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ULYSSES

(I and II)

by **James Joyce**

尤利西斯(一·二)

[爱] 詹姆斯·乔伊斯 著

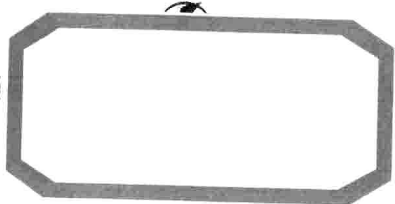


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藏书章



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James Joyce

James Augustine Aloysius Joyce (2 February 1882 – 13 January 1941) was an Irish novelist and poet, considered to be one of the most influential writers in the modernist avant-garde of the early 20th century. Joyce is best known for *Ulysses* (1922), a landmark work in which the episodes of Homer's *Odyssey* are paralleled in an array of contrasting literary styles, perhaps most prominent among these the stream of consciousness technique he perfected. Other major works are the short-story collection *Dubliners* (1914), and the novels *A Portrait of the Artist as a Young Man* (1916) and *Finnegans Wake* (1939). His complete oeuvre also includes three books of poetry, a play, occasional journalism, and his published letters.

In his early twenties he emigrated permanently to continental Europe, living in Trieste, Paris and Zurich. Though most of his adult life was spent abroad, Joyce's fictional universe does not extend far beyond Dublin, and is populated largely by characters who closely resemble family members, enemies and friends from his time there; *Ulysses* in particular is set with precision in the streets and alleyways of the city. Shortly after the publication of *Ulysses* he elucidated this preoccupation somewhat, saying, "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal."

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General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is Iliad, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们挚爱的“最经典英语文库”。

北京外国语大学英语学院
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全国英国文学学会名誉会长

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2013年7月于北京

Is this book for you?

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它是20世纪全球读者投票评选中“20世纪最佳小说”排行榜中的第一名。

它出版后，因其中某些词句“淫秽”，而受到20世纪初一些吹毛求疵的批评家们的指摘。因此被一些国家禁止发行，直到20世纪中叶才获得解禁。

100个人中，只有10个人能读完它。（您是90个人中的一个，还是10个人中的一个？）

它是一部世界名著，也是一部旷世奇作。有趣的是，它却难以在全世界读者中受到普遍欢迎。这究竟是它的伟大，还是它的悲哀？

它就是：《尤利西斯》。

《尤利西斯》是爱尔兰现代主义作家詹姆斯·乔伊斯于1922年出版的长篇英语小说。小说以时间为顺序，描述了一个苦闷彷徨的都柏林小市民，广告推销员利奥波德·布卢姆于1904年6月16日一昼夜之内在都柏林的经历。

小说运用当时最时髦的手法——“意识流”，构建了一个交错凌乱的时空，语言上形成了一种独特的风格。它的问世，成为“意识流”小说的开山之作，也变而为“意识流”小说的集大成者。

《尤利西斯》全书共分为三部分十八章。表面看，每章内容晦涩凌乱，实则内部结构与荷马的《奥德

赛》（“最经典英语文库”即将推出）有极相似之处。每章节都有独特的写作手法，对应《奥德赛》的某一故事主题。角色和情节也和《奥德赛》有层次上的对应。作者借古代神话故事，仿英雄史诗结构，意在创造一种反讽效果：现代社会是个缺乏英雄的社会，在现代人身 上，已无一丝一毫的英雄影子！失落了崇高思想及英雄气概的现代人，多么空虚与平庸，多么渺小与悲哀！

作者过人的高明之处，在于其笔下宏大的历史，被他那支生花的妙笔，变成了火柴盒里的西洋景。隔着火柴盒大的孔，看西洋景，孔中的小人物，忙忙碌碌，嬉笑怒骂，平凡琐碎。作者让读者一边看热闹，一边读历史；然而，他并没有把历史完全变成庸人的流水账——尽管《尤利西斯》包含了三十多种语言，和密密麻麻的文学、宗教、政治、历史的意象。

要读《尤利西斯》并读下去，这一定会改变很多原有的阅读观：急促而功利。读《尤利西斯》，你也许会觉得，理想的阅读状态，是慢读。而慢读，才是最愉悦的。一书在手，忘记尘世的烦恼，隐逸在文字里，时间为此而甚至有些停顿。也许，这样的阅读，才是很多人向往的罢。

手捧《尤利西斯》，愚人看看稀里糊涂笑笑就过了，甚至不耐烦地扔到角落，从此不再翻开它；智者则不得不感叹乔氏的深沉与博学。个中滋味，也许只能在阅读中慢慢体会。

如果您是英文爱好者中的一员，希望您通过阅读英语原文，来欣赏这部关于大自然的“神曲”，这无疑 是种无法替代的精神享受。

如果您是学生家长，建议您给上中学或大学的孩子准备一套“最经典英语文库”，放在书架上。它们是

永远不会过时的精神食粮。

如果您是正在学习的大中学生，也建议您抽空读读这些经时间检验的人类精神食粮文库里最经典的精品。一时读不懂不要紧，先收藏起来，放进您的书架里，等您长大到某个时候，您会忽然发现，自己开始能读，而且读懂了作品的字里行间意义时，那种喜悦感，是无法言述的，也是无与伦比的。您可能也会因此对走过的人生，有更深刻的感悟与理解。

关于这套图书的装帧设计与性价比：完全按欧美出版规则操作，从图书开本，到封面设计，从体例版式，到字体选取，但价钱却比欧美原版图书便宜三分之二，甚至更多。因此，从性价比看，它们也是最值得收藏的。

—— 孙艳洁

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I

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him on the mild morning air. He held the bowl aloft and intoned:

— *Introibo ad altare Dei.*

Halted, he peered down the dark winding stairs and called out coarsely:

— Come up, Kinch! Come up, you fearful jesuit!

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding land and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untensured hair, grained and hued like pale oak.

Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.

— Back to barracks! he said sternly.

He added in a preacher's tone:

— For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all.

He peered sideways up and gave a long slow whistle of call, then paused awhile in rapt attention, his even white teeth glistening here and there with gold points.

Chrysostomos. Two strong shrill whistles answered through the calm.

— Thanks, old chap, he cried briskly. That will do nicely. Switch off the current, will you?

He skipped off the gunrest and looked gravely at his watcher, gathering about his legs the loose folds of his gown. The plump shadowed face and sullen oval jowl recalled a prelate, patron of arts in the middle ages. A pleasant smile broke quietly over his lips.

— The mockery of it! he said gaily. Your absurd name, an ancient Greek!

He pointed his finger in friendly jest and went over to the parapet, laughing to himself. Stephen Dedalus stepped up, followed him wearily halfway and sat down on the edge of the gunrest, watching him still as he propped his mirror on the parapet, dipped the brush in the bowl and lathered cheeks and neck.

Buck Mulligan's gay voice went on.

— My name is absurd too: Malachi Mulligan, two dactyls. But it has a Hellenic ring, hasn't it? Tripping and sunny like the buck himself. We must go to Athens. Will you come if I can get the aunt to fork out twenty quid?

He laid the brush aside and, laughing with delight, cried:

— Will he come? The jejune jesuit!

Ceasing, he began to shave with care.

— Tell me, Mulligan, Stephen said quietly.

— Yes, my love?

— How long is Haines going to stay in this tower?

Buck Mulligan showed a shaven cheek over his right shoulder.

— God, isn't he dreadful? he said frankly. A ponderous Saxon. He thinks you're not a gentleman. God, these bloody English! Bursting with money and indigestion. Because he comes from Oxford. You know, Dedalus, you have the real Oxford manner. He can't make you out. O, my name for you is the best: