

E01 · TELEMACHUS

When performance becomes possession

Seven movements from tower roof to
handed-over key

The morning begins in a shelter no one simply owns

ROOF

ROOM

COVE

Performance
Stephen focalizes
without controlling
the scene.

Domestic pressure
Food, language,
labour, debt, grief,
and tenancy meet.

Departure
Place order is firmer
than exact clock time.

Words keep becoming material

Speech matters when it changes who carries, pays, enters, owns, names, or leaves.
This is a useful route, not a hidden solution.

RITUAL → AUTHORITY

A mock ceremony chooses the morning's first public register.

REPORT → INJURY

Attributed words move grief into a conflict between the men.

LANGUAGE → VALUE

Speech can become performance, collection, and possible publication.

LABOUR → DEBT → EXIT

Milk, shelter, coins, judgment, and a key acquire practical force.

The roof performance creates the first asymmetry

WHAT PERFORMANCE GIVES

Comic speed, social momentum,
grooming, song, and a public
morning.

Mulligan is not only a mask or
aggressor.

Pleasure and command can coexist.

WHAT PERFORMANCE COSTS

Mulligan chooses the register;
Stephen answers inside it.

An ordinary shave, sacred parody,
military stone, and shared shelter
overlap.

Grief enters through unequal reports

Attribution protects the absent.

Mulligan reports May's request. Stephen remembers, dreams, resists, and names injury.

Continuation is not reconciliation.

MULLIGAN

Reports a request
Explains + apologises unevenly
Cannot supply May's mind

STEPHEN

Remembers + dreams
Refuses + names injury
Is not a neutral judge

Breakfast attaches language to labour

Begin with the worker, not the allegory.

The men's cultural argument occurs inside an incompletely paid transaction.

MEASURES

The milkwoman delivers a product and states a bill.

WAITS + SPEAKS

Irish becomes sound, shame, performance, and social difference.

CALCULATES

A florin is paid; two pennies remain owing.

CONVERTS?

Who can collect speech and make it publishable value?

Institutions meet a body the sea has not returned

INSTITUTIONAL TALK

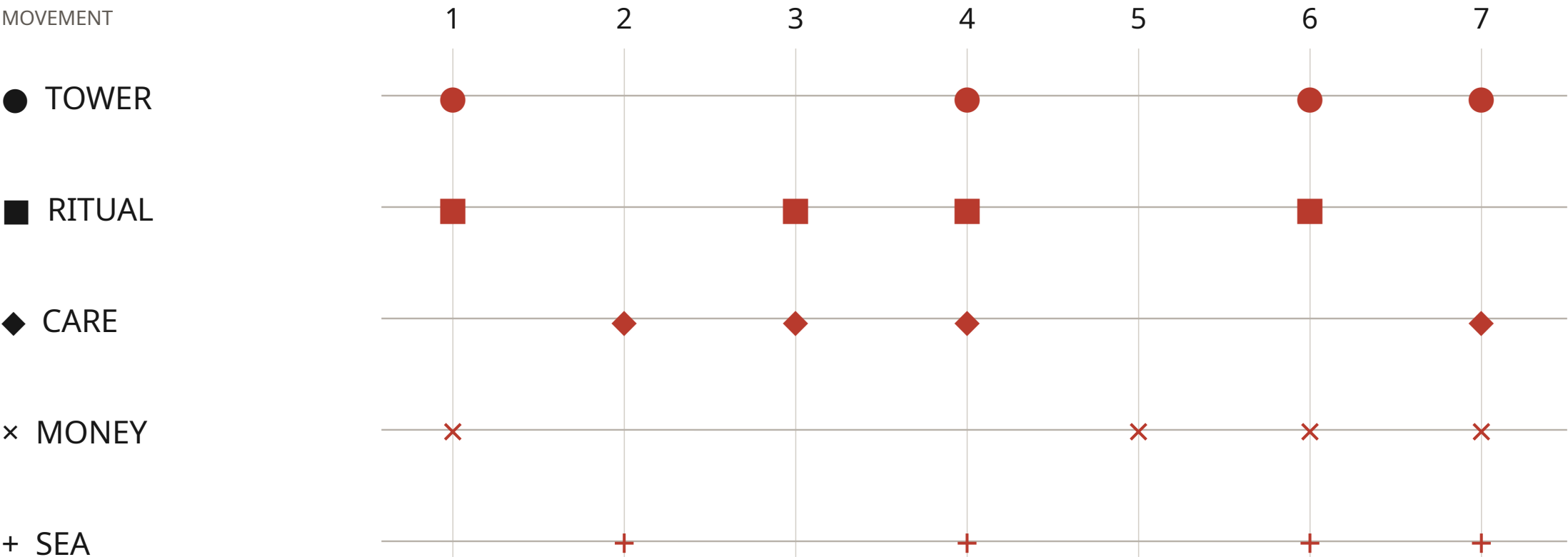
Church · empire · nation · university
Medicine · literature · property
Context changes resonance; it does
not certify character speech.

BODILY INTERRUPTION

A boatman watches for a drowned
man whose body the sea has not
returned.
Abstraction returns to bodily risk.

Five pressures cross the seven movements

Marked intersections are governed references—not weights, rankings, or causal strength.



Distinct symbols keep the five relations legible without implying that one relation is stronger than another.

People must not collapse into roles

Focal pressure is not impartial authority; limited access demands restraint.
No portrait, diagnosis, or national emblem substitutes for a person.

STEPHEN

Fear, grief, resistance, dependence
—and a charged judgment.

MULLIGAN

Care, wit, injury, command, social
motion, incomplete motive.

HAINES

Curiosity, access, collection,
courtesy, prejudice.

MAY + MILKWOMAN

One exceeds the men's conflict; one is
a worker before an emblem.

The model must survive its counter-reading

THE MODEL HELPS WHEN...

it notices how speech changes
practical relations.
it keeps care and coercion, pleasure
and injury together.
it returns every pressure to
represented action.

THE MODEL FAILS WHEN...

comedy becomes camouflage; objects
become fixed symbols.
Stephen becomes objective judge;
departure becomes victory.

E01 ·
CLOSE

Departure is a movement,
not a freedom already
won.

Report + listening
edition
Semantic source trail
Public review artifact ·
v0.1