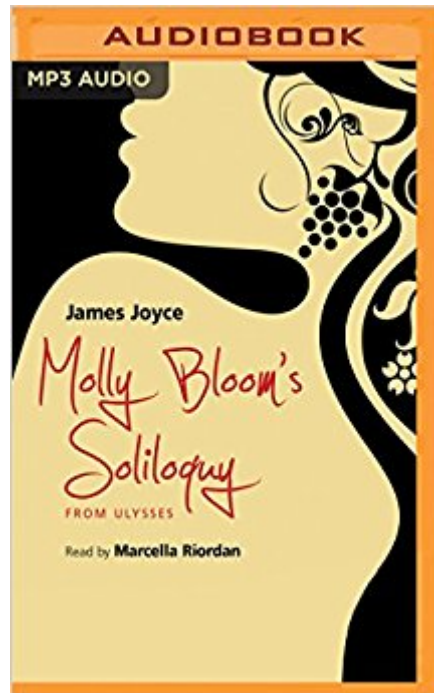




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# Molly Bloom's Soliloquy



## Synopsis

Molly Bloom's famous soliloquy from James Joyce's *Ulysses* is a languorous internal monologue, in which the passionate wife of Leopold Bloom meditates on love and life. While Bloom sleeps beside her (head to toe), Molly recalls her many infidelities, including the energetic sexual encounter enjoyed that very afternoon. Though difficult to read straight from the page, Marcella Riordan's beautiful reading of this passage brings out all the wit and passion of one of the finest passages of writing in modern literature.

## Book Information

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## Customer Reviews

"I said yes I will Yes": Celebrate Bloomsday tomorrow, listen to Molly Bloom today. Tomorrow, June 16, is the day James Joyce's *Ulysses*; takes place. Well, took place 108 years ago, on June 16, 1904. The date is celebrated, rightly, throughout the world, from recreations of Leopold Bloom's day in Dublin to dramatic readings of the book in pubs, theaters and bookstores. Go here to find a Bloomsday event near you. Meanwhile, enjoy this reading by Marcella Riordan (from the highly recommended audiobook version by Naxos AudioBooks) of the book's triumphant conclusion, known as the Molly Bloom soliloquy, in which, as Leopold lays down besides her, Molly muses on how she came to marry him. For all its coy complexities, *Ulysses* ends with that simplest of affirmations: Yes. --ALEXANDER NAZARYAN - NY Daily News - June 15, 2012

Narrator Marcella Riordan turns in a virtuoso performance of the famous final chapter of Joyce's *Ulysses*, in which Molly Bloom - wife of the book's protagonist - reminisces about her relationship with her husband. Bloom's monologue is one of the most emotive and sexually charged passages in the book and this

audio edition proves compelling. The extended soliloquy is an intimidating text to narrate, but Riordan is more than up to the task. She brings Molly - and her long, stream-of-consciousness speech - to life, hitting a variety of emotions (everything from indignation and lust to romantic nostalgia) as she traces her thoughts as they wander through her memories. --Publishers Weekly  
--This text refers to an out of print or unavailable edition of this title.

James Joyce, 1882-1941, is one of the world's greatest writers. *Dubliners*, his first and most accessible fiction, was started in 1904 and completed in 1905. Because it was considered explicit and critical of the Church, it was censored in Ireland. Two publishers broke contracts rather than publish it. When, in 1912, Joyce returned to Dublin to buy back his work, a printer destroyed the sheets and broke up the type. It was not published until 1914.

Marcella Riordan's reading of Molly Bloom's soliloquy will take your breathe away. If anything will make you anticipate the pleasure of next year's Bloomsday, this CD will hook you on the beauty of James Joyce's great novel. Here are my idiosyncratic thoughts on the subject: "Stately, plumb Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed." This is the first sentence of *Ulysses*, James Joyce's novel, first published in 1922 and for 15 years banned in the United States as obscene. U.S. Postal Authorities prevented its distribution in one instance burning 500 copies. The Committee on College Reading, endorsed by the National Council of Teachers of English and the American Library Association, recommends *Ulysses* as one of the 100 most significant books in the world. On Bloomsday, Joyce's novel about one 24 hour-day in Dublin, June 16, 1904, is read aloud throughout the world--all 265,000 words. Depending on the size of the print, as many as 1,000 pages are read out loud, including here in Pennsylvania where Philadelphia's Rosenbach Museum and Library houses the famous first edition published in Paris by Shakespeare & Company. Say No to banning books; Yes to great literature; Yes again with Molly Bloom as she says in the last words of *Ulysses*, "...yes I said yes I will Yes." +++ "Twenty years have passed," writes the authoritative Joycean critic Stuart Gilbert in 1950, "since the appearance of the *Study of Ulysses* of which this is a new...edition...and among many notable events of these two decades one of the most interesting, from the literary point of view, was the lifting of the ban on the admission of *Ulysses* into the English-speaking countries. In the original Preface to my book I said: 'In writing this commentary I have borne in mind the unusual circumstance that, though *Ulysses* is probably the most discussed literary work that has appeared in our time, the book itself is hardly more than a name to many....' Consequently, in his discussion of the novel, which at one time was

so hard to obtain that New York University's smuggled copy was chained to a table in the main library lest it be stolen, Gilbert provides extensive quotations. In the last chapter entitled Penelope, the name Homer gave to Ulysses' famously loyal wife, Gilbert discusses Molly Bloom's soliloquy that ends the novel. Gilbert writes, "[T]he force of this long, unpunctuated meditation, in which a drowsy woman's vagrant thoughts are transferred in all their named candour of self-revelation on to the written record, lies precisely in its universality...." Gilbert continues, "The concluding pages, a passage of vivid lyrical beauty...are at once intensely personal and symbolic of the divine love of Nature for her children, a springsong of the Earth; it is significant for those who see Joyce's philosophy, nothing beyond a blank pessimism, an evangel of denial that Ulysses ends on...a paen of affirmation." Gilbert then quotes Joyce's Molly Bloom saying to herself: "I love flowers I'd love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing them the beautiful country with fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature it is as for them saying theres no God I wouldnt give a snap of my two fingers for all their learning....yes I said yes I will Yes."++++Joyce selected June 16th as the 24-hour day during which all the action in Ulysses takes place because it was the date of his first date with Nora Barnacle who became his wife and was always his muse.++++Nora: The Real Life of Molly Bloom, the surprisingly sexy, mind-opening book by my one-time editor Brenda Maddox is terrific. [Aside, in 1984, my friend Jonathan Miller, as I was about to leave for China, told me he would publish an interview on the telecommunications plans of the Beijing Ministry of Posts and Telecommunications if I could somehow get an interview. Jonathan and Brenda were editing a joint D.C. Telecommunications Daily/London Economist publication. When the interview turned into a series of articles, Brenda was an excellent editor. At the time, Brenda was also working on this biography of Joyce's wife, long regarded by distinguished Joyce scholars as an extremely dull woman. Jonathan had read the book proposal, envied the size of the advance (as did I), and marveled at Brenda's ability to track down erotic letters between Nora and James Joyce. When I finally read Brenda's book, she was able to present Ulysses in a way that finally opened up the pleasure of reading the great novel which had previously seemed so intimidating.] This is how describes Nora: The Real Life of Molly Bloom. "In 1904, having known each other for only three months, a young woman named Nora Barnacle and a not yet famous writer named James Joyce left Ireland together for Europe -- unwed. So began a deep and complex partnership, and eventually a marriage, which endured for thirty-seven years." This is the true story of Nora, the woman who,

transformed by Joyce's imagination, became Molly Bloom, arguably the most famous female character in twentieth-century literature. It is also the story of Ireland, a social history encapsulated in the vivid recreation of Joyce and his small Irish entourage abroad. Ultimately it is the portrait of a relationship -- of Nora's complicated, committed, and at times shocking relationship with a hardworking, hard-drinking genius and with his work."In **NORA: THE REAL LIFE OF MOLLY BLOOM**, the award-winning biographer Brenda Maddox has given us a powerful new lens through which to see both James Joyce and the woman who was in turn his inspiration and his salvation."++++Next year, Webster's Bookstore/Cafe, State College, PA (affiliated with ) will be celebrating Bloomsday 2013. I cannot think of a better way to prepare than by listening (as you will do over and over) to Marcella Riordan's reading of Molly Bloom's soliloquy.

Hearing Joyce read aloud allows the listener to fully absorb the beauty of the language, for it brings the rhythm and the natural flow of the structure to life in a way that private reading sometimes fails to do. Marcella Riordan is simply brilliant in this. She has a relaxed, natural pace which lends itself well to this poetic, lascivious soliloquy. If you have never experienced James Joyce read aloud, buy this cd. There are multiple ways to approach his daunting modernist masterpiece, but a sensuous rendering of the novel's lush finale is a great starting point. For Joyce aficionados as well as newcomers.

The actor who reads the text is very good.

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