlockley Check out cf. forster’s paper/ string visualization of "Wandering Rocks": http://tec.205/CG?
   — EnduringModernisms What can WR teach us about reading these contemporary novels, or they teach us about reading WR?
   @jdrouin @jmhuculak @cleo Lanaway @patlockley @jdrouin @cleo Lanaway @patlockley No reason it must be inter-war, I suppose. Breaking the fourth wall another parallactic device?
   @jdrouin The Waste Land as a piece with parallactic authorship? Eliot and Pound?
   @jdrouin Could argue Breakfast of Chions, Christy Malry and House of Leaves then, I would say breaking is perpendicular?
   @jdrouin #EnduringModernisms True, or at the very least non-parallel.

source texts.
   — does it have to be between the wars - and does breaking the fourth wall count as parallel? @cleo Lanaway @ jdrouin

parallax &; mythic method -- synthesis of ancient/modern in contemporary moment. Means of post-traumatic reconnection?
@cleo Lanaway Yes, The Waste Land certainly a parallactic text, w/ multiple varied quotations of same
Moderated By
jmclawson

#yearofulysses

7 Dec 2012
10:00 - 12:00

— Grabbing food before settling in to chat about "Sirens". Get some live 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?

— 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.

— @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?

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— I like asking students to write one sentence summaries of complicated material. What can we do for all of summer, and Leo's left blooming alone, full of gas

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“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? @jmclawson

— @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 undergrad riveted! @mollyhardy

— 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 Odys 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. Bloom?

— @GhostProf violence to Bloom’s sensibilities 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 pacific Bloom refuses to exact revenge

— Boylan is the siren Molly the siren gave in too? “Don’t forget Leo’s interest in BB’s cuckoldmaking. @GhostProf”

— “The seat he sat on: warm” (254) @jmclawson — Bloom here vacates his warm seat in anticipation of BB’s coming. Odysseus listened to Sirens willfully @jmclawson @GhostProf

— “The seat he sat on: warm” (254) @jmclawson — Bloom here vacates his warm seat in anticipation of BB’s coming. Odysseus listened to Sirens willfully @GhostProf

— @jmclawson Nice — also homoerotic.

— @GhostProf definitely, especially when making connection to Lestrygonian statues incident here: “Three holes all women.” (273)

— @eireprof @ghostprof barmaids=si-rens/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... Mathemat-ematics” (267)

— @jmclawson I’m also interested regarding history of music theory and Plate: “Words? Music? Not it’s what’s behind.” (263)

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— @jmclawson rhythm may offer a way to get back to the overture @Yellworque asked about. What’s behind words? What makes music? @jmclawson

— 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? @jmclawson
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?

—@ChrisA69 Damn! I call it Mametbrain. Yes, Garryowen is what I mean. Guess I got garrtyowmed!

—Don’t 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 destruction 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 provoc-ative... But if the biscuit tin is bathos (and Citizen’s Fenianism?), what can we make of it?

—The frame of ‘Cyclops’ with the narrator & sidekick Joe sounds like a vaudeville routine. Intentional?

—@earth2steve: Could well be. Music hall, too. Almost expected a player piano in the pub!

—Lberries: 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!

—2. “Where is he til I murder him?” You can’t get funnier than that.
@GiffordJames Maybe because there is only one eye? No, of seeing self as others see you?
@BobRBogle: @GiffordJames This me likes: 1st person requires one to 1 to tell the tale.
@GiffordJames @BobRBogle I say, I: seeing self as others see ourselves. Yet, narrator’s eye gives new perspective on Bloom in public.
@BobRBogle: @Thomasmurphy There is more to perspective here than its politics and style... Are we narrowing our vision of this episode? Thanks! 
@Thomasmurphy Yes.
@GiffordJames Os the Fenian Oedipal blindness?
@Janineutell What I wonder is the “I” and singular “eye.” Vision and singular “I” voice without introspection is part & ; parcel. Lacking introspection? 
@GiffordJames @Ghostrprof Exactly And I can’t help but feel the singular “I” voice without introspection is fact part & ; parcel.
@Ghostrprof @GiffordJames I’d say an attack that shows utopias narrowness of vision-regardless of founding principles is fo2. @Ghostrprof @GiffordJames “I” the singular cyclopean “eye”? Mono-visual? limited to a single view of the world? 
@Ghostrprof @GiffordJames The “I” is not the whole, it is Stephen’s broken mirror. Too many fragments for self-knowledge and self-observation.
@GiffordJames @Ghostrprof “I”centrism is short-sighted/fragmented/unable to be made whole. 
@Ghostrprof @GiffordJames We don’t see what we can’t see unless we see others looking at us? re: parapraxis)

A closing query? May “I”? If we can’t see “I” even while speaking? No obviousness.”—The wife’s advisers, I mean, says Bloom.”

@Ghostrprof @GiffordJames “I”centrism as inherently cruel and lacking introspection? Is the whole ch. then an assault on utopianism as inherently cruel and monopic? 
@Ghostrprof @GiffordJames Isn’t there an enormous myopia in that Eire-centrism?
@Ghostrprof @GiffordJames Is the “I” also the singular cyclopean “eye”? Mono-visual? limited to a single view of the world? 
@Ghostrprof @GiffordJames I’d argue that “Ich” is more than a mere identity? What’s unseen?
@GiffordJames @Ghostrprof One eye and see us through one eye. Singular vision & ; singular identity? What’s unseen?
@Ghostrprof @GiffordJames “Ich”? Aye? Does this imply not only a mis-prisions of the world around him but an imposibility for self-knowledge and introspection? 
@GiffordJames @Ghostrprof @Janineutell What I wonder is the “I” and singular “eye.” Vision and singular “I” voice without introspection is part & ; parcel. Lacking introspection? 
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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 @boltsboggle @ehoomasmurphy God/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.

— Can I ask which Cyclops we’re looking at/looking through?

— MT@GiffordJames Obvious ref is to Polyphemus in the Odyssey, 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.

— 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...

— cerebral+caustic.

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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?

@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?

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-to-earth after Cyclops. Catch one’s breath after the apocalypse. AntiJoycean, which gradually raises suspicions.

What is 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 ‘mysteries embrace’, ‘many a time and oft’, is very, 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.

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#yearofulysses
At what point in the narrative do those suspicions become unavoidable?  
— much more disorienting on first reading 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.  
— ethosmorphism. Seems most of us are agreed that it is disorienting on first reading, and the joke is a slow burner.

— ProfHeatherF: Well many novels will do that: 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.  
— For instance, those clashes she used to get is a strikingly ‘unmentionable’ detail so such an euphemic narrative?

— HaywardNuancisa: Discharges: or the-shift-the-author refined out of existence asserting his unmistakable presence...

— BobRBogle: Most pertinent question. Is there still uncomfortable about the indulgence in GM’s body, knickers, discharges, etc...

— HaywardNuancisa: There’s places like that, also weird bits in tone where a cattier side of GM comes out: ‘snottynosed twins’ or Joyce-the-author refined out of his part of the chapter  
— HaywardNuancisa: ‘all breadcrumbs they must medics’  
— HaywardNuancisa: Of course the abortive message in the sand. Never any) is there, it’s erased. never physically represented in the sand. Never any)

— HaywardNuancisa: Perhaps by those discharges

— HaywardNuancisa: or a relation-

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@HaywardNausicaa Transition from Cyc, to N, seems more in gear with a collection of short fictions—not a novelised text  
— @janineutell @ProfHeatherF Q. Yet LB is very suspicious of patent medicines (all breadcrumbs they must be). Not so GM  
— HaywardNuancisa: Or is the misogynxy just located in particular characters?  
— HaywardNuancisa: Another great point. @ProfHeatherF as in Cyclops before it, not to mention Oscar...

— HaywardNuancisa: “confessed”  
— HaywardNuancisa: of course the the first woman Bloom really “suspects” once the statue in Lestrygonians?

— HaywardNuancisa: Or is the misogynxy localised in particular characters?  
— HaywardNuancisa: Or the misogynxy located in a discourse?

— HaywardNuancisa: 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

— HaywardNuancisa: Of course there’s the abortive message in the sand.  
— HaywardNuancisa: “all breadcrumbs they must medics”... including Bloom?

— HaywardNuancisa: In its true sense of completed. Still LB thinks he ‘got the best out of that’  
— @HaywardNausicaa Of course the abortive message in the sand. Never any)

— HaywardNuancisa: Perhaps by those discharges

— HaywardNuancisa: or a relation-

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@BobRBogle Whatever guilt (if any) is there, it’s erased, never physically represented in the sand. Never *confessed*  
— @ethosmorphism 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?
Odd that the narration characterizes GM as "ivorylike" "Greekly perfect" and "alabaster" upon her introduction (1/2).

Indeed. The question is, how many GM exists apart from advertisements, dime novels and Catholicism?

Limp is what separates GM from the statue. She is "real." She cannot be "perfect," outside of fantasy.

Are there any parts of her character that are not attributable to other discourses?

Yet, the limp is what separates her from the statue. She is "real." She cannot be "perfect," outside of fantasy.

"Yet, the limp is what separates her from the statue. She is "real." She cannot be "perfect," outside of fantasy.

Also, the 'Sense' of the chapter is given in Laituri schema as 'The Projected Mirage'.

But of course both projections are interesting because...that would seem to fit a) GM brought to earth: GM is a lonely girl, b) LB's projection (sexualised young woman), and b) LB as GM's projection ("foreigner" with "dark eyes"--which is interesting because...that would seem to fit at GM as LB's projection (sexualised young woman), and bd LB as GM's projection (honourable man).

Also, "yet" is an implication of what level the FID is working at:

Moments of irritation or flashes of anger against the serene backdrop of the genre fiction. @doctaCynthia @HaywardNausicaa

I think one problem is the language of GM and MB perhaps suggest that J conceived these errors/irregularities as "female".

"Yet, the limp is what separates her from the statue. She is "real." She cannot be "perfect," outside of fantasy.

As Fritz Sen spotted, I think, the narrative fluctuates between GM's own voice, and that of the genteel narrator.

It's human: published here.

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"Yet, the limp is what separates her from the statue. She is "real." She cannot be "perfect," outside of fantasy.
this chapter tends to be dismissed as than genre-riffing. “home”––this feels much more like FID they would take their squalling baby article along those lines, I think. Definitely JJ indicting genre. Henke has consciousness. where we can just keep adding in 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? #HauywardNausicaa stories, 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—which the Mrs Dall model

Can’t JJ be indicting the genre

nauseum, without any contrast being based on sound rather than written language)

demands.

simple, but I think it is far more complex than it seems

—Yes, Henke defends J somewhat. But there are points at which no identifi-

able genre comes into play.

—Prof Heather Joye’s control of FID is evident in several passages. I always use “Portray” 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

Ockott Cynthia Interesting that LB sees that cattiness as a feminine charac-

teristic, yet he does it in ‘Lotus Eaters’ —just the gender essentialisms that I always read it as "I. AM. A. JEW"? – satisfying that LB is what he eats (but not for lunch)

—@doctaCynthia Interesting that LB sees that cattiness as a feminine charac-

teristic, yet he does it in ‘Lotus Eaters’ —just the gender essentialisms that

LB’s fantasies or GM’s “thoughts?”

—My doubts abt what J meant by that. LB’s fantasies or GM’s “thoughts?”

—LB’s *lame* effort to assuage his own guilt. Make it more human interaction less commod-

ity transaction.

—#Thomasmurphy GM is like both LB’s & GM’s narrative/character

LB’s mind?

chapter interesting re: Bloom’s perception of GM. Does it matter that he gets his own ball?

—@BobRBo- gle: ‘It all took place in Bloom’s imagination’ (to Arthur Postlethwaite– apparently)

—@HaywardNausicaa Yes I have

—@doctaCynthia Interesting that LB sees that cattiness as a feminine charac-

teristic, yet he does it in ‘Lotus Eaters’ —just the gender essentialisms that

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OXEN OF THE SUN

Moderated By
Phillip KeelGehab

1 March 2013
10:00 - 12:00

#yearofulysses

— 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 acumen" 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?
— @PhilipKeelGehab Definitely stands out, but would feel like more of a mistake not to test that limit of the method.
— @PhilipKeelGehab Mistake is 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.

— 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 Bloom's 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 @Yellworque I'm partial to the Eumaeus bit
— @alisonlacivita @PhilipKeelGehab And there's the Slote spanner in the works.
— @alisonlacivita which is an odd thing to say: my face 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 Oxens.
— @Yellworque That stuff more than the stuff at the "end" of Oxen? It is the end of 'Oxen' that utterly defeats me.
— @forster I'd choose 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?

— More so than anywhere else in the chapter (even the book?) that legalese stuff runs away from me. Is that the point?

1 March 2013
10:00 - 12:00
—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 meaning of the 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 Going back to Ronan’s confusion with the first section — how many words there are 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.
—@alisonlacivita It mocks them, Joyce’s neologisms?
—@Yellworque (or anywhere in the chapter, really, I was just re-reading the first bit)
—@alisonlacivita All-powerful, seemingly.
—@alisonlacivita Interesting: OED cites “proliferent” (also in this opener) first to Nausicaa.
—James Joyce broke my spellcheck last year.
—This may be he read it yesterday, but the 1st section (5-9) 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 It’s satirizing the state, its prosperity, its ability to replenish its citizenry etc?
—@PhilipKeelGeheb Yes, that’s what I was going for. The intro seems to set up “progress” of all kinds.
—@alisonlacivita Oxen illustrates the wonder & mystery of how language develops just as the fetus grows out of 1 sperm/1 ovum
—@PhilipKeelGeheb SD is pro life, yo.
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—@PhilipKeelGeheb Yes, that’s what I was going for. The intro seems to set up “progress” of all kinds.
—@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/1 ovum
—@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?
—@PhilipKeelGeheb nicely put! And nations grow along with their language?
—@alisonlacivita and so much of Irish culture had been irrevocably conditioned by the English language
—@PhilipKeelGeheb @alisonlacivita 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.
—@PhilipKeelGeheb @alisonlacivita for all the episode’s talk about the nation’s prosperity/future it has to know where it’s 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
—@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
—@alisonlacivita Does this 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?
—@PhilipKeelGeheb @alisonlacivita does focus of English language mean Irish language revival is irrelevant?
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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/RedcaEjgR
— Twitter chat on Joyce’s ‘Circe’ in about 15 mins time. @cleohanaway is leading.
— Ready for ‘Circe’ chat: magic, cinema, hallucinations, sex, drunkeness, 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’
— @alexpxeeye100 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?
— 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 @nicknungme @thisisallan
— @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?!
— @patlockley Joyce not a fan of Strindberg according to this: http://t.co/TKGowYgTN
— To what extent is ‘Circe’ hallucinated by its protagonists?! @ellisjudd @Jonhinius @PhilipKeelGehe @keatsandchapman
— @patlockley Joyce is particularly enamoured with Ibsen
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— @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,
@CleoHanaway i think "zoology" is there from the beginning: Izzy on: preggo woman, guinea, crore, oaths of a man roar, warrens - lines between "civilization" and "animality" are blurring here: fits with the idea prostitutes/jew's 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, sinning, sinning...

@CleoHanaway @mvp1922 is the 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 person, so everything becomes words?

@CleoHanaway @mvp1922 is there much movement used 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 dishumanizing?

@patlockley @Katherine_Ebury @CleoHanaway easier to deal with a bell than his wife, perhaps?

@CleoHanaway @mvp1922 Hurray! Non-human things speaking. Right up my alley :)

@CleoHanaway @cthomasmurphy @PhilipKeelGeheb Indeed, Circe a powerful woman, and one not afraid to use her power. I wonder if suffragette Bella Cohen in one way, she runs things between "civilization" and the individual experience of reading expression--but wielding a power

@CleoHanaway @mvp1922 submit to that consciousness "enchants" the character

@Katherine_Ebury Indeed, Circe indeed. A bit like a he (Bello)... Does she transform herself?

@CleoHanaway @mvp1922 So, in 'Circe', there is no singular Circe character (?) Magic is found in boozing, sex..., and in the human subconscious?

@CleoHanaway Circe charcater (?). Magic is found in the brothel; drink, music, women are sinning, nighttime....?

@Katherine_Ebury Circe is an aggressive feminine sexual goddess--but wielding a power. I notice if the Nymph used the poinard... Circe is an aggressive feminine sexual goddess--but wielding a power. I wonder if suffragette Bella Cohen in one way, she runs things between "civilization" and the individual experience of reading expression--but wielding a power

@CleoHanaway Circe is also the idea of Circe as an enchantress who changes men into pigs/animals. Bloom's crubeen relates.

@PhilipKeelGeheb @CleoHanaway Who plays the role of Circe in 'Circe'? Alcohol, Joyce, the reader, sinning, sinning, sinning...

@CleoHanaway I'm not sure the designation of zoology as one 'Circe's' symbols.

@CleoHanaway In a way, she is already transformed. Circe is an aggressive feminine sexual goddess--but refuses to observer dependent? whatever subconsciously 'enchants' the character

@CleoHanaway submit to Madonna's chichonuty. She seems comfortable with her open sexual expression--but wielding a power

@PhilipKeelGeheb Circe is an aggressive feminine sexual goddess--but refuses to observer dependent? whatever subconsciously 'enchants' the character

@CleoHanaway Circe is an aggressive feminine sexual goddess--but refuses to observer dependent? whatever subconsciously 'enchants' the character

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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....
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 altercations of Circe. Scene: Shelter. Organ:Nerves; Symbol:Sailors; Art:Narrative; 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 rationalizations.
- @R. Bell calls E “the grandest pratfall in U” & a “prime Irish Bull” - do we think it’s a joke? If so, who or what is the butt?
- @PaulEamonnFagan Yes... And I love ‘literally the last of the Mohicans’!
- @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, to so speak!
- @CleoHanaway I know Fritz Senn finds very funny (I’m inclined to agree)
- @R. Bell calls E “the grandest pratfall in U” & a “prime Irish Bull” - do we think it’s a joke? If so, who or what is the butt?
- 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 with 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 The English language?!
instance of this is the completely inac-
accurate newspaper report of Dignam’s
funeral; L. Boom etc.!
—@CleoHanaway Yes! That always
makes me LOL! Some great neolo-
gisms 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
The only mentions of tattoo are in
this chapter
—@PaulEamonnFagan @Open-
Joyce @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
—@PaulEamonnFagan @Open-
Joyce @GhostProf @
CleoHanaway Jennifer Levineon: no. 16 relates to an
artist figure in ‘lotto’ cards:
http://t.co/cjZkEDCLX2
—@CleoHanaway @GhostProf Very
Sheemane... also, if we go with the origi-
nal text W.B. Murphy could be W.B.
Yeats, another artist. Interesting
—@PaulEamonnFagan @GhostProf
Might ‘16’ relate to The Bible: Reve-
lation 19: *16*; “on his thigh a name
written”... Long shot?
—@CleoHanaway @GhostProf I’ll
buy it! What about Murphy as an alter-
native Ulysses to Bloom? Why upset
the symbolic structure?
—@CleoHanaway @GhostProf
Very interesting, especially if Murphy
is a pseudo-Odysseus, on whose body
“Ulysses” is constructed
—@GhostProf @CleoHanaway In
this vein what do we make of the specif-
ics of the tats: Anchor, no. 16, Antonio
(ate by sharks)?
—@CleoHanaway @GhostProf If we
continue with the Shem-esque meta-
textual idea, 16 could be the number of the
episode perhaps...
—@PaulEamonnFagan @GhostProf
Jennifer Levine relates no. 16 relates to an
artist figure in ‘lotto’ cards:
http://t.co/7ZEDCLX2
—@CleoHanaway @GhostProf Very
Sheemane... also, if we go with the origi-
nal text W.B. Murphy could be W.B.
Yeats, another artist. Interesting
—@PaulEamonnFagan @GhostProf
Might ‘16’ relate to The Bible: Reve-
lation 19: *16*; “on his thigh a name
written”... Long shot?
—@CleoHanaway @GhostProf I’ll
buy it! What about Murphy as an alter-
native Ulysses to Bloom? Why upset
the symbolic structure?
—@GhostProf @CleoHanaway Tat-
toos as carrying your own undoubted
text?
—@OpenJoyce @GhostProf @
CleoHanaway In that sense I also find
the metatextual & ; homoerotic conno-
tations of Antonio intriguing
—@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...
Shakespeare were as common as Mur-
phies. What’s in a name?"
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.

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.

@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?

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 imp’t is this to Ithaca?

@alisonlacivita Mine too! I think it’s very important. But I think a lot of the imp’‘t comes in contrast to language of science— who is asking the questions... in i thaca?

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!

Language

@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’Brien’s work—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.

@ProfHeatherF I love this section at 610-625ish, where the Q is “What?”

@ProfHeatherF It seems so separate?

@ProfHeatherF @alisonlacivita So then does SD become more like LB?

@ProfHeatherF drinking from LB’s cup mean SD is LB? It just seems like a terribly awkward conversation. It’s like the stragglers at a college party.

@ProfHeatherF I find it interesting that a play becomes interview - different power dynamics.

@ProfHeatherF @thomasmurphy @ProfHeatherF @EKSwitaj @ProfHeatherF The Q seems almost like the “soul” (Joe) in Flann O’Brien’s work—part of the narrator, but not entirely.

@ProfHeatherF The Qs are clearly Bloom directing his thoughts, but other times they have their own mind.

@ProfHeatherF Is there an interview within the interview - seems so at one point? Narrator and Listener?

@ProfHeatherF They even seem like a window because you don’t have your faith as belief. Now there’s a commentary on religion.

@ProfHeatherF The Berlitz Method is very catechistic. The texts/books/lecture are full of questions and answers.

@ProfHeatherF & @alisonlacivita Undergrad English majors! Classic male bonding moment.

@ProfHeatherF It’s like the stragglers at a college party.

@ProfHeatherF @alisonlacivita @ProfHeatherF The Q is “What?”

@ProfHeatherF @thomasmurphy Haha, great!

@ProfHeatherF Hmm, interesting! What passages/lines are you thinking of?

@ProfHeatherF @ProfHeatherF I think this is one of the areas where science attempts to be poetic/religious. And of course, it cannot be.

@ProfHeatherF & @alisonlacivita I think this is as though we are being given every detail possible to prove the man lived on this date, in this place.

@ProfHeatherF The specific-ity, whether the physical sciences, or addresses, or brands, seems to contribute to this “reality”.

@ProfHeatherF @alisonlacivita Is this book as fiction. Though, we only read our faith as belief. Now there’s a commentary on religion.

@ProfHeatherF We approach the idea ep is proving LB’s reality—believe in the modern era, our selves are our things, etc.

@ProfHeatherF & @thomasmurphy @ProfHeatherF I think this is one of the areas where science attempts to be poetic/religious. And of course, it cannot be.

@ProfHeatherF Maybe the water mapping early on links LB as concrete existing individual to abstract giant systems, fitting one into another.
@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 heaven-tree” – it’s as though the thoughts are brought back down to earth.

(themomapoetry @ProfHeatherF Really? I think it depends on your view of science!
@ProfHeatherF Really! That’s why I say it.
@alisonlacivita If you scratch or try to get a scar from a bee sting...? (1447-)
@ProfHeatherF The water, the electricity, the sewers, the procession of suitors, and celestial images, etc.

So the narrator and listener might be Bloom proposing to Molly? @OpenJoyce @EKSwitat LB & ;
@ProfHeatherF @cthomasmurphy Ha, right! It’s like Connemara in W.R. when he sees the lovers in the hedge.

@OpenJoyce I’d say very -- it personifies the city.
@ProfHeatherF @cthomasmurphy @ProfHeatherF Apparently, Stephen didn’t either.

Ok - silly question - Ulysses is the Odyssey - so why does Sinbad appear?
@ProfHeatherF @cthomasmurphy @ProfHeatherF It is so loosely The Odyssey, though.. so many other impts, too.

So is Sinbad, an arabic take on / based around the Odyssey? ?
@alisonlacivita Because Sinbad is possible, vaguely, the arabic odyssey?
@ProfHeatherF Sinbad is another arabic take on / based around the Odyssey?

@OpenJoyce Sinbad is another arabic take on / based around the Odyssey? ?
@ProfHeatherF @cthomasmurphy @ProfHeatherF @OpenJoyce Sinbad is another arabic take on / based around the Odyssey? ?
@alisonlacivita @OpenJoyce Or is she not just asking him politely about his day?
@ProfHeatherF @cthomasmurphy @ProfHeatherF @OpenJoyce And the fact that the question sets it up as if it could be sexual.

@OpenJoyce Is she not just asking him politely about his day?
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@OpenJoyce Sinbad is another arabic take on / based around the Odyssey? ?
@ProfHeatherF @cthomasmurphy @ProfHeatherF @OpenJoyce Or is she not just asking him politely about his day?
of Monte Cristo

@OpenJoyce Vaguely, sure — wandering on a sea voyage for sure.
@thosomaphony @OpenJoyce Bloom's wandering through Dublin though is away from home? I mean, still in Ireland, but?
@alisonlacivita @thosomaphony @OpenJoyce And Bloom being viewed as a foreigner by many Dubliners, “home” gets complicated.
@alisonlacivita @OpenJoyce “Longest way round is the shortest way home”
@EKSwitaj How do we all feel about the portrayal of women?
@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 Becket and the Phoenician origin of Odysseus.
@alisonlacivita Sinbad leads to hallucinations and journeys — so the roc brings on the end of the journey.
@OpenJoyce 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/dfElEEXZBB
@cthomasmurphy @OpenJoyce Maybe the problems of appropriating myths in the panto Q are being re-raised ironically at the end of it?
@OpenJoyce What’s the deal with the cat?
@alisonlacivita @OpenJoyce I think the cat has been a common agenda. They always do. 
@EKSwitaj Cats as the Arranger!
@alisonlacivita Structural principle also obvious in “Sinbad” — the negative?
@alisonlacivita @OpenJoyce @EKSwitaj but also you perhaps liberate the story. Joyce as tared of Ulysses?
@alisonlacivita Yes - but also you perhaps liberate the story. Joyce as tared of Ulysses?
@OpenJoyce Sure, and how names can change over times/cultures?
@alisonlacivita Ah the friend Sinbad and that the interview ends as Bloom takes the egg — which relates to the sexless marriage?
@alisonlacivita Egg is womb / sex / goddess as protector of women, etc.
@OpenJoyce And that egg is being advertised
@alisonlacivita @OpenJoyce @EKSwitaj Near the end of the book is a good time for the author to get tired of its structuring principle
@alisonlacivita @EKSwitaj At least Egypt — cat goddess as protector of women, etc. Bastet has cheeseburger...
@OpenJoyce What to do with our wives question — and that egg is.
@OpenJoyce @alisonlacivita egg is womb / sex / love?
@alisonlacivita "stucco front with gilt tracery ..., rising, ... upon a gentle
tropical palms" ??
@PhilipKeirGebel "a tennis and fives court..a glass summerhouse with doorbrasses"...with smart carriage finish and neat something out of a home sale advert: "...with smart carriage finish and neat den city movements were all the rage writing U all those urban planning/garden
city movements were all the rage appearing in Ireland?
@PhilipKeirGebel I know that’s interesting! I wonder when they did start
@alisonlacivita Interesting! I wonder when they did start
@PhilipKeirGebel Really! That’s interesting! I wonder when they did start
@cthomasmurphy That egg is being advertised
@alisonlacivita Sounds as though it’s also a new way to end - sort of joke
@cthomasmurphy What brings the resolution in Penelope, of breakfast?
@alisonlacivita "stucco front with
gilt tracery ..., rising, ... upon a gentle
tropical palms" ??
@PhilipKeirGebel So the egg brings on the end of the journey.
@cthomasmurphy When JJ was writing U all those urban planning/garden
city movements were all the rage
@alisonlacivita "stucco front with gilt tracery ..., rising, ... upon a gentle
tropical palms" ??
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 engineer-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?
─ @cthomasmurphy @alisonlacivita Indeed he was — let’s convert human waste to fuel!
─ @alisonlacivita yeah, it’s a nice home, but from LB’s bank acct not extravagant: it’s entirely pragmatic & attainable
─ @EKSwisaj @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 table)?
─ @PhilipKeelGeheb I don’t know, I don’t buy it!
─ @PhilipKeelGeheb So what does that mean?
─ @alisonlacivita “A Shrubbery”
─ @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.
—[Read Penelope http://t.co/KsEy72GYX]
—[Read @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/3zlLjYQ2o4
—All aTwitter with Molly Bloom and @plurabelle today at 1pm ET: Tweet chat, http://t.co/INdIcI4EF #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 didn’t interpret P as a human personification. In conception and technique I depicted the earth which is prehuman & posthuman.
—Any thoughts about this statement? 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 “conception and technique” are prehuman. All the looping and cyclicality.
—“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 collective 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 conscious when it’s really interior monologue.
—@mvp1922 May be it’s supposed to seem like she’s falling asleep? I never think straight when I’m going to bed...
—@Wharfcat1983 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 differ 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 obliterating.
—@BobRBogle Indeed why should it be? Mastered consistent with larger described
But in terms of evolutionary theory, that makes her come at her, no? And does it NOT readings like a prehuman narrator. Kenner’s not totally right with the idea of “yes” as both a basic difference between sublime and ridiculous."

"@mvp1922 @Wharfrat1983": So is she masturbating? She just got her period earlier in the episode. Class this week assured me it’s possible. varnoldgoldman: No doubt!

"@mvp1922 I never thought about that with organs, and this is the flesh that contains it all."

"@BobRBogle: But there’s huge physical aspect since all the eps correspond 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.

"Be/ 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?"

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"@mvp1922 I never thought about that with organs, and this is the flesh that contains it all."

"@BobRBogle I don’t see the difference between sublime and ridiculous..."

"@mvp1922 I don’t think Joyce said all the eps correspond with organs, and this is the flesh that contains it all."

""@mvp1922: "So is she masturbating? She just got her period earlier in the episode." Class this week assured me it’s possible. varnoldgoldman: No doubt!

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"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 bringing the intelligence level of this whole conversation 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 criticism.

@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. It’s 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 Ulysses primarily about paternity or about marriage? No *right* answer here, but I favor the marriage.

@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.

@BobRBogle But what about the gap between 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 different 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 mos. you are not LB.

@plurabelle 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 important

@plurabelle And both are still true of Bloom too.
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
Williams Kopinske
University of Puget Sound
“Sustainability, Style, and Scientific Objectivity in the ‘Ithaca’ Episode of Joyce’s Ulysses.”

June 15, 2013
Robert Spoo
University of Tulsa
“The Public Domains”

July 20, 2012
Michael Stevens
University of Victoria
“Calypso: The Everyday with Relish”

Participants

Robert Berry and Mike Barsanti

James Clawson

Terence Killeen

Hans Walter Gabler

Anne Fogarty

Amanda Sigler

Vincent Cheng

Sam Slote

Ronan Crowley

Alan W. Friedman

Williams Kopinske

Robert Spoo

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Works Cited

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University of Utah

Trinity College Dublin

SUNY Buffalo

University of Texas at Austin

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University of Tulsa

University of Victoria
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Yellworse
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