

哈佛

蓝星双语名著导读

Today's Most Popular Study Guides

# 尤利西斯

## Ulysses

〔爱尔兰〕 James Joyce 原著

Laura Heffernan 导读

苏伶童 翻译

**SMARTER**

**BETTER**

**FASTER**



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# 致读者

亲爱的读者,在这个多元文化的世界里,渴望知识、钟情文学、热爱英语的你是否希望站在巨人的肩膀上摘星呢?

“哈佛蓝星双语名著导读”系列是全美最风行的经典名著导读笔记,由哈佛学生们融会名著阅读和文学学习精华,亲笔撰写而成。蓝星系列精选了来自世界各国的杰出经典著作,以经典性和流行性并重的名著为素材,以明晰的风格和地道的语言,解读名著精华和具有时代性的主题和思想。每一分册都包括名著的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案,并且附有相关的思考题、推荐论题、小测验以及延伸阅读篇目。

如今“蓝星”漂洋过海,轻轻落在了国内英语学习读者的掌中,读者不需走出国门,即可轻松掌握哈佛课堂上的知识。蓝星系列丰富的内容编排,使我们不仅仅停留于名著内容的了解,而且对著作的精华和内涵有更全面、深入的掌握,进而对英语语言和文化做更进一步的了解和研究。蓝星精辟、明晰的编写风格让“半天阅读一本名著”成为现实,使我们在有限的闲暇时间内阅读更多的书,同时迅速增强英语水平,提高文学修养,增加谈资。

天津科技翻译出版公司之前推出的“蓝星”系列 50 册,在图书市场上收到了很好的反响。本次新推出的品种同样精挑细选了国外近现代经典作品,以期进一步丰富该系列的内容。本次出版仍由天津外国语学院张滨江教授和青年教师负责翻译和审校,并严格按照原作的风格,提供原汁原味的英语环境,让读者自由地阅读、想象和发挥。

蓝星闪耀,伴你前行!

## CONTEXT

James Joyce was born on February 2, 1882, in Dublin, Ireland, into a Catholic middle-class family that would soon become poverty-stricken. Joyce went to Jesuit schools, followed by University College, Dublin, where he began publishing essays. After graduating in 1902, Joyce went to Paris with the intention of attending medical school. Soon afterward, however, he abandoned medical studies and devoted all of his time to writing poetry, stories, and theories of aesthetics. Joyce returned to Dublin the following year when his mother died. He stayed in Dublin for another year, during which time he met his future wife, Nora Barnacle. At this time, Joyce also began work on an autobiographical novel called *Stephen Hero*. Joyce eventually gave up on *Stephen Hero*, but reworked much of the material into *A Portrait of the Artist as a Young Man*, which features the same autobiographical protagonist, Stephen Dedalus, and tells the story of Joyce's youth up to his 1902 departure for Paris.

Nora and Joyce left Dublin again in 1904, this time for good. They spent most of the next eleven years living in Rome and Trieste, Italy, where Joyce taught English and he and Nora had two children, Giorgio and Lucia. In 1907 Joyce's first book of poems, *Chamber Music*, was published in London. He published his book of short stories, *Dubliners*, in 1914, the same year he published *A Portrait of the Artist as a Young Man* in serial installments in the London journal *The Egoist*.

Joyce began writing *Ulysses* in 1914, and when World War I broke out he moved his family to Zurich, Switzerland, where



## 来龙·去脉

詹姆斯·乔伊斯于1882年2月2日出生在都柏林一个天主教中产阶级家庭，但其出生后不久家业逐渐败落。乔伊斯先是进入耶稣会学校，而后是都柏林大学学院。上大学期间，他开始发表文章。1902年大学毕业后，乔伊斯前往巴黎，希望进入医学院学习，但到巴黎后不久他便放弃了学习医学，而转行写诗、小说和美学理论。乔伊斯在次年因母亲去世而回到都柏林，在那里他住了一年，其间他遇到了未来的妻子诺拉·巴那克尔。此时，乔伊斯又开始着手撰写一部自传体小说，叫做《斯蒂芬英雄》。最终，乔伊斯放弃了《斯蒂芬英雄》，而把其中的很多内容重新写入《一个青年艺术家的肖像》，当中的自传体主人公还是斯蒂芬·迪达勒斯，讲述的就是乔伊斯从年轻时至1902年离家去巴黎期间的故事。

诺拉和乔伊斯于1904年再次离开都柏林，这次是为了钱。在接下来的11年当中，他们绝大部分时间呆在意大利的罗马和特里雅斯特，在那里乔伊斯教英语，他和诺拉有了两个孩子——乔治亚和露西亚。1907年，乔伊斯的第一本诗集《室内音乐》在伦敦出版。1914年，他出版了他的短篇小说集《都柏林人》。同年，他以分期连载的方式在伦敦杂志《唯我主义者》上发表了《一个青年艺术家的肖像》。

乔伊斯从1914年开始撰写《尤利西斯》，一战爆发后，他举家迁往瑞士苏黎士，在那里他继续写作。乔

he continued work on the novel. In Zurich, Joyce's fortunes finally improved as his talent attracted several wealthy patrons, including Harriet Shaw Weaver. *Portrait* was published in book form in 1916, and Joyce's play, *Exiles*, in 1918. Also in 1918, the first episodes of *Ulysses* were published in serial form in *The Little Review*. In 1919, the Joyces moved to Paris, where *Ulysses* was published in book form in 1922. In 1923, with his eyesight quickly diminishing, Joyce began working on what became *Finnegans Wake*, published in 1939. Joyce died in 1941.

Joyce first conceived of *Ulysses* as a short story to be included in *Dubliners*, but decided instead to publish it as a long novel, situated as a sort of sequel to *A Portrait of the Artist as a Young Man*. *Ulysses* picks up Stephen Dedalus's life more than a year after where *Portrait* leaves off. The novel introduces two new main characters, Leopold and Molly Bloom, and takes place on a single day, June 16, 1904, in Dublin.

*Ulysses* strives to achieve a kind of realism unlike that of any novel before it by rendering the thoughts and actions of its main characters—both trivial and significant—in a scattered and fragmented form similar to the way thoughts, perceptions, and memories actually appear in our minds. In *Dubliners*, Joyce had tried to give his stories a heightened sense of realism by incorporating real people and places into them, and he pursues the same strategy on a massive scale in *Ulysses*. At the same time that *Ulysses* presents itself as a realistic novel, it also works on a mythic level, by way of a series of parallels with Homer's *Odyssey*. Stephen, Bloom, and Molly correspond respectively to Telemachus, Ulysses, and Penelope, and each of the eighteen episodes of the novel corresponds to an adventure

伊斯在苏黎士充分展示了自己的写作才华，并赢来了许多有钱人的赞助，其中包括哈丽特·肖·维沃尔，收入颇丰。《一个青年艺术家的肖像》在1916年以图书的形式出版，而他的剧本《流亡者》于1918年上市。同样是在1918年，《尤利西斯》的前几章以连载的形式在《小评论》上发表。1919年，乔伊斯举家迁往巴黎，《尤利西斯》也于1922年以图书的形式出版。1923年，乔伊斯的视力急剧下降，他开始着手撰写《芬尼根的觉醒》，该书于1939年出版。1941年乔伊斯去世。

乔伊斯最初只想把《尤利西斯》作为一个短篇安排在《都柏林人》当中，但他后来决定把它写成一部长篇小说作为《一个青年艺术家的画像》的续集出版。《尤利西斯》的故事描述的是《一个青年艺术家的画像》中的主人公斯蒂芬·迪达拉斯一年多之后的生活。《尤利西斯》当中出现了两个新的主要人物——利奥波德·布卢姆和摩莉·布卢姆，故事发生的时间只有一天，是1904年6月16日，地点在都柏林。

《尤利西斯》试图通过主要人物的思绪和行动来实现一种与此前任何一部小说都不同的现实主义，不管这些思绪和行动是有意义的还是琐屑的，因此这些情节都呈现一种分散的碎片化的形式，模仿人们心中实际的思绪、想法和记忆力的形式。在《都柏林人》当中，乔伊斯曾试图通过结合真实的人物和地点来给这部短篇小说集增加现实主义感，在《尤利西斯》当中他同样大量地使用这一技巧。在将《尤利西斯》充分展现为一部现实主义作品的同时，他还利用与荷马的《奥德赛》相平行的结构为其平添了几分神话色彩。斯蒂芬、布卢姆和摩莉分别对应帖雷马科、尤利西斯以及潘奈洛佩，而小说十八章的每一章都分别对应《奥德赛》当中的一次冒险。

from the *Odyssey*.

*Ulysses* has become particularly famous for Joyce's stylistic innovations. In *Portrait*, Joyce first attempted the technique of interior monologue, or stream-of-consciousness. He also experimented with shifting style—the narrative voice of *Portrait* changes stylistically as Stephen matures. In *Ulysses*, Joyce uses interior monologue extensively, and instead of employing one narrative voice, Joyce radically shifts narrative style with each new episode of the novel.

Joyce's early work reveals the stylistic influence of Norwegian playwright Henrik Ibsen. Joyce began reading Ibsen as a young man; his first publication was an article about a play of Ibsen's, which earned him a letter of appreciation from Ibsen himself. Ibsen's plays provided the young Joyce with a model of the realistic depiction of individuals stifled by conventional moral values. Joyce imitated Ibsen's naturalistic brand of realism in *Dubliners*, *A Portrait of the Artist as a Young Man*, and especially in his play *Exiles*. *Ulysses* maintains Joyce's concern with realism but also introduces stylistic innovations similar to those of his Modernist contemporaries. *Ulysses*'s multivoiced narration, textual self-consciousness, mythic framework, and thematic focus on life in a modern metropolis situate it close to other main texts of the Modernist movement, such as T. S. Eliot's mythic poem *The Waste Land* (also published in 1922) or Virginia Woolf's stream-of-consciousness novel, *Mrs. Dalloway* (1925).

Though never working in collaboration, Joyce maintained correspondences with other Modernist writers, including Samuel Beckett, and Ezra Pound, who helped find him a patron and an income. Joyce's final work, *Finnegans Wake*, is often




乔伊斯独具特色的写作手法使得《尤利西斯》声名大振。在《一个青年艺术家的肖像》中，乔伊斯首先尝试了内心独白或称为意识流的写作手法，他还实验性地使用了移位法：其中的叙事声音随着主人公斯蒂芬的成熟而发生文体的变化。在《尤利西斯》当中，乔伊斯大量使用内心独白，而且没有使用单一叙事的手法，相反在小说的每一章当中都使用不同的叙事风格。

乔伊斯早年的作品即反映出他的写作风格受到了挪威剧作家亨利克·易卜生的影响。乔伊斯在年轻时就拜读过易卜生的作品，他发表的第一篇论文也是有关易卜生的戏剧，并且还获得了易卜生本人写来的表示赞赏的信件。易卜生的写作风格为年轻的乔伊斯树立了一个典型，那就是对个体受到传统的道德观的压制进行现实主义描述。在《都柏林人》、《一个青年艺术家的肖像》，特别是在戏剧《流亡者》当中，乔伊斯都模仿了易卜生现实主义当中的自然主义手法。《尤利西斯》这部小说表现出了乔伊斯继续对现实主义的关注，同时又引入了一些同时期现代主义作家的写作手法。《尤利西斯》当中的多元叙事声音、文本本身的自觉、神话的结构，以及关注现代大都市生活的主题，都与现代派作家如T·S·艾略特的神话史诗《荒原》（同样出版于1922年），或者是弗吉尼亚·伍尔芙的意识流小说《达洛维夫人》（1925年出版）不谋而合。

尽管从未一起合作过，但乔伊斯与其他现代主义作家均保持着联系，其中包括萨缪尔·贝克特和埃兹拉·庞德，他们二人都曾帮助乔伊斯找过赞助商，让他有收入。乔伊斯的最后一部作品《芬尼根的觉醒》，

seen as bridging the gap between Modernism and postmodernism. A novel only in the loosest sense, *Finnegans Wake* looks forward to postmodern texts in its playful celebration (rather than lamentation) of the fragmentation of experience and the decentered nature of identity, as well as its attention to the nontransparent qualities of language.


Like Eliot and many other Modernist writers, Joyce wrote in self-imposed exile in cosmopolitan Europe. In spite of this fact, all of his work is strongly tied to Irish political and cultural history, and *Ulysses* must also be seen in an Irish context. Joyce's novel was written during the years of the Irish bid for independence from Britain. After a bloody civil war, the Irish Free State was officially formed—during the same year that *Ulysses* was published. Even in 1904, Ireland had experienced the failure of several home rule bills that would have granted the island a measure of political independence within Great Britain. The failure of these bills is linked to the downfall of the Irish member of Parliament, Charles Stewart Parnell, who was once referred to as “Ireland's Uncrowned King,” and was publicly persecuted by the Irish church and people in 1889 for conducting a long-term affair with a married woman, Kitty O'Shea. Joyce saw this persecution as an hypocritical betrayal by the Irish that ruined Ireland's chances for a peaceful independence.

Accordingly, *Ulysses* depicts the Irish citizens of 1904, especially Stephen Dedalus, as involved in tangled conceptions of their own Irishness, and complex relationships with various authorities and institutions specific to their time and place: the British empire, Irish nationalism, the Roman Catholic church, and the Irish Literary Revival. 



一般认为是从现代主义到后现代主义的过渡，它的情节松散，经常把经历变成碎片化，然后将其随意穿插在后现代文本当中，笔调是欢快的（而不是哀婉的），将身份的本质去中心化，并且关注于语言的非透明性本质。

与艾略特及其他现代主义作家相同，乔伊斯把自己流放在欧洲大都市进行独自的写作。尽管如此，他的全部作品都与爱尔兰政治及文化历史密切相关，因而《尤利西斯》一书也必须是在爱尔兰的背景之下去看。乔伊斯的小说写作时期正值爱尔兰争取脱离大英帝国寻求独立之际，经过一场血腥的内战，爱尔兰自由政府正式成立了，同年《尤利西斯》发表。即便是在1904年，爱尔兰也经历了几次自治法令生成的失败，这些法令旨在使该岛能够摆脱大英帝国而获取政治独立。这些法令的失败与议会中的爱尔兰人的倒台有关，比如查尔斯·斯图尔特·帕乃尔，他曾被称作爱尔兰的“无冕之王”，但由于长期与一有夫之妇基蒂·奥舍尔有染，他在1889年被爱尔兰教会和人民公开处决。乔伊斯将这个事件视为对爱尔兰民族的虚伪的背叛，因为它毁掉了爱尔兰为数不多的争取和平独立的机会。

因此，《尤利西斯》当中所描绘的1904年时的爱尔兰市民，特别是斯蒂芬·迪达勒斯，都被卷入了自己的爱尔兰性的复杂概念，以及在那一时期和地点他们与各种各样的权威及社会制度的千丝万缕的关系当中，如大英帝国、爱尔兰民族主义、罗马天主教，以及爱尔兰文学复兴运动。

## PLOT OVERVIEW

**S**tephen Dedalus spends the early morning hours of June 16, 1904, remaining aloof from his mocking friend, Buck Mulligan, and Buck's English acquaintance, Haines. As Stephen leaves for work, Buck orders him to leave the house key and meet them at the pub at 12:30. Stephen resents Buck.

Around 10:00 A.M., Stephen teaches a history lesson to his class at Garrett Deasy's boys' school. After class, Stephen meets with Deasy to receive his wages. The narrow-minded and prejudiced Deasy lectures Stephen on life. Stephen agrees to take Deasy's editorial letter about cattle disease to acquaintances at the newspaper.

Stephen spends the remainder of his morning walking alone on Sandymount Strand, thinking critically about his younger self and about perception. He composes a poem in his head and writes it down on a scrap torn from Deasy's letter.

At 8:00 A.M. the same morning, Leopold Bloom fixes breakfast and brings his wife her mail and breakfast in bed. One of her letters is from Molly's concert tour manager, Blazes Boylan (Bloom suspects he is also Molly's lover)—Boylan will visit at 4:00 this afternoon. Bloom returns downstairs, reads a letter from their daughter, Milly, then goes to the outhouse.

At 10:00 A.M., Bloom picks up an amorous letter from the post office—he is corresponding with a woman named Martha Clifford under the pseudonym Henry Flower. He reads the tepid letter, ducks briefly into a church, then orders Molly's lotion from the pharmacist. He runs into Bantam Lyons, who mistak-



1904年6月16日清晨，斯蒂芬·迪达勒斯与他的朋友巴克·穆利根和巴克的英国朋友海恩斯在一起，由于巴克嘲笑他，斯蒂芬感到很不开心。斯蒂芬外出上班前，巴克要求他把屋门钥匙留下来，并约定12点半在酒馆见面。斯蒂芬憎恨巴克。

大约在上午10点左右，斯蒂芬在加勒特·迪希男子学校讲了一堂历史课。下课后，斯蒂芬找迪希领工资。心胸狭窄且心怀偏见的迪希给斯蒂芬上了一堂人生课。斯蒂芬答应把迪希编写的一篇关于牲畜疾病的社论交给报社的熟人发表。

接下来的整个上午，斯蒂芬走在珊蒂蒙特沙丘上，心里对年轻时的自我及洞察力进行自我批评。他在脑子里作了一首诗，然后从迪希的社论上撕下一小块纸，把诗写在上面。

同一个上午的8点钟，利奥波德·布卢姆做完早餐后把信件和早餐送到妻子床前。其中的一封信来自摩莉的音乐巡演的经理——布莱泽斯·博伊兰（布卢姆怀疑他也是摩莉的相好），博伊兰将于当天下午4点前来拜访。布卢姆回到楼下，读了一封女儿的来信，然后走到屋外。

在上午10点，布卢姆从邮局取回了一封写得比较肉麻的信，他正在以亨利·佛罗尔的笔名与一个名叫玛莎·克利弗德的女士进行书信往来。他读着这封让他心潮澎湃的信，在教堂呆了一会儿，然后又从药店为摩莉买了洗液。他又遇到了班塔姆·莱昂斯，后者