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IS ULYSSES REALLY HARD TO UNDERSTAND?

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Abstract

As a representative work of modern stream consciousness novel written by James Joyce in twentieth century, Ulysses differs the traditional novel from the aspects such as the creature source of figure and plot, narration structure, a great number of metaphors and allusions usage and translation version. Therefore, its audiences are almost specialists and scholars who are dedicated to the study of Ulysses and few readers could accept it. The essay will review the novel from the stand of ordinary reader from the perspective of reader response theory to analyze the reason for which it becomes a great challenge for readers all over the world so that there could be some available ways for reader to understand the creation origin of the novel and to interpret it better. Finally, the essay hope that the value of the novel could be propagated and its novel creation could be accepted.

Keywords: Ulysses; Reader Response Theory; Reade; Understand; Novel; Interpretation.

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1. Introduction

In the 1960s, with the emergence and renewal of various literary criticism theories, readers gradually recognized the position of the reader in highlighting the value of literary works and the reader response theory rises and gets attention. The reader's response theory holds that "the meaning of the works is constructed only after the reader's reading, and the features contained in the literary works must be interpreted and experienced by the readers. Therefore, the literary works' significance depends on the reader's personal experience, cognitive level, depends on the reader's personal creative interpretation. After finishing a work, it is just a static existence, and the meaning should be complete by the dynamic reading of the reader" (Cheng Guilan 35). Therefore, if readers want to have a creative interpretation of literary works first they need to read it, and for "Ulysses" this obscure novel, unlike other traditional novels, the premise of reading is to know the ideological origin of the author. The purpose of this paper is to analyze the reason why *Ulysses* is a great challenge to the reader from the standpoint of ordinary readers,

so that readers can have an accurate and proper interpretation of this novel. From the perspective of the scholars who study *Ulysses*, the study of *Ulysses* is based on the characters of the novel, the source of the plot, the narrative structure, the metaphor, the allusion Use, and translation of the situation to examine this novel, but precisely these aspects make "Ulysses" be a cause of the challenges of the reader all over the world. Characters from the novel, the plot, the mixed characters, the anti-heroic protagonists, the confusing and ups and downs plot, and it is difficult for readers to sort out the idea to read on.

In fact, the novel's characters and plot *Ulysses* are based on Homer's *Odyssey* as the prototype to construct, if read the *Odyssey*, the reader will analyze the characters and plot better and it will be easier to understand *Ulysses*, so reading *Odyssey* is a major prerequisite to understand *Ulysses*. The famous translator, Jin Di once said that the creative origins of Joyce: "During his creation, the people, place names or circumstances the sections of each chapter are in the *Odyssey*" (Jin Di 2). Then, from the novel's narrative structure, it is different from the traditional novels which is the chronological order, but the spatial form of narrative methods, "this method is like a montage in the film, the use of this technique, the relative time factor is Stable and the space factors are constantly changing. When the time stagnate, the author uses the different perspective and records the different fragments faithfully and then parallels them together and forms a three-dimensional spatial narrative structure" (Zhou Yuexin, Tang Renyun 130). However, this narrative approach is a huge challenge for the reader; the reader needs to keep up with the rapid thinking of jumping narrative rhythm.

From the point of view of metaphor and allusion, Joyce admires the ancient Greek mythology and Shakespearean dramas. The use of metaphors and allusions in these myths and plays is very frequent, and Daniel R. Sivacz once points that: "Emphasizing the linguistic model, reducing the traditional plots, and demanding careful discussion of the relationship between language and internal rhetoric "(Schwartz Daniel 13). This does prevent the reader from reading the progress and affect the reader's understanding of the novel. Finally, from the translation of *Ulysses*, with the rapid development of the theory of literary translation and translation practice, the novel of the same book has been translated into English, Japanese, French, German and other languages, and China is no exception, the translators are concerned about this masterpiece resulting in a variety of translations and it has been promoted and pushed in China.

However, the quality of the translation affects the reader's overall impression and the understanding of the novel, so the choice of the translation of *Ulysses* is a great challenge for readers to read. From the perspective of expert and scholar of *Ulysses*, the breakthroughs of traditional novels are easier to be accepted and understood. For the ordinary readers, the books just like the bible in general if there is not some basic knowledge of literature. By analyzing the different aspects of *Ulysses* from the traditional novels, this novel has become a challenge to ordinary readers to read, so that ordinary readers can interpret *Ulysses* better and make *Ulysses* this great work be accepted and be propagated. The research of this issue, from domestic and foreign research the attention is not enough. Therefore, I hope the study from the perspective of reader response theory, so that domestic and foreign research from the perspective of experts and scholars can be slowly transferred to the reader's point of view so that most readers can mine out the essence of *Ulysses* and can better understand the significance of *Ulysses* in the world literature.

2. The Mythical Archetype in *ULYSSES*

Ulysses is the Homer epic *Odyssey* as the prototype and constructs the novel and its characterization, so read *Odyssey* is the premise to interpret Ulysses. The archetypal Jung calls the archetypal prototype: "a recurrent metaphorical pattern, the basic archetypal image of the race from generation to generation, and the content of the collective unconscious is the prototype or the prototype image (Zhang Zhongzai 69-70). In other words, the characters, emotions, themes in Ulysses consciously or unconsciously coincide and correspond with the *Odyssey*. "Prototypes can be images, details of the description (such as the cycle of alternating seasons, people's health and death, etc.), the plot (such as good and evil struggle) and the prototype has strong inheritance transmission and infinite generation conversion" (Zhang Zhongzai 70). Ulysses is a typical of imitating the ancient literary works *Odyssey* for the characters and the plot. *Odyssey* tells a story: the Greek hero Odysseus in the Trojan War sets sailing home after war, he is on the sea drifting for ten years and is in trouble everywhere; and at home now, many young nobilities Covet his throne and possessions, and attempt to marry his wife. Later Odysseus pretends as beggar go home at the help of Athena, and at his wife's wedding, his son and a few loyal servants kill the suitor then the couple eventually reunited. The young man Stephen and the middle-aged man Bloom who has a wife, and it seems to that there is nothing to do with the two, but after reading the *Odyssey*, you will find that they are the spirit Relationship between the father and the son, like the relationship between Odysseus and son Tele marks. Odysseus in the Trojan War, drifting in the sea for ten years, and his son, Tele marks finds the news of his father, and eventually returned home, and the family unites together.

In Ulysses, Stephen's connection with his father Bloom reunion after a day in Dublin. Stephen, Bloom and Molly, respectively, correspond with Odysseus, His son Terra Marcos and his wife Penelope in *Odyssey*, although only one day, but the plot of father and son find each other through different images and characters' inner activities is incisive, Joyce on archetypal transition of Homer Epic *Odyssey* inherits the essence of the *Odyssey*, if the *Odyssey* is an epic of the reflection of people's yearning for a better life and human heroes of , then Joyce's Ulysses is a modern epic that reflects the inner spiritual world of mankind. Therefore, the reader can interpret Ulysses according to this known core clue and have a proper understanding of Ulysses. "The literary works, as the product of the conscious action of the author, partially 'control' Reader's response, but usually contains some 'gap' or 'uncertainty'. The reader must participate in creation based on the given content in the work. The content and meaning of the work will not be exhausted with the intention of the author, even if the time and space flow, the meaning of the work will always be removed by readers, or even emerges the unexpected interpretation which the author never thought of" (Xu Jing 74-80).

3. Space Narrative Structure in Ulysses

Ulysses is the masterpiece of stream-of-consciousness novel. Stream-of-consciousness novels are different from traditional novels because of their narrative structure, and have innovative ways to break through the tradition. "Stream of consciousness" is the most typical and influential representative of modernist literature in terms of technological innovation and the depth of meaning of the work "(Yinmei Bao 2). The narrative structure in the stream of consciousness novels mainly consists of two forms: the narrative structure of "space form" and the skillful use

of "montage" film techniques. These two ways of constructing a unique narrative structure of the text, the reader only understand the two-narrative way and master the methods and principle of constructing the text, the interpretation of Ulysses will be much easier.

3.1.The Narrative Structure of “Space Form”

Ulysses has become a major challenge to readers, one of which is that it uses space narrative structure which is different from the traditional narrative. Traditional novels start from the chronological order of the plot, whether it is a sequence or flashback will have a certain timeline as a reference to promote the development of the novel plot, and it will not spend a lot of time and effort for reader to study. The narrative structure of “spatial form” is explained in spatial form of modern novels. With the development of modern novels in the twentieth century, the innovation in techniques and thinking of the novel infuses literature with the new vitality of the traditional literary works, such as the stream-of-consciousness novel Ulysses, which is characterized by the expression of the inner spiritual world of the characters. The traditional narrative method is replaced by the novelty of the novel. The construction of literary works of the method has been respected and recognized by the experts and readers. Joseph Frank is one of them, he studies such novels in depth, and puts forward the "form of space" to explain the concept of new creative skills. He believes that “the form of space is a kind of artistic approach to the novel’s narrative mode of ‘familiarization’, and using juxtaposition, impressionism, repetition, consciousness flow narration, the text completely breaks the narrative chronological order and causal chain, Event and event no longer have a logical relationship, they are fragments of life and fragments of time. Space form includes not only the objective of creative techniques, but also contains the subjective aesthetic process. Reading the space form of the novel ‘requires intelligence and memory’ (Qin Linfang 37) Therefore, to comprehend fiction profoundly and comprehensively, the reader needs to take the initiative to think about the text and change the thinking pattern to keep pace with the narrative rhythm of the novel.

In Ulysses, readers will find that Chapter 7 uses 62 subheadings such as Bloom Return, Meet Editor, Cute and Dirty Dublin, Crude Life, Hope, the ominous - for him! The godfathers, impromptu speeches out of the tail sentence, high integrity of the people, contact with the past years, Italy Encyclopedia of Art, Rhythmic and Rational, One Day to Satisfy One Day ... and Colorful Redness to complete an encyclopedia covering politics, history, religion, culture and science Section. The contents of each subtitle do not seem to be related to the contents of the preceding and subsequent subtitles. At the same time, the author presents a different picture, seemingly unrelated characters and events, in fact, there are inextricably linked, in a short period a day to put a lot of events so structured hierarchy. The use of "Space" narrative structure is essential, and Joyce skillfully manipulates it and makes "Ulysses" a space narrative structure classic.

3.2.Narrative Features of Montage

Speaking of montage, it may come to the film which makes the film show unexpected visual effects to meet the audience. However, montage this kind of artistic expression techniques is also widely used in literary works, allowing a simple language text with a vivid visual image so that readers can directly experience the connotation of literary works. Montage “is a series of

different locations, with different angles and angles, in different ways to shoot the lens through a combination of certain connection to combine together to produce coherent, contrast, Lenovo, set off, suspense and other significance and to play a role of narrative plot, depicting the role of the characters "(Yin Meibao 2). Earlier, the word montage is derived from the construction of the building, and later becomes the main technique of film production, after which it becomes a modern consciousness stream novelist used a narrative way. The traditional logical, order and chronological narrative of literary works have been unable to bind the author's desire to innovate, they break through the traditional way of thinking and skills and follow the pace of the times so that the language of literary works can be with film-like dynamic Rich rendering of expression.

Since the literary works have the performance characteristics of the film, then the adaptation of the literary works has become the focus of many film artists. *Ulysses* is as a film of the nature of the literary model, by a lot of senior film artists of concern; they make every effort to study the adaptation of the film with the length of life. According to the montage-style narrative features, the reader may like to enjoy the film as to enjoy the novel *Ulysses* and to convert the text into the visual sense of screen with the brain and to untangle the complicated and confusing literary narrative structure to understand the original theme thought and connotation. In the novel montage-style narrative touch the screen all the time. For example, when Father Conmee held an adult drinking ritual, the other screen was a disabled girl playing with two twins and flirting with Bloom to lure Bloom. In order to show the final encounter between his son and the son of the plot, the author also arranges a number of montage screen, starting with Stephen and others discuss Shakespeare in the library and then the screen turns to Bloom, from Bloom to David Bourne Bar, lunch, help young people across the street blind, to avoid the Bangy and hide in the museum, at the same time, Stephen and Bloom the two different images unfolded in the end, Stephen and Bloom at the same time and at the same location, the theme of the final encounter between the father and son emerged, with a three-dimensional sense of space, so that the montage-style narrative structure gives the film visual sense.

4. The Use of Metaphor and Allusions in *Ulysses*

4.1. Metaphor

As rich literary language rhetoric, Metaphor has become the main object of study for scholars. To dig out the deeper meaning of literary works by using metaphor this perspective to reflect latent literary and literary value of the works. The concept of the term metaphor is proposed by Aristotle in the beginning. Aristotle's definition of the metaphor itself is that "a word that expresses something is a metaphor for the metaphor of the word, and its scope of application consists of a metaphorical metaphor, Genera, metaphors, and analogies "(Chen Zhongmei 149). As can be seen from this definition, Aristotle uses the nature of comparison and substitution to reveal the essence of metaphor. With the deepening of metaphor research, the definition and connotation of metaphor gradually enriched. In recent years, to break through the shackles of metaphors from the perspective of the word itself and to understand the metaphor from the perspective of thinking and cognition in order to reflect the important role of metaphor in literary creation, "contemporary metaphor and cognition study found that metaphor is not only the vivid decorative objects to express more vivid objects, of course, we do not deny it does have this

decorative function in many cases, but also to recognize things, to form concepts, a basic method to construct "(Chen Qingxun 36-37).

Second, "metaphor is the basic method for interpreting literary texts for the sake of the reader" (Chen, 37). Joyce's extensive use of metaphor in *Ulysses* demonstrates that metaphor, as a special kind of language activity, plays a vital role in experiencing things, forming concepts, and constructing literary texts. Thus, it provides an effective way for readers to be interested in metaphor to interpret the "Ulysses" more easily, which allows readers to think and comprehend the connotation actively, even to the reader with more great spirit Pleasure. There are many metaphors in *Ulysses* takes Xiao Qian, Wen Jieru's translation as a reference, the comments of metaphor in the novel after each chapter there are hundreds of surplus, and we can see that decoding metaphor is a prerequisite for the interpretation of *Ulysses*. Below I will enumerate some typical metaphor to illustrate that it is a major obstacle for reader to understand *Ulysses*.

In the third chapter of the novel, "A faithful friend, an intimate friend: Wilde's daring love, his arm, Clanley's arm, and now he is leaving me, who is to blame? Either get everything, or have nothing" (Xiao Qian, Wen Jieruo 3). Here, "dare not say love" does not mean the general love, but refers to the outrageous homosexuality. Joyce refers to the playwright Oscar Wilde, Oscar Wilde is charged with falling in love with young Alfred Douglas due to the same sex is sentenced to two years, since Oscar Wilde's reputation plummeted, but his play has been affirmed, immortal. Thus, at the time of social and cultural background, Joyce does not want to directly say that Wilde is homosexual, and so expressed vaguely "dare not say love", if readers do not understand Wilde, so they may not interpret this Part better. So, the reader can refer to metaphors contained in *Ulysses*. "Aha, Eating your groovy of mou encivet, fleshpots of Egypt, elbowed by belching cabmen" (Joyce 35). In this statement, "fleshpots of Egypt" means the Egyptian meat pot, which here refers to all the delicious Egyptian food and this metaphor also reflects the characteristics of Egyptian food and attracts readers to learn more about the Egyptian culture.

4.2.Allusions

Allusions in the popular sense refer to the historical figures, laws and regulations, such as stories or legends, and in the old or early human civilization it has a profound impact and widely circulated. In the subsequent literary creation, writers prefer to use the story to indirectly express their views and feelings. James Langenbach once commented on Eliot's poems, "The use of allusions is already flowing through him, and he often expresses his deepest feelings through allusions" (Longenbach James 180-181). Joyce's *Ulysses* is also a good example of the story of many stories, intriguing at the same time so that readers of the story and the characters are ambiguous, so the emergence of allusions is a challenge for the reader. Joyce uses allusions to express his view of tradition and history, and affirms and applies excellent literary works to his own works. Eliot published *Pound notes* in 1918, affirms that Joyce and Pound use allusions to show skills and artistic effect of this artistic approach of literary creation and He praises "Joyce's rapid conversion of allusions to a broad imagination and Pound's collection of allusions applies to the creation of poetic poetry" (Bush Ronald 178). This is not without deliberate reference to the factors, namely Eliot and Pound and Joyce and others in intentionally or unintentionally reached an alliance and conspiracy to enhance the status of literature so that from the kitsch of

the wind and become a small number of elite intellectual game "(Chen Qingxun 92-93). The existence of allusions has become a necessity of literary creation and the use of literary quotations has become a major trend of literary creation in literary works. The role of allusion can be described as follows: by ancient satire today and construct the text.

When the author is in the creation of some sensitive topics, such as ethnic, racial, colonial, etc. if they do not want to directly express their views, they will use the story to conceal the way to express the deepest of the most real ideas. The use of allusions likes flowing freely dripping, and they want to express their thoughts and feelings obscurely and the theme of the work has implicit and profound expression. To avoid the nation, the colonial issue and the author's own identity and eventually the hatred and patriotism of their own colonialism these sensitive topics so that the use of playful mocking tone and profound allusions to satirize the society at that time is necessary. In this way, the key to grasping allusions lies in the understanding of social history and tradition in the creation of novels. Eliot believes that "historical consciousness is also a comprehension and it is not only to understand the past of the past, but also to understand the existence of the past. The consciousness of history not only makes people feel that they write their own background, but also feel the whole literature of Europe and its entire literature have a simultaneous existence and to form a simultaneous situation "(Wang Enzhong 2). The following is an example of the use of allusions in *Ulysses*, which reflects the author's views and attitudes towards history and tradition, and aims to provide readers with a basic way of interpreting the novel.

The first story of Telemachia, "The Telemarchus", is an allusion of Homer: "Intuit is the son of Odysseus, king of the Greek island of Ithaca, who, for twenty years after Odysseus left home and has grown up, because the father did not return to home and his mother is tortured by the suitors, after that the goddess Athena cited the sea to find the father "(Jin Di 8). In the story of Odysseus, the relationship between father and son of Telemarchus and the plot of finding the father symbolizes Stephen and Bloom's spiritual father-son relationship, if readers grasp the main line, understanding *Ulysses* will be easier. There is the allusion Providence, "general for the Poseidon aide, and he is good at deformation. Telemakos left Nestor and went to Sparta, Sri Lanka king Nieleus narrative that once Stranded in the coastal islands of Egypt on the way from Troy and it is fortunate to be helped by Providence's daughter to catch the ever-changing Providence, and forced him to provide means of escape and information of other Greek generals, including Odysseus's trapped in another island "(Jin Di 8).

Hades, Hades for Hades, also for the underworld he ruled, Odysseus, according to Karel's (see Chapter 15) providence, he went to Hades to inquire the prophets that his future fate."(Jin Di 9). There is allusion of Aeolus. "Austria for the Aeolus, Austrian ship arrived on the island, and he saw around the palace the wind did not stop the day and night. When Odysseus was leaving, Aeolus donated a large leather belt and sealed all against the wind, so the navigation is very smooth, but the sailors thought that the leather bag has valuables the boat will be blown back to the island, and the Aeolus hated that Odysseus is good for nothing and will not be able to help them. "(Jin Di 9).

5. Translation of *Ulysses*

Ulysses has been translated into German, French, Japanese, American and other languages, with the introduction of foreign classical literature and the implementation of China's reform and opening policy, as well as the development of translation theory, the work of *Ulysses* is translated into Chinese, for the skill of the novel, which cost them a lot of time and effort. At present the Chinese version of Xiao Qian and Wen Jieruo and the Jin Di version. In general, these two versions are comparable, but for the reader, the choice of the two translations depends on readability and acceptability of the translation. "Readability refers to the extent to which the work is suitable for reading and readability is not equal to readability, especially the product of a style of writing. Readability is usually used to describe the ease of reading of a written language reading--- It relates to the difficulty of the language itself, not to its appearance. "Factors affecting readability include the length of words and expressions, and the frequency of the use of words" (Mengxian 127-129). Therefore, when the translator translates *Ulysses*, they should pay attention to language whether it is fluent and easy to understand and take the reading level of ordinary readers into account. And the acceptability is the reader's evaluation and comment on the translation, "the acceptability of the translation focused on the reader's response and the reader is able to understand the original through the basis of recognition and acceptance of the translator's translation, Such as the choice of words, the form of change, and the spread of culture, etc. "(Si Jitao, Yan Zhi-Feng 122-124). Therefore, the reader can be based on the readability and acceptability to choose their own translation. Two examples will be given to compare the readability and acceptability of the two translations. The original text is extracted from Chapters I and IV.

1. Telemachus

"Stately, plump Buck Mulligan came from the stair head, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing gown, ungirded, was sustained gently behind him on the mild morning air. He held the bowl aloft and intoned" (Joyce 3).

金译：“仪表堂堂、结实丰满的壮鹿马利根从楼梯口走了上来。他端着一碗肥皂水，碗上十字交叉，架着一面镜子和一把剃刀。他披一件黄色梳妆袍，没有系腰带，袍子被微风轻轻托起，在他身后飘着。他把碗捧得高高的，口中念念有词”（金隄 3）。

萧译：“气派十足，体态丰满的勃克·穆利根从楼梯口出现。他手里托着一钵肥皂沫，上面交叉放了一面镜子和一把剃胡刀。他没系腰带，淡黄色浴衣被习习晨风吹得稍微向后蓬着。他把那只钵高高举起，吟诵到”（萧乾，文洁若 3）。

2. Calypso

"Mr. Leopold Bloom is with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crust crumbs, fried hencods' roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine" (Joyce 45).

“Kidneys were in his mind as he moved about the kitchen softly, righting her breakfast things on the humpy tray. Gelid light and air were in the kitchen but out of doors gentle summer morning everywhere. Made him feel a bit puckish” (Joyce 45).

金译：

“利奥波尔德·布卢姆先生吃牲畜和禽类的内脏津津有味。他喜欢浓浓的鸡杂汤、有嚼头的肫儿，鑲菜烤心、油炸面包肝、油炸鳕鱼卵。他最爱的是炙羊腰，吃到嘴里有一种特殊的微带尿臊的味道”（金隄 89）。

“这时他正轻手轻脚地在厨房里走动，一面在隆背托盘上整理她的早餐用品，一面就想到了腰子。厨房里的光线和空气都是冷冰冰的，但是室外处处是微暖的夏晨。使他感到想吃东西”（金隄 89）。

萧译：“利奥波德·布卢姆先生吃起牲口和家禽的下水来，真是津津有味。他喜欢浓郁的杂碎汤、有嚼头的胗、填料后用文火焙的心、裹着面包渣儿煎的肝片和炸雌鳕鱼卵。他尤其喜欢在烤架上烤的羊腰子。那淡淡的骚味微妙地刺激着他的味觉”（萧乾，文洁若 85）

“当他脚步轻盈地在厨房里转悠，把她早餐用的食品摆在盘底儿隆起来的托盘上时，脑子里想的就是腰子的事。厨房里，光和空气是冰冷的，然而户外却洋溢着夏晨的温煦，使他觉得肚子有点饿了”（萧乾，文洁若 85）。

From the situation of the two translations, Xiao's translation is more slick and natural than that of Jinn's translation. His translation focuses on the charm and refining of literature, such as “A yellow dressing gown, ungirded, was sustained gently behind him on the mild morning air. He held the bowl aloft and intoned”. Jinn's translation is “他披一件黄色梳妆袍，没有系腰带，袍子被微风轻轻托起，在他身后飘着。他把碗捧得高高的，口中念念有词”。And Xiao's translation is “他没系腰带，淡黄色浴衣被习习晨风吹得稍微向后蓬着。他把那只钵高高举起，吟诵到”。There is also the first paragraph of the fourth chapter, "Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine". Jin's translation is "他最爱的是炙羊腰，吃到嘴里有一种特殊的微带尿臊的味道”And the Xiao's translation is “他尤其喜欢在烤架上烤的羊腰子。那淡淡的骚味微妙地刺激着他的味觉。”

”From the two translation versions it can be seen that Xiao's words are more vivid, flexible, and the translation of Jin considers the equivalent translation principles, mainly literal translation, and strives to be faithful to the original, but it becomes sticky. From the aspect of acceptability, it can be seen from the annotations of the two versions that the Xiao's annotations are concentrated and the contents of the annotations are placed at the back of each chapter. Because many stories and metaphors used in the novels, as many as a hundred notes, the novel content and the separation of comments are too far, so readers need to turn page frequently, which affects the reader's thinking consistency and reading speed. While the Jin's version presented by the footnote and the footnote is on the bottom of each page, and it is easy for reader to read

intuitively. Compared with the way of Xiao's translation, the translation of Jin is more acceptable to readers.

However, in terms of readability and acceptability and the readers' reactions and opinions, the quality of the two versions is different. There is a lot of room for improvement, to make up for their deficiencies and translators can translate more perfect and make readers understand and accept the translation easier and better. This is the basic practice for classic novel *Ulysses* to spread in China, thus giving the reader a better choice. Jin once said that "the criteria for judging the success of a translation should not be based on the subjective imagination of the translator, but on the objective response of the reader" ("Equivalence in Translation" 56).

6. Conclusion

This paper discusses four aspects of *Ulysses* from the perspectives of characters, the origin of the plot, the narrative style of spatial structure, the use of metaphor and allusion, and the choice of translations by readers. The analysis of these aspects is why *Ulysses* becomes a huge challenge for world reader. From the perspective of the creation of the characters and the origin of the plot, it cannot be separated from the interpretation of the Homer's epic *Odysseus*; from the perspective of spatial structure narration, we cannot get away from the cognition of the principle of "space form"; From the use of metaphor and allusions, it cannot be separated from the patience of readers to understand their context carefully; also from translation, it is inseparable for the reader to compare a variety of translations, so first understand that these are premises to Interpret *Ulysses* which requires the reader's own creative interpretation. Reader-response theory focuses on the reader's creative understanding of literary works, and this understanding is also different for the reader is different, and for the same reader, the understanding of the work is increasing with the number of reading time increasing. There is a new understanding so that the exploration of the nature of literary works is endless. Gadamerian once said: "The true meaning of a text or works of art is no end and it is actually an infinite process, not only overcome new misunderstandings constantly, but also the true meaning from those which will cover them. And the new understandings are constantly emerging and revealing new meanings" (Wang Yuechuan 216). Therefore, the purpose of this article is to make the reader overcome the difficulties encountered in the process of reading *Ulysses* and to accept its unique creativity and appreciate the literary value of *Ulysses* profoundly so that it can be aired.

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