

Novel Dialogue 3.3

Ruth Ozeki in Conversation with Rebecca Evans

Transcript

Emily Hyde

Hello and welcome to Novel Dialogue, the podcast sponsored by the Society for Novel Studies and produced in partnership with Public Books, an online magazine of arts ideas and scholarship. I'm Emily Hyde, one of the hosts for season three. You'll be hearing from a number of co-hosts this season, including Novel Dialogue's founders, Aarthi Vadde and John Plotz. Novel Dialogue brings scholars and novelists together to talk about how novels work: how they're written, read, studied, how they're remembered.

Today we are bringing you a conversation between the novelist Ruth Ozeki and the critic Rebecca Evans. Ruth Ozeki is the author of the novels, *My Year of Meats*, *All Over Creation*, *A Tale for the Time Being*, a prize-winning novel that's been published in over 30 countries. Her newest is *The Book of Form and Emptiness*. She is also a filmmaker, a teacher of creative writing at Smith College and a Zen Buddhist priest.

Rebecca Evans is at Southwestern University, a small liberal arts college near Austin, TX, where she teaches and writes about multi-ethnic American literature, environmental storytelling, and speculative fiction. Welcome to you both.

Ruth Ozeki

Thank you very much.

Rebecca Evans

Thank you, Emily.

EHIt's a real great pleasure to have you both here. And my job as host is basically to stand aside at this point and just kind of let the conversation unfold. I'll jump in, but I'll try not to jump in too often. So Rebecca, over to you.

RE

All right, thank you. So, we have so many questions about really all of your works today, but we wanted to really focus, especially as we begin on your newest, *The Book of Form and Emptiness*, and this is just a book that is so in love with books as material objects, right? Yeah, those of you who you know if you've heard anything about this novel, you know it's about talking objects, and we're going to come back to those things, the thingliness of this book but books in this novel are entities: they talk, they suffer, they feel pride. And reading this was such a powerful immersion in the materiality of books, the smell of the bindery and this is something that kind of reverberates across so many of your novels, this love of books. And we wanted to start by asking you about your interest in the book as a material object and to ask you what kind of relationships you have to these objects that are books.

RO

Yeah, well you know I'm old, er. So you know my initial, you know experience with books you know was really that you know that books were material objects. I was, you know, I'm a pre digital being and you know and so, you know, I mean, I was raised in a family of scholars, and the house was filled with books. My mother used to take me to the to the public library frequently. She used to like to read you know, like women's magazines, but my father just wouldn't have them in the house, you know? So she would like to sneak off to the library to read them in the periodical section and she would take me down to the basement and leave me there, which is where the you know the children's books section was and so I just spent hours as a young child, you know, in the children's section and I just, I thought that books were the most marvelous things ever, you know. And I thought librarians were the most marvelous beings, as well. You know, they owned all of those books. They owned so many books that they were able to just lend them to you for free, you know, and that seemed really magical to me.

And I remember certain things like I remember being in elementary school and there was a little place in the library where my friend Jane and I used to hang out. And we had been given an assignment to write a poem, and we were both at that point, I think we must have been in like 7th grade or something, maybe 6th grade and we were both little beatniks, you know. And I remember somehow vaguely we were aware of things like fluxes and you know surrealist poetry, and so we tilted our heads to the side and started reading the titles of books you know in the stacks, and one of us would sort of read, and the other would write this down, just make a list of the titles. And I remember we both made kind of surrealist random fluxes poems, you know found object you know, found poems right with this, and turned them in. And of course, you know, our teacher was really impressed because they were so absurd and surrealist and weird. And I remember we felt we both felt really guilty like we had cheated, you know, terribly. But that's the kind of thing that you know was easy to do with, you know, with books as objects. I mean, there was a kind of physicality, and you know the physical relationship, you know, between us as bodies and these titles on the shelves, you know, was really palpable, right? So that was another kind of moment. I could go on and on like this for 45 minutes, I'm telling you, but I'll tell you one more story.

When I was in college, something similar happened, I got a job in the library for the summer putting those little anti-theft magnetics, you know, whatever sticks into the bindings of books, and I remember we had this kind of like a painters trolley, you know, because the stacks were very tall and so I had my own trolley with lots of these little magnetic slips and you know, I would sit on the trolley and my job was to take books off the shelf, right, so that's what I did and I had a notebook next to me and again, it was just this, you know the enjoyment of randomness and serendipity. I mean, not complete randomness, of course, because this was, I think it was probably the Dewey decimal system. But the idea that you know that there was a kind of randomness to browsability and so I would just come, you know, I would just you know, sort of take books down, and if they appealed to me, I would read a little bit right, or I would read a lot and then you know, move on and somehow the, you know, sort of it was my job to do this right? Well, not the reading part of it, but it was my job to take books off the shelf and I couldn't help but read them and so then there was, what happened was that you know the ideas started to accumulate and collide, right, and constellate and I remember the feeling, it was a wonderful feeling, of you know of these constellations kind of forming out of the collision of ideas and I had my own little notebook with me and I just remembered that whole summer just being so inspired to write stories out of the material that was, you know, that was colliding around and, you know, in my brain and on my little trolley.

So again, that could only really happen. Well, I mean, I suppose it could happen, you know, through digital searches, through, you know, search engines, but you know the algorithm controlling it was different, right? It wasn't Google, it was the Dewey Decimal system.

RE

This is actually reminding me of an assignment that I often give students when they're first learning literary research with me. They, first of all, are always stunned to sort of learn that you can in fact, find a book, right, that materiality--

RO

Right, right, right.

RE

--is a surprise, and then I have an assignment sometimes where I ask them to use the catalog and all the search engines to locate the book that they think they want and then to go there and then to spend 15 minutes looking at the titles, one shelf up and one shelf down from that, right, and to say what grabs you? What conversations are you learning that you're part of? How you sense this order? Yeah, it's revelatory.

RO

Yeah, yeah. It is revelatory, and I think the key phrase there was the book you think you want, right? Because I mean so much, you know, that's, you know, delightful about and inspiring about libraries, is that you find books that you didn't know that you wanted, right? And that's the thrill of it.

RE

Absolutely. And that actually sort of brings us to our next question, which is sort of the mirror image question of the bookliness of books as this source of love in all of your novels, because as much as *The Book of Form and Emptiness* is, and it is this book about books, it's also a book that really adeptly embeds other kinds of forms and media. And this is, you know, when Emily and I were talking about this conversation, one of the things we both remarked on in your work is the way in which your novels perfectly capture all of these embedded digital forms, and sort of new media forms, whether it's the epistolary, whether it's footnotes, whether it's appendices, archivists, as we get in *The Book of Form and Emptiness*, some typographic things, and then, you know, you perfectly capture reality television all the way through that experience of Googling around, right? And it sort of made us want to speak with you about what your view is on the contemporary novel and its sort of quest to find shapes that are capable of including and embedding these kinds of media in the novel form. So thinking about what, how the novel is stretching and how your novels have grown around these kinds of need to capture a media ecology

RO

Well, you know it's interesting because I don't actually think about that very much, because I never really studied contemporary fiction. Back when I was, you know, thinking about a career in academia, I was really eager to be a Shakespeare scholar, so you know very pre, right, pre all of this.

But then one thing led to another, you know, back when I was, I mean, I'll mention this just because I think it's interesting, you know, back when I was in college, you know a person who looked like me was not really encouraged to go into Shakespeare studies, you know, that was reserved for a, you know, a different gender and a different, you know, racial person. And so what I was encouraged to do,

however, was to do comparative literature right. And that, you know, I was advised to study Japanese literature, and you know, then I could compare it to you know Shakespeare.

RE

For some reason we think you'd be well fitted, well suited, for this field.

RO

Yes, right, exactly it's like you know I kind of, I fit the racial profile there. And so I tried, you know, but I just was never, as you know, excited. I mean, I love Japanese literature and I was studying Zeami who was a, you know, a Noh playwright, at the time, but I sort of lost interest and in any case, as a result of this kind of losing of interest, I ended up in New York. This is, you know, years later, looking for a job and there weren't a lot of jobs available to you know somebody who had a kind of passing knowledge of classical Japanese literature, so I ended up getting a job in the film business, you know, just because of people I knew, you know, so I got a job as a, well first as a storyboard editor, a storyboard artist for a film called *Mutant Hunt*. I started, you know, I kind of went into film that way. I got into film, the film business and I got into, you know the, you know art department first, but little by little kind of worked into, worked my way into documentary. I did reality TV, you know, and most of this was in Japan where I was, I was living in New York, but it was Japanese productions. I did advertising and that's really where I learned to tell stories right?

And so my, I think my writing is very, you know, influenced by you know the experience I had in the editing room. I mean I know that I use a lot of, you know, I use sort of the equivalent of montage, for example, right? I use text as evidence, right? So I'll use sort of primary source, you know, I mean, it's fake primary source, but you know that's because I'm a novelist and I make stuff up. But you know, primary source materials like you know in a kind of an evidentiary way like you know emails, or faxes, or you know, I know that I, you know, that my, you know, the way that I move a narrative through time, you know, through its kind of narrative chronology is very visual, so I, you know, I'm aware as I'm writing that I'm changing camera angles or that, you know, that I'm changing frame size. Or, you know that I'm using, you know, sort of the equivalent of a voice over narration. You know all of these things are, you know, they come from my film background.

I remember in the early days when I was trying to write a novel before, you know, I knew about film technique, that, you know, I did not know how to move a story through time, you know. And so a character, would, you know, enter the room, you know, on one side of the room and would need to kind of get across the room to the other side where the action was happening. And I literally didn't know how to make that happen, so I would watch the, I would follow the character walk across the room, right. Now this does not make for gripping narrative, right? And I didn't understand that there were ways to do this right. Until, I finally, you know, spent, I finally got into the editing room. I was finally entrusted, you know, to direct and edit, and that's where I really learned, you know how to do this because, and this was for television, and television is a very fast paced, impatient medium, you know. So if you don't grab your viewer right, you know, in the first 30 seconds literally you know, then, you know, the person would probably change the channel. So, in any case, all this to say that all of the techniques that you're talking about I think, are you know things that I learned in film.

RE

Speaking of things changing, one of the, I will say that the I think the reason that Emily initially reached out to invite me to have this conversation and sort of the frame of this episode was thinking about environmental storytelling, in particular. And this is, you know, this seems to me to be a moment in

which many writers are, and I'm saying this in scare quotes, "writing their climate novels" in a certain way.

RO

Oh God yeah, I know, I know.

RE

Yeah, and it feels like this odd moment in which people are finally perhaps realizing that you can't write about the contemporary world and not be writing about the environment and the climate.

RO

Obviously!

RE

Well, you'd think so, and your work does make that clear, but it does seem like a new revelation, and to some degree or it's being framed as such.

RO

Well, I think what's different is that science fiction writers have always been writing about dystopian, you know, climate change, whatever, you know. All the ways that humans can wreck a planet, you know, and that's been, you know, that's been part of the, you know, the science fiction genre for a very long time.

I think the difference is, is that you know, serious novelists, literary novelists have suddenly decided that it's not, what, it's not a sacrilege for a novelist to have, you know, a social conscience and a point of view, right? That, you know, I mean, this is something I've noticed for, you know, for quite a while. But I certainly know that when *My Year of Meats* came out, you know one of the main criticisms of it was that it was, you know that it was an agenda book, you know. What do you want people to, you know, what message does the book convey right? And it wasn't an agenda book, you know. It was a book that was based on my own experience and my own, you know, sort of, very deep questions about you know, about advertising, about capitalism, about meat, about you know all of the things that in fact I had, you know, actively participated in and felt quite remorseful about, you know so, but that's changed. I mean, that really has changed in the past, whatever it's been, 20 something years, that you know we're now, I think, you know, serious novelists can write books that have serious, you know social justice or environmental justice themes and not, you know, be accused of having an agenda that they're trying to, you know that they're somehow perverting the purity of the novel form in order to, you know, sort of slip their agenda into the unsuspecting minds of readers, you know.

RE

Yeah, so it's sort of like we're disentangling the political from the polemical in the way that we--

RO

Exactly, nicely put.

RE

--that we establish elitism. I'm wondering, has your way of writing about the environments changed since *My Year of Meats* came out?

RO

Well, I think I you know *My Year of Meats* and *All Over Creation* were both, you know they were both books about the environment. They were books about agriculture, you know, they were books about, in particular, factory farming, so it was not just agriculture, but it was agri-business, you know. They were books about, you know about, but I think even more than that, they were books about representation, right? So *My Year of Meats* was, you know, yes, there was, you know meat and agri-business, but it was about television right? It was about the way issues are represented and reality is constructed and *All Over Creation* has a similar thing. Yes, it's about potatoes, you know, it's about you know about, you know biotech, you know genetic engineering. But it's also really it's about public relations. It's about PR and the way that these, you know, these issues are sold right? And in other words, both books are about capitalism, right? About the way capitalism controls representation and controls what is real, right? And so if there's a hyper object that you know that really you know, sort of ties the books together, it's that right?

And then I would go on to say that, you know, there was a kind of shift in my focus during, you know, the period between *All Over Creation* and *A Tale for the Time Being* where for various reasons, you know, that were mostly personal and had to do with sickness, old age and death, I shifted my you know attention to more to Buddhism, right and, but that is also about representation, right? And so you know, you know, it's very, I think the books about books, you know, again, you know, the you know, the hyper object here that contains it is this idea of representation and what is it, you know, how is our reality constructed? And what is it that we believe is real? And so *All Over Creation* and *The Book of Form and Emptiness* are really about the way that we construct our reality through, again, through language and through representation. And so this latest book, which is about things, right. I mean, it really is about supply chains, and you know, and about you know objects and how objects materialize, you know, and dematerialize.

RE

And there's this very real way in which this book offers really effortlessly, I mean, I'm sure it wasn't effortless in the writing, but--

RO

It should look effortless though, so as long as it looks effortless, that's fine. I'm happy.

RE

Sprezzatura, right?

RO

Exactly, Sprezzatura is everything, right?

RE

But it's got this apparently effortless, experientially effortless, you know, critique of the ways in which our things come to control us. But also with you know with the with Annabel's experience with thinginess in particular, but then also what I found to be just an incredibly tender account of how we can listen to the objects around us and I'm so interested in just digging in more on the things and how you think about things and how, I mean the bad version of the question is you know, how did this conceit come to you? How did this incredible idea of the talking thing? But I'm just sort of interested in thinking about what it means to give things voice.

RO

Sure, sure, sure. Well, you know, again, a constellation of different ideas, different influences you know all of these different kinds of things, you know, these ideas coming together and starting to constellate into, you know, the idea for the book. Certainly, part of this again, always is personal. My parents were both born in 20, sorry, my parents were born in 1914, okay 1914. So they grew up during the Depression and they were very thrifty people. They didn't own a lot of things, well by the end they did own, they did own a lot of things, but the point is that they didn't throw things out easily. Every, you know, piece of plastic wrap, every piece of tinfoil had to be, you know, sort of carefully washed and hung to dry, and then folded and saved for reuse. And you know and my mother was Japanese, so she had a lot of the things from her side of the family, things that you know that were unfamiliar and exotic in, you know, New Haven, CT, where I grew up. My father on his side, was he was an anthropologist specializing in, he was a Mayanist and also did work in Iroquoian languages, and so he had a lot of things that he'd been you know, given over the years, you know by the people he worked with, and so there were all of, again these things that were you know, unfamiliar and exotic in, you know, the context of New Haven.

And when, you know, so, so I'll give you a kind of an example. There was this box of polished stones that I remember from my early childhood, and they had been, you know, I think they must have been agates, and I'm not even sure what kinds of stones they were because I was too young to know, but they were sliced and polished and mounted to cardboard. And I just thought these were the most beautiful things. They were just precious gems, you know, and I played with them and arranged them, and you know, did all of those things that children do with special objects, they were magical objects. And years later I learned from my mother that these were stones that my grandfather, that her father, had collected in the desert in Santa Fe when he was interned during the war in a Department of Justice prison camp. And they must have had a rock polishing, you know, area there. And so he had, he would collect these stones and he would cut them and polish them. And so they, you know, here are objects that you know have stories inside them, and you know, unless you can hear them talk, you know they remain mute and the stories remain undiscovered.

When my parents had died, I am an only child so it was you know left to me to, you know, dismantle their lives and to you know, disperse their things, get rid of them somehow. And this was, you know, terribly challenging, it was very traumatic. It was very challenging and what I became aware of is how many things there were, whose stories I didn't know, and I remember thinking, if only these things could talk, right, you know, because I could just feel they were just, you know, sort of vibrating with story, but you know they were vibrant with story, but I didn't know and couldn't understand, couldn't hear what they were. So that was I think part of it. That was certainly a, you know, an important part of this.

The other thing, though, that you know that you know I suppose, just being raised by a Japanese mother, there was a certain approach to objects that I learned from her and that, you know, it was just a kind of respect for certain things, right? A respect for certain objects, it was a way of doing things. For example, you would never close a cupboard with your foot, right? You would never kick something out of the way. That would be disrespectful to the object, right? It would be disrespectful to the, you know, to the cupboard door.

And certainly in Zen Buddhism we spend a lot of time taking care of objects, right, and it's even more intense in and more of a thing in Shintoism because Shintoism is an animistic religion right? And so objects become very, very important. So, for example, in a, you know, there's a tradition, an old tradition, a way of taking care of broken pins and needles, you know, because back in the olden days, of

course, you know pins and needles were handmade, and so they were precious objects, you know, they were hard to come by, and they were probably quite expensive. And so if you had a needle that served you well over, you know, over the many years that you owned it and it finally broke, you wouldn't just throw it out, you would save it right? And then once a year, you know, the local Shinto shrine would have a special day where you could bring your broken needles and pins to the shrine. On the altar they would have a big block of tofu, right? And so you would take your pin, your broken pins and needles, and you know, insert them into the block of tofu so they could have a soft resting place, right? And then at the end of the, you know, at the end of the day, you know they would have a ceremony where you know, wherein you could kind of express your gratitude. And then, you know, the pins and needles would be taken away and disposed of, away.

And so this is, you know, I think exactly what Marie Kondo is evoking, right, or invoking when she talks about how, you know, if you have a pair of socks that have literally worn themselves out taking care of your feet and keeping your feet warm, you wouldn't just throw them away, right? It would make you feel bad to throw them away, right? Because you have an attachment, you have a relationship with those socks, and those socks have served you. And so if you're having trouble throwing things away, you know her remedy for that is to take a moment, pick up the socks, appreciate them, feel gratitude, and then throw them away, right? So it's acknowledging the relationship that you have with these objects, right? And you know, I think that's a very beautiful relationship to have. It's a very beautiful, it takes like a minute. It takes less than a minute. It takes a few seconds, but it acknowledges something that's very important and I think if we had more of that kind of sensibility, you know, operating in, you know, in our world today we might not be, as you know, in the pickle that we're in now, right? You know, I think, you know, I mean, planned obsolescence is really sinful, you know.

EH

It's amazing to hear the voices of these objects, to hear them, you know, complaining about how we make them and how we treat them. The other important voice that we hear in *The Book of Form and Emptiness* is the book itself, the actual book that we are reading. I wonder if you might tell us a little bit about the materiality of language in your work.

Ro

One of the, you know, I think one of the things that was, you know, very interesting to me, was you know how would a book speak? Right, and the book, who is the narrator of the book, because it's a book, has a kind of almost self-referential relationship with language. And so there are things like, I remember during the copyediting, there were places where there were, for example, internal rhymes that I normally would have edited out in order to not distract the reader from the realism of what is happening in that scene. But in this case I decided to let, to allow, you know the internal rhymes to, you know, to stay, and I remember the copy editor was pointing them out and I remember studying all of them, you know, because it was intentional, you know it was intentional to kind of have that sort of awareness, that self-referential awareness of language be part of the experience of reading it.

RE

And it seems like there's also in addition, not that these are unlinked, in addition to that, self-referential awareness of language, the book also has a self-referential awareness of narrative structure.

RO

It does, and so does Benny for that matter.

RE

Yes, I'm thinking about that wonderful scene, I'm gonna pull it up now, where near the end of the book, you know, without spoilers, right. They talk together, Benny and the book about how to end the story.

RO

Yeah, yeah.

RE

And it really sort of was a question that I, as a reader had been wondering myself up to that point. Because your books are so capacious, and so you know ambitious and courageous and the scale of narrative they take in spatially, you know, and also kind of ethically, you know, there's this, there's a real chance in your books that things aren't going to work out for these characters, or for any of us in fact, right?

RO

Yeah, yeah.

RE

The book itself seems to address that with Benny right? When as a reader, you're beginning to wonder that yourself.

RO

Yeah, yeah, yeah, yeah, yeah, yeah. Well, the book is very aware that things can go off the rail with a book at any moment, right, you know the book is painfully aware of this, yes, because it's a book, right? It knows, right?

RE

So we, so this is actually sort of our, as we come to the close of this conversation, I wanted to ask you about closure. How, what your sort of, you know, anything from your theory of closure in the contemporary novel to how closure works in in your writing of your books.

RO

Well, I think endings are really hard and you know, I read so many books that I think, in a way that's not satisfying in one, you know for one reason or another and you know I have a specific, what, ambition, when it comes to ending books. You know, when you're writing a book, it's like you're, you know, you're opening all these, you know, you're opening all these threads, right? All of these threads, threaded conversation, threaded ideas, threaded conversations, threaded themes, threaded images. You know, you're just kind of casting these threads out, right, and then at the end you know my feeling is that I want to, you know, I do want to bring these threads, you know, kind of weave these threads back together again in some way or another, formally, okay. And this is a formal because I think that if you, if a reader is frustrated on the formal level, then that's where the mind stays, right. So, it seems to me that if you can tie up the loose ends formally, then what that but, leave the kind of conceptual, or the ethical, or the bigger philosophical questions open, then you know, you free the reader from their, you know, kind of, you know, our niggling concern about, you know, about form to do, you know, to continue thinking about, right these other bigger questions that the book has taken on right, that the book has been grappling with and I think it's really important not to resolve those, right? You know, those are the questions that you want to, I think leave open, right?

And so that's been something that I've been very conscious of in all of my books. I think all of the books have similar kinds of endings, in that you know the, I hope, anyway, that you know, that's what I was trying for, you know, that the questions remain open even as the, you know the form is, so again, it's form and emptiness, right? The forms are resolved and the, you know, the larger kind of questions are allowed to reverberate.

EH

I love that image of formal closure on your part as writer, liberating the readers to sort of go forth into the real world and be both free, you know, from what you said, the niggling concerns of form, but also be free to think about all the questions that the text has raised over the course of the 500 pages that one has just completed reading. I really love that image.

RO

Exactly, exactly.

EH

So that, there could not be a better way to bring this conversation to an end. So, but before I do that, I have to open up a formal question, which is this shared question that across the Novel Dialogue podcast that we are asking all of our novelists, and so it's going to be a little bit out of the blue, but maybe not so terribly out of the blue, because in some ways we've been talking about skills, skill sets and practices, you know whether that is film editing or, you know, Buddhist practice or even like decluttering our homes. So, the question is this: if you could suddenly have a new talent or a new skill set, what would you choose?

RO

So many things popped to mind, there because I think I'm kind of greedy. I think the serious answer to that is musical composition, right. I, to my mind, I can't think of anything I would rather do, including writing than, you know, be able to do serious musical composition, you know, and I'm talking large scale orchestral, you know, because, you know, why not be ambitious. So, and that's I think because music to you know, to my mind is the perfect, you know, it's the perfect expression of form and emptiness, right? Music would, music could not exist without silence.

The second thing I was thinking about, however, and I don't know, you know when I think about this, I think maybe this should be first is rock climbing. I wish that I had started rock climbing when I was a kid, and it's something I've recently started you know doing. But then the pandemic shut everything down. You know if I could be a world class rock climber, you know, that's pretty, that's pretty cool. So that would be the second.

EH

Lovely, I have this image of you climbing a rock wall with an orchestra behind. And timing your moves with--

RO

Exactly, exactly.

EH

--with the dynamics and the tempo.

RE

Emily, I think you and I were watching the same internal movie just then, amazing.

RO

I mean, if I'm going to, you know, again, if I'm going to be climbing walls, I might as well do it, you know, make the metaphor real, you know.

EH

Thank you so much for this conversation. It's been really, I feel both liberated and liberated to think about more ideas and also really satisfied by the connections, all the connections between all of the comments that you've made.

So thank you, Ruth, and thank you, Rebecca, so much as well for making this conversation a possibility.

RO

Yeah, thank you both so much. This has been really fun.

RE

This has been a delight, thank you.

EH

And as always, we are grateful to the Society for Novel Studies for its sponsorship, to Public Books for its partnership, and we acknowledge the support of Duke and Brandeis Universities as well. Hannah Jorgensen is our production intern and designer. Claire Ogden is our sound engineer and James Draney is our blog editor.

Past and upcoming episodes in season three include Anne Cheng speaking to Chang-rae Lee and Andrew van der Vlies in conversation with Damon Galgut. From all of us here at Novel Dialogue, thank you for listening and if you liked what you heard please rate and review us wherever you get your podcasts.