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Pawnshops, One-Legged Sailors and Peasoup: Social Equality in Joyce's Ulysses' "Wandering Rocks"

A book originally rejected by public audiences for its radical sexuality, dizzying stream of consciousness style, and honest depictions of the underbelly of society: *Ulysses* has received critical attention, in the form of acclimation and rejection since its publication in its entirety in 1922. Perhaps what is most offensive about James Joyce's *Ulysses* is the conventionality of it all. The normalcy of Dublin life is exposed in *Ulysses,* through which several urban issues are uncovered. This was originally considered a radical move in opposition to Joyce's literary predecessors, who would have idealized Irish life. Joep Leerssen writes that the "great originality of Joyce is that he dared to describe an Irish setting in terms of its *normalcy* - for that was precisely the quality which all earlier authors, whatever their persuasions and sympathies, had denied Ireland" (231). Within this framework of normalcy, social inequalities are easily exposed, particularly in "Wandering Rocks", where the city itself becomes the focal point. Joyce is interested in inequality in the various forms it presents itself, which I will articulate through the lenses of gender, resources, money, food, and movement in the chapter.

Women in *Ulysses,* no matter how minor their roles are, are important for an understanding of the contextual layering of characters in the book. The gender discussion also brings up questions of equality in Dublin society. Bonnie Kime Scott brings a feminist perspective to the episode:

> Gender is a factor in the narrative array of characters in "Wandering Rocks"-in the decisions of whom to follow, when to interrupt, and what minds to enter. On the whole, women as a group are underrepresented: through their "minoritarian" presence in "Wandering Rocks," the episode leaves a suggestion of a significant gap in Joyce's work, or in his Dublin (149).

The roles of women must be uncovered to have a full picture of Joyce's Dublin. The Dedalus sisters, the unnamed blonde girl behind the counter, and other women moving through Dublin that receive momentary attention may seem marginal in comparison to other central players such as Conmee, Bloom, and Stephen; however they are just as important for the textual weaving of the episode. Women are in positions of inferiority in "Wandering Rocks", therefore they are often prey to objectification by major characters, such as Blazes Boylan.

The unnamed blonde behind the counter is such an object of the male gaze. This scene could easily seem insignificant for a larger understanding of the text, but it is in the subtle details that we understand the social inequities women are faced with. Andrew Gibson calls attention to the episode's "politics of the personal, the forces at work in the minutiae of social relations" (94). In this scene, every detail is sexualized from the fruit itself to the body of the lady behind the counter. This scene defines the role of women as objects for male attention, which becomes clear through our attention to the *minutiae* Gibson refers to. Boylan sees not a grocery clerk, but a woman who "bestowed fat pears neatly, head by tail, and among them ripe shamefaced peaches" (Joyce L.305-306). This is Boylan's perception: he attaches a sexuality to this moment and creates a one-sided fantasy despite the reality that this is just an everyday exchange of commerce. He looks at her cleavage twice in the scene, which she reacts with discomfort to. Her blushing might propose a tolerance to the behavior, suggesting that this was normal and expected

in Joyce's Dublin. Here, the position of a woman attempting to earn a living is made laughable and highly sexualized.

In addition to reducing her position as a woman engaging in commerce, the dance of naming and referencing towards one another gives clues into the normalization of objectifying women. The clerk calls Boylan "sir" and finishes each line with this as a form of respect or manners. However, she does not receive the same respect in return. The fact that she is unnamed by the arranger, and by Boylan, further subjugates her position in the scene. She is referred to as "the blond girl" (L.299). We are given no indication of age or other distinguishing factors, only her hair color and the reductive term 'girl'. At the end of the scene, Boylan asks, "May I say a word to your telephone, missy?" (Joyce L.336). She is referred to only as "girl" and "missy". The fact that he does not ask for her name suggests that he is aware that this moment is unimportant, however it also suggests that *she* as an individual is unimportant, save for her breasts which he gawks at.

In this interaction, the grocery clerk only responds to Boylan with necessary information. She deals mainly with logistics and is agreeable in her interaction with Boylan:

> —Certainly, sir. Is it in the city? (L.317)
>
> —Will you write the address, sir? (L.320)
>
> —Yes, sir. I will, sir. (L.323)
>
> —Yes, sir, she said. (L.332).

In the four lines she is afforded, she asks only for information pertaining to the transaction. She is focused on her work; while Boylan is looking at her, examining her the way you might look for ripe apples in the produce section of the supermarket. When we examine this interaction on the flipside, rather than through Boylan's perspective, we clearly see the problem with this

flirtatious behavior. The blond girl is in a position of servitude, due to the nature of her work. Boylan preys on this vulnerability. Gibson refers to these interactions as imbalances of power in his work (28). This "makes social negotiations tricky, delicate, difficult, or strained in difficult ways" (Gibson 28). This is a recurring theme in Joyce's work, where men use their positionality to prey on women, and thus undermine their work. These minor, seemingly harmless interactions serve to reduce the position of women in Dublin society as a whole and remove their power as individuals.

Father Conmee is clearly in a position of power in the social strata of Dublin. In the beginning of the chapter, we see Dublin through his eyes. He asserts his power in society through his salutations, waving and nodding at those he passes by. He also makes gestures that assert his position and reflect his religious values, for example: "Father Conmee raised his hat to the Blessed Sacrament" (Joyce 80-81). Andrew Gibson questions the validity of this power. He writes in *Joyce's Revenge: History, Politics, and Aesthetics in Ulysses:*

> In a colonial society in which, in the most important respect, significant power is all on one side-in which, for the majority, the reality is disempowerment-social relations involve constant little calculations of or tussles for advantage: tussles for power through financial gain, however small, or through claims to status, however trivial. Such tussles are determined by a context in which chronic disadvantage is the norm. As has often been remarked, *Ulysses* shows little overt awareness of Dublin's urban poor as such (88).

According to Andrew, the characters attempt to gain power, no matter how small, to prove their worth in a setting where they know their power is just an illusion. In "Wandering Rocks", Dublin as a colonial society is still experiencing Britain's involvement. Therefore, Conmee's position, as a Catholic priest, is fragile. The arranger attempts to inflate his position however we can see that

this is just an illusion. Thus, the salutations, or the "tussels" that Conmee presents are vulnerable gestures that may not actually represent true power.

While he makes these friendly gestures, he is making internal judgements about the individuals he passes. Mrs McGuinness, like the blond girl, is also first described in terms of her looks. She is silverhaired, and Conmee objectifies her like Bloom does to the blond girl. He notices her "fine carriage.. Like Mary, queen of Scots" (Joyce L.65). Conmee compares her to a mythical Irish figure and reduces the woman to the size of her body parts. Later, Conmee comes across a "listless lady" walking along the shore (L.164). He imagines her having committed adultery. He does not speak directly to the woman, or hear her speak, however he assumes that she is up to no good. Perhaps in Joyce's Dublin, women who wander without a clear purpose are bad news. This is just another double standard we find in "Wandering Rocks".

Conmee's thoughts about women continue as he moves through space. While on a tram from the suburbs into Dublin, Conmee sees a woman carrying groceries fall as the tram comes to an abrupt halt at her stop. He does not get up to help her, he merely observes as the conductor helps the lady off the tram. Conmee thinks that "she was one of those good souls who had always to be told twice *bless you, my child,* that they have been absolved, *pray for me"* (L.139-140). Here, he thinks of women in terms of their relation to God and others. They turn their worries towards a higher power, and are gracious, and somewhat yielding to inequality. Conmee finishes his thoughts with "they had so many worries in life, so many cares, poor creatures" (Joyce L.139-140). This blanket generalization of women at least acknowledges their struggles, but Conmee does not even conceive of using his power to help level the playing ground for women. Through his passivity, he is an active player in the inequality towards women in Irish society.

Female passerby's, like minor characters in "Wandering Rocks" are important in understanding the gender relations in Joyce's Dublin. Bonnie Kime Scott advocates for the "marginal experiences of minor characters" in "Wandering Rocks" (136). Kime Scott particularly notes that the role of women in the episode deserves attention. Some female characters in "Wandering Rocks" are not afforded with speech or dialogue. Therefore, we must make assumptions about them through the narrator. In the last section of the episode, two midwives are depicted as they walk through Dublin: "Two old women fresh from their whiff of the briny trudged through Irishtown along London bridge road, one with a sanded tired umbrella, one with a midwife's bag in which eleven cockles rolled" (Joyce L.818-820). This description suggests the women are tired. They do not walk, they *trudge.* Their umbrella is personified as *tired,* which perhaps mirrors the women who have been working long hours.

Money functions as an important signifier of class in "Wandering Rocks", however it also exposes economic instability in the city. Once seated on the tram, the arranger calls our attention to Father Conmee's "four shillings, a sixpence and five pennies chuted from his other plump glove palm into his purse" (L.116-117). While not a large amount, the mention of money and the amount by the arranger tells us this is something to pay attention to. Conmee then returns the change to his purse and is taking inventory of how much money he has left. The one-legged sailor, meanwhile, receives money through alms from passerbys. He holds out an outstretched cap, which a woman drops a copper coin into (L.238). The mention of a copper coin, associated with low value, suggests that money is scarce. Moments later, Molly's hand throws him a coin. We are not given the value of the coin. Later, after Boylan chooses food to purchase for Molly, he "rattled merry money in his trousers' pocket. In comparison to the one-legged sailor, who acquires two low-value coins, Boylan seems to have more money at his disposal. Dilly asks her

father for money, and he hands her a shilling. She presses for more, and Mr Dedalus draws “a handful of copper coins, nervously” (Joyce L.196). Mr Dedalus is clearly has insufficient funds, as he anxiously shows his daughter a handful of mere pennies. There is a recurring theme of lack when it comes to money in “Wandering Rocks”. It seems that frequent displays of copper coins, shillings and pennies suggest not wealth but quite the opposite: financial scarcity seems to be the norm in Ulysses’ Dublin.

In addition to this scarcity mindset surrounding money, a distinguishing characteristic of social class in *Ulysses* is how individuals acquire resources. Women like the Dedalus sisters must use creative means to acquire resources, because they cannot rely on the breadwinner in their life to provide for them. The first scene where we meet the Dedalus sisters in “Wandering Rocks” is in their home. They are confined to the domestic space here, and their conversation begins with a deep anxiety over the resources they may or may not have access to. Boody enquires about the books, asking Maggy if she had sold them. Maggy had no luck - however, she had a back-up plan. Taking in the laundry for money is the creative solution, as Katey “peered with squinting eyes” into the pot on the stove and sees shirts (Joyce L.270). In the kettle? Peasoup that Maggy had gotten from Sister Mary Patrick. Kime Scott, who highlights the minor roles of women in “Wandering Rocks”, refers to Maggy Dedalus as a “scavenger” (141). However dire the situation is, as readers we admire the resourcefulness of grit of Maggy. She will do what it takes to acquire resources for her family.

In “Wandering Rocks”, food functions as a distinguishing factor between those with easy access to resources, and those who must “hustle” to acquire them. The Dedalus sisters eat peasoup which Maggy got from the convent. There are no other vegetables in the soup, just peas. Joyce uses impoverishment of description to suggest lacking or what is *not* there. The emphasis

of the *yellow* color of the soup, a primary color, suggests that these women are barely scraping by, with their basic needs met. The women dip "big chunks of bread" into the soup (L.290). There are no accompaniments to the bread, such as butter. Katey lifts "random crumbs" into her mouth (Joyce 286). Meanwhile, Buck Mulligan orders a *mélange,* with scones, butter, and cakes. The spread feels elaborate compared to the Dedalus' sisters peasoup. The description is as rich as the food itself: "He sank two lumps of sugar deftly longwise through the whipped cream. Buck Mulligan slit a steaming scone in two and plastered butter over its smoking pith" (L.1086-1088). He also "tasted a spoonful from the creamy cone of his cup" (L.1093). Boylan, too, purchases lavish food items. He buys food for Molly in the chapter, choosing from "fruits, young juicy crinkled and plump red tomatoes" (Joyce L.308-309). In both scenes there is taste, texture, and luxurious descriptions. The linguistic richness of the food contrasts sharply with the linguistic poverty of the thick yellow soup the Dedalus sisters eat for dinner. The acquisition of food in "Wandering Rocks" is easier for some than others, and this is one way of viewing inequality in the episode.

To acquire resources, the Dedalus sisters function as a unit: they must join forces and pool their resources from various sources. Peasoup from Sister Mary Patrick, the shirts from the outside world in the pot. Like Maggy Dedalus, Dilly, the fourth Dedalus sister, must also "hustle" for resources. She is absent from the kitchen scene, but we are introduced later in the chapter. She waits for her father outside of the auction room. She asks if he was able to get any money, to which he replies "Where would I get money?.. There is no-one in Dublin would lend me a fourpence" (Joyce L.669-670). Again, there is a sense of scarcity here, that money is a finite resource that is lacking.

Mr Dedalus has been engaging in betting at the auction rooms to acquire money. He is attempting to earn income quickly, with a level of risk involved. The women hustle too. Maggy takes in laundry and serves her sisters the peasoup from the nun. Maggy takes an active role in acquiring resources for her sisters. She visits the pawnshop to sell books, but when she is unsuccessful, she does not give up. Mr Dedalus, unlike Maggy, attempts to acquire financial resources without actual work. Andrew Gibson writes that "the urgency with which characters chase small, temporary gains in money, power, and even identity is in direct proportion to their distance from real power." (92). Mr Dedalus knows money is scarce, however he urgently searches for a quick fix to the economic problems he is facing. This suggests that he is not in a position of power. The lack of employment, the search for a quick fix are signifiers of the economic health of Dublin during Joyce's time.

Mr. Dedalus, then, attempts to use riskier means to acquire resources. His role is rather passive. He hands over the money and expects to win and grow his initial contribution. Of course, that is not the case. He is defensive in his interaction with his daughter Dilly, perhaps because he feels as though he is failing in his attempt to provide for himself and his daughters. He is protective of the little resources he does have. When Dilly approaches him asking for money, he makes attacks at her character: he asks her "Was it the little nuns taught you to be so saucy?" (L.676-677). He also makes a direct insult against her gender: "You're like the rest of them, aren't you? An insolent pack of little bitches since your poor mother died" (Joyce L.681-682). Dilly does not respond verbally, rather, she runs after her father to negotiate with her father.

Dilly's ability to negotiate for finances is directly proportional to her survival. Knowing that her father must have money, presses her father about the money. He hands her a shilling, and

she is smart enough to know that he has more which he is not offering up. She says, “I suppose you got five” and then gives her father a very direct action: “Give me more than that” (Joyce L.680). Here, Dilly negotiates with her father because she knows that in Dublin society, it is imperative to fight for resources. The lack of access to resources is compounded by gender. Joyce’s women, especially the Dedalus sisters, must hustle even more for money and food, and characters like Dilly serve to give us that picture of Dublin as an unequal society.

The plight of women in Joyce’s *Ulysses* is subtle, however the connections and patterns are there. The Dedalus sisters take in the laundry and have hushed conversations with their fathers. The suffering women endure is hushed, confined to the private, domestic space. In comparison to women, male characters are generally given more attention in “Wandering Rocks”. Their problems are more apparent for both the reader and the characters within the setting. The one-legged sailor’s hardship, for example, is given more direct attention by the narrator and his struggle is more overt. His verbalization in the public space, his loud singing draws attention. It is interesting that it is not men but women who come to his rescue. An unnamed “stout lady” drops a coin into the sailor’s outstretched cap (L.238). Moments later, a woman’s hand appears, believed to be Molly Bloom’s arm. The hand gives alms to the one-legged sailor (Joyce L.252-253). Many women are unnamed, which suggests that they are not important.

These connections between major and minor characters are subtle, however they give us an important picture of the Dublin Joyce was conceiving in *Ulysses.* Clive Hart writes that “Some of the patterns in “Wandering Rocks” are quite clear and need no arguing; others are perceived, as it were, only out of the corner of one’s eye, only when one is almost looking aside” (25). The gestures of the dropping coins, an outstretched cap and a charitable arm are small, but

they say quite a lot about the state of equality in *Ulysses'* Dublin. Kime Scott refers to these moments as a "Complex language of gesture" (14). However, it is important to acknowledge that the wandering has been given most attention in the episode: "the strolling street scenes played the best, while typically women characters were left hanging out of windows, if they were to appear at all" (Kime Scott 14).

In "Wandering Rocks", movement serves as a kind of distraction from inequality. Movement, no doubt, is a commodity that only the fortunate characters enjoy fully. Those who are more privileged move slower, sometimes without purpose or intent. Their time is spent loitering rather than working or earning money. Boylan's movements are without a schedule and seem to be lacking real intent. "Blazes Boylan walked here and there" tells us that he changes his direction often, not having a clear route in mind (L.307). He walks "in new tan shoes", telling us that he does not intend to be traveling a long distance (L.307). He seems to be strolling, or sauntering, rather than walking to a destination. He walks "about the fruitsmelling shop, lifting fruits, young juicy crinkled and plump red tomatoes, sniffing smells", here there is something embodied and sensual about his movements (Joyce L.308-309). He makes sexual remarks against the clerk and objectifies her.

Father Conmee moves slowly, and widely from the suburbs of Dublin to the city in "Wandering Rocks". He walks both by foot and tram and is the only character in this episode who primarily uses public transport to get to the next destination. We see that Conmee "walked and, walking, smiled" (L.33). He continues to walk, turn corners, and salute passerbys. The arranger inflates Conmee's movements in the lines "On Newcomen bridge the very reverend John Conmee S.J. of St. Francis Xavier's church, upper Gardiner street, stepped on to an outward bound tram" (Joyce L.107-108). The "very reverend" descriptor provides a subtle class

distinction, and his movements feel royal. Public transport is far from aristocratic, however Conmee holds himself as so. Clearly, there is an element of nobility that marks Conmee's movements, which suggests that men of a certain age, profession, and social standing can move more freely and easily in Dublin.

Bloom's idleness at the bookcart suggests movement that is free from labor, intent or purpose. When "Mr Bloom turned idly the pages", we are to insinuate that there is no specific information he is looking to find, he is merely flipping through pages in the book for pleasure (L.584). When that book does not suit him, he "laid both books aside and glanced at the third" (Joyce L.591). Brown sees Bloom as the nineteenth century *Flâneur,* "whose casual window-shopping and absorption in the aesthetic spectacle of the everyday urban scene may represent a new politicised mode of being in the city" (67). This idleness, then, suggests that there is a kind of resistance against the dominant mode and purpose of movement. While others hurry on their way to work, to buy into commercial culture, the *Flâneur* simply observes. This, then, becomes the ultimate privilege. Those who need to earn a living, or acquire resources such as food and money, are in much more of a hurry.

The onelegged sailor's movements are the opposite. His movements are much quicker, and they serve a purpose: to acquire money from those passing by. The onelegged sailor "crutched himself round MacConnell's corner, skirting Rabaiotti's icecream car, and jerked himself up Eccles street" (L.228-229). The language the arranger uses: *crutched, skirting,* and *jerked* signify movement that is awkward and quick. This is in opposition to Bloom or Boylan's movements, which are much slower, and sometimes don't serve a real purpose. The sailor, on the other hand, sends an ambiguous message "*For England..", "home and beauty"* to those he passes by, hoping to get some spare change from passerbys (L.232). When he "swung himself

forward in vigorous jerks, halted, lifted his head towards a window", the blinds are then drawn, and a woman throws money to the pavement down below. Gibson writes that "the world of the chapter is a world of the fragile, handicapped or ailing, with physical weakness everywhere. Lack or loss of power is a literal, physical fact. Depletion, decay and distortion are bodily as they are economic, political and cultural phenomena" (38). Thus, movement is a signifier of inequality and suggests who does or does not hold power. Although this man has a disability, he will spend his days on the move.

Women in "Wandering Rocks" are on a mission in their movements. Dilly waits for her father in the streets of Dublin to ask him for money. Maggy goes to the pawnshop, the church for the soup, and takes in laundry. During the scene within the home, the Dedalus sisters' movements are quick, purposeful and imply a level of familiarity in the domestic space. Katey and Boody *shove* the door, Maggy *rams* the shirts in the pot, and Boody "stamped her foot and threw her satchel on the table" (L.258-268). These verbs suggest a forcefulness, and Boody's movements suggest a level of frustration. The girls are hungry therefore their movements are harsh and demanding. Within this scene, the narrator reminds us that "Father Conmee walked through Clongowes fields, his thinsocked ankles tickled by stubble" (Joyce L.264-265). Conmee is walking, which suggests a slower pace. In this interruption, we are reminded that there is a gender disparity when it comes to movement.

Other moments in the "Wandering Rocks" highlight this disparity. Minor characters such as midwives are on their way to or from work, exhausted. Other women fall on halting trams with overturned grocery bags. Their movements are marked with struggle. The woman on the tram "rose suddenly" and then "passed out with her basket and a marketnet" (L.133-135). Women on the move are labor and progress oriented, while men in the chapter from a higher

class such as Conmee, Bloom and Boylan move slower and without a real goal or purpose. One outlier to this theory is the "listless lady" who walks alone along the shore, she is perceived as an adultress (Joyce L.168). It is not typical for women to move through space, enjoying the view without a purpose or destination. Women as such are a threat to the norm. The acceptable mode of movement is to be on a journey towards something useful, such as carrying heavy groceries, like the woman on the tram, or tools for work, like the midwives.

William Mottolese even compares *Ulysses* to a kind of travel narrative (254). He compares the narrator of this episode to an ethnographer. Comparing it to Burmese travel accounts and J.M. Synge's accounts of the Aran Islands, Mottolese writes that "the ethnographic realism of *Ulysses's* first half and of "Wandering Rocks" befits a travel mode that is familiar to Bloom and that functions as one of the novel's narrative frames." (255). In the chapter, the movement of major characters such as Conmee, Bloom and Boylan expose inequalities through their observation of minor characters. Conmee sees the lady with heavy bags fall on the tram. A one-legged sailor begs for money in the streets. A blond girl is objectified when Boylan buys food for Molly. According to Mottolese, "'Wandering Rocks' both invokes and subverts this configuration of a culture *qua* ethnographic object as a small, localized, self-enclosed place in which people are connected by proximity of their movements through a shared space" (257). In this way, this chapter functions as a real, historical account, capable of displaying the ways in which inequality presented itself in Dublin during Joyce's time.

Crowley and Creasy propose otherwise. Their research suggests that the arrangement of *Ulysses* may have been an inaccurate representation of what Joyce originally intended, since it was constructed in fragments and was not arranged into a complete novel by Sylvia Beach until after Joyce's death. They argue that the episode is less about cartography and filled with

historical error (91). Therefore, we cannot trust that the chronology of events is accurate and intended by the author. Nonetheless, the layering of characters and places in the episode is a point of interest for Crowley who writes that: ""Wandering Rocks" unites disparate events occurring at different locations around Dublin by placing them together upon the page in a continuous narrative" (96). These patterns allow equality to emerge as the central issue in "Wandering Rocks": as Mr Dedalus shouts insults at his daughter Dilly, Boylan harasses a grocery clerk. A woman falls on a tram as tired midwives walk to or from work. As Conmee counts his change on the tram, a one-legged begs for pennies in the streets.

In conclusion, Dublin, is a city of anomalies. It is a city of remembrance with massive social inequality in Joyce's time. Nowhere else in *Ulysses* is place itself more important for textual understanding than in the episode "Wandering Rocks", the center of the book. Clive Hart sees the patterns and arrangement of the episode as intentional and believes that the episode serves to "remind us both of the difficulty and of the exhilaration of making extremes meet" (25). Indeed, "Wandering Rocks" is an episode of extremes. The Dedalus sisters sustain themselves on yellow peasoup, while Buck Mulligan enjoys a lavish spread of pastries, fresh cream and butter. Conmee and Boylan saunter about without a real purpose, while midwives walk to the next job carrying heavy bags of tools.

Those who are less privileged than others, such as Dilly Dedalus, must work harder to prove their worth, to hustle, and assert their right to resources in society. The one-legged sailor is on the streets singing and begging for money. Conmee, Boylan, Bloom and Stephen all move through the city without direct purpose or direction and are intercepted by those who need to "hustle" for their resources. The less privileged characters must work harder to secure essential resources to live, such as money, sustenance, and shelter. Indeed, Wandering Rocks is about the

layering of society, and the divide via gender, resources, and economics becomes. Ultimately, the layering of characters, social divisions in terms of gender and economics, deserves further critical attention. Minor characters especially expose inequalities in “Wandering Rocks”.

The inequalities of Dublin society are highlighted in the chapter through the unequal distribution of resources, movement, and progress. What unifies the characters in this episode is their sharing of space, their respective responses to that space, and their attempts to gain resources. On the surface, “Wandering Rocks” seems to be about normal daily life. Fritz Senn is an advocate for this narrative, believing that the episode is logistical in nature and is about “getting from one place to another” (327). However, although characters loiter, browse through books, flirt with cashiers, and people watch while in public transport, there is more at work behind those movements and the motivations beneath them.

“Wandering Rocks” feels slower, more scenic in nature than other episodes. However, there is a strong socioeconomic divide in the chapter. Some individuals scramble for resources in the chapter. Others make displays of power, flash their symbols of wealth, assert their position within society through alms, engage in subjugating interactions with others, and move through space freely and without direction. A priest’s salutations become a display of one’s value within society, a male’s stroll through the city suggests that there is no other meaningful work to attend to, a beggar holding a cup is a direct attempt to advocate for the sharing of resources, and a woman’s visit to the pawnshop represents a fight for resources.

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