Author – Text – Reader: Hermeneutic, Interpretations and Reception Theory: Based on the Material of James Joyce "Ulysses"

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Abstract

This article presents the concept of interpretation, hermeneutics, and the reception of the literary text in the consciousness of the reader, which is at the center of the problematic field of literary science. Awareness of the locality of traditional interpretation methodologies leads to the search for other ways of interpreting artistic work. At the present stage of development of literary science, paying attention to the communicative function of literary text, such an interpretive methodology is relevant, which would allow to fully explore the work from the standpoint of an aesthetic dialogue between the author, the text, and the reader. James Joyce's Ulysses represents one of the most complicated works that was written in modern English and world literature and that contributed implicit and explicit interpretation and meaning to the original text.

Introduction

Many prominent British philologists of the Enlightenment wrote about the need for clarity in the text. Thus, as Lord Cames (G. Home) wrote in The Foundations of Criticism (1762), "since the transmission of thought is the main purpose of language, the rule is that clarity should not be sacrificed to any other beauties of language, for if one doubts that clarity is a positive virtue, then there is no doubt that the lack of clarity is the greatest drawback" [Kames, 1841, p. 255]. The position of clarity as a priority quality of the text was the cornerstone of British rhetoric in the 18th century. "Whatever the ultimate goal of the speaker is—to inform, convince, please, move, or persuade someone to do something—in any case, he must be understood; otherwise, his speech will not reach the goal. Any proposal must be clear. Without this, the effect of all other stylistic properties will be lost," wrote J.

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Campbell, author of the influential rhetoric of the second half of the 18th century (1776) [Campbell, 1858, p. 239].

The writers were of the same opinion. As J. Addison wrote, one of the main beauties of the literary style "consists in the use of such a simple language that can be understood by ordinary readers" [cit. after: Adamson, 1999, p. 614]. The literary style of Neoclassicism is sometimes referred to as "medium" or "moderate". This stylistic averageness was understood not as a disadvantage but as a virtue of the literary style: the works were intended not only for connoisseurs but also for ordinary readers.

At the same time, the clarity of the text was understood as an objective property inherent in the text itself. Subjective aspects (the intellectual capabilities of the audience, its readiness to perceive the author's ideas, its psychological state, and its interest in the subject under discussion, or, on the contrary, its indifference to it) were not taken into account. The idea of the relative nature of clarity (is it clear to whom? is it clear to what extent?) was not relevant for the 18th century.

The key to the clarity of the text was the supposed isomorphism of linguistic and mental categories. A clear text was recognized, the author of which managed to clothe his thought in a verbal form adequate to the ideas that he intended to express. In the field of vocabulary, clarity, according to the authors of the Enlightenment, was achieved due to the purity (purity), relevance (propriety), and accuracy (precision) of the selected lexical units. These provisions were clearly formulated in the rhetoric of H. Blair (1783) [Blair, 1858, p. 79]. Similar requirements were imposed on morphological and syntactic constructions, which should reflect as accurately as possible the nature of the conceptualization of the situation being described. The fact that different speakers often put different content into the same phrase was considered a defect that could be eliminated by developing precise definitions of words and using grammatical structures in such a way that would exclude the possibility of a double interpretation of the author's meaning.

If we look at the problem from the standpoint of the antinomy "the speaker / listener" -- which, in relation to the topic of the article, should be renamed into the antinomy "author / reader" -- then it should be recognized that the responsibility for communication was assigned to the author of the text, which should have facilitated the intellectual work of the reader as much as possible and created a text that would unambiguously express the author's intention and be unambiguously interpreted by the reader.

The authors of rhetoric's admitted that the creation of a text that is ideal and expresses the intention of the author is not always achievable. As H. Blair wrote, "the words used by a person to express his thoughts can be imperfect in three respects: they can express not the idea that the author wants to express but another, only similar to it or close to it; they can express the desired idea, but not in a completely complete and exhaustive way; and, finally, they can add to the idea of the author something that is not part of his intention" [Blair, 1858, p. 80]. These defects should ideally be eliminated, as they may make it difficult for the reader to understand the author's thoughts.

The proposition that there is a single correct interpretation of a text, at first glance, is contradicted by the emergence in the 18th century in Great Britain (as well as in Europe as a whole) of literary criticism, which involves the evaluation of a literary work and the exchange of opinions about its merits [Patey, 2005]. Indeed, in the 17th and 18th centuries, the works of many prominent writers, including Shakespeare, received a mixed assessment. It is no coincidence that the question of the norms and standards of taste was an essential part of the intellectual discourse of that time. D. Hume, Lord Kames, F. Hutcheson, E. Burke, A. Gerard, T. Reed, and J. Addison contributed to the aesthetic discourse.

Nevertheless, these aesthetic movements were significant precursors; current ideas about literary criticism derive almost totally from the new approach taken in the early twentieth century. Prematurely in the century, the school of criticism known as Russian Formalism, and barely later, the New Criticism in Britain and the United States, came to dominate the study and discussion of literature in the English-speaking world. Both schools stressed the close reading of texts, elevating it far above generalizing discussion and assumption about either authorial intention (to say nothing of the author's psychology or biography, which became almost taboo subjects) or reader response. This emphasis on form and precise attention to "the words themselves" has persisted after these critical doctrines' decline.

The provision on the ambiguity of the text and its plurality Interpretation has long been an axiom for the modern philologist. It has various theoretical and methodological foundations: it is the postmodern literary-critical practice of deconstructivism, and the idea of (fuzziness of meaning) and its dependence on the context, which has developed in modern semantic theories of cognitive linguistics and linguo-pragmatics; and experimentally proven position on the individual personal meaning of the statement in the psycholinguistic theory of speech activity. In its radical form, this position was reflected in R. Barth's polemical statement about the "death of the author",

designed to free the text from the tyranny of the author's intention and provide the reader with an unlimited field for interpreting literary works.

In the modern paradigm of knowledge, an important priority of which is the category of reception, the author's semantics is often underestimated. All the main philosophical and artistic movements of the 20th century, from hermeneutics to post-structuralism, from modern to postmodern, demonstrate the "triumph of the interpreter", which "asserts itself" in writing, offering its own concept of givenness and not caring about its adequacy. But it is the author who formulates the ideas and themes of the work, formalizing the original idea; determines the order of their sequence in the text, as a result of which the plot and plot appear; arranges the text compositionally; selects and combines linguistic. In the text, the author's intention is objectified, verbally expressed, aimed at conveying to the reader conceptual information that is significant for the author. At the same time, we must not forget that the author's intention, like everything that we can say about the author, is revealed only in the process of reader's perception and involves many interpretations. The text does not just reinforce the author's worldview. It is a message addressed to the reader, and, therefore, must be perceived, understood and interpreted, no matter how bizarre forms the author's message takes. The communicative nature of a literary text determines the presence in it of "points of contact between the author and the reader" textual signals of addressing. "Providing communication" between communicants, they collectively constitute the program of interpretation that the author puts into the text, focusing on "his" reader. The actualization of addressing markers in the perceiving consciousness means the implementation of this interpretive program. At the same time, since each element of the text as an artistic whole is aesthetically significant and, from this point of view, is a potential signal of addressing, the scope of the interpretative program a propos is flexible, not fixed.

In many ways, they are due to the individuality of the interpreter, which is manifested in the degree of his linguistic competence, the volume and content of memory and experience, etc. We should not forget about the fact that the text belongs to a specific text type with its inherent structural and semantic characteristics, which predetermine the ratio of "givenness" and "uncertainty" as constitutive textual parameters, and hence the features of the underlying into the text of the interpretive program (cf. the text of the detective story and the psychological text or a type of stream of consciousness). The inner world - the subject of the depiction of psychological prose - ontologically represents a set of phenomena that exclude the possibility of perception by the senses (feelings, emotions,

thoughts, etc.). As a result, any texts of a psychological orientation suggest a high degree of semantic ambiguity. Moreover, despite the fact that the mechanisms for connecting interpretive efforts to the development of their meaning vary the psychological literature of the twentieth century, as a rule, characteristic is the absence of an explicitly expressed evaluative opinion of the author - it moves into the subtext. Direct display and contemplation of "insignificant" details replaces the author's voice, which provides a "communicative shift", in which the text begins to be perceived as focused on the "dedicated" reader

Mental features of character and feelings are implied by the depiction of images and events. The subject of the image and the illusory absence of the author's assessment predict the flexibility of the interpretive program of psychological literature. A high degree of independence in the process of "revitalization" of hidden textual meanings and illusory involvement with what is happening "turn on at full power" the "intellectual machine" (Lotman) of the reader. Relying on his own linguistic and reading experience, the reader reduces the "polysemy" (Riker) of the text to a minimum. The task of an interpreter of "totally internalized" modernist texts seems to be particularly difficult: they reflect Freud's ideas about a dynamic model of the human psyche, and although the conventionality of a literary text excludes rigid parallels between the "cellars" of real consciousness and the technique of "flow consciousness", the discovery of the "unconscious" could not but influence the modeling of the "inner man". The works of Joyce, Woolf or Faulkner, while endowing the reader with broad interpretive possibilities, at the same time require a certain "sophistication" from him: interpretive failure becomes the lot of the "naive" reader. The communicative status of a literary text predetermines the programmed interpretation, including in relation to such complex artistic forms that demonstrate an obvious discrepancy between the real world and the "world as if" (Isère) and, due to its "global ambiguity", have the most flexible interpretation program.

The art of postmodernism, with its inherent mixture of genres, styles and languages, clearly illustrates the playful beginning of art. However, even in such "kaleidoscopic" texts, which create, as Eco would say, the appearance of cogito interrupts, one cannot fail to see the author's appeal to the audience, the intentionality of the text that determines its birth. The programming of the other thus confirms the communicative nature of the literary process, although it can be called communication only with a certain degree of conventionality.

A literary message does not arise in the course of everyday communication, is not dictated by a previous situation, and does not require an instant response. If the author is a master of words, and not

the creator of literary ephemera, millennia can separate him and readers. From most of them, with the exception of contemporaries, the author, as the addresser, will not receive information about how his message was perceived. Divorced in space and extended in time, the communication between the author and the reader occurs through the text and through the text, the basis of which is the words of the national language. Literary communication, therefore, is "sign communication, the result of which is the actualization of the same or close meanings" (Nikitin) in the minds of the author and the reader.

Acting as an active participant in literary communication, the reader gives it completeness and meaning, affirming the understanding of the message through interpretation. The content of the text structured by the author is projected onto the consciousness of the reader, actualizing in it in the form of personal meanings. The freedom of these meanings, however, is limited by the framework of the interpretative procedures set by the author. The interpretive parameters of the text correlate with its structural parameters, since the interpretation itself is an integral element of the process of text generation. Thus, the psychological literature of the 20th century, which creates the illusion of "self-movement of life" by virtue of the implicit-subtext method of narration prevailing in it, introduces the reader into the inner world of the characters, illusorily endowing him with unlimited rights to creative independence, however, the boundaries this self-sufficiency outlines the text.

What modern theories of interpretation see in the reader as a "co-creator-receptor" seems to be a natural reaction to the ideas of authorial monologism that dominated for a long time.

The importance of the text-perceiving consciousness is postulated by multiple receptive concepts. For example, according to V. Izer, the text is capable of repeated implementation, but no reading can exhaust its full potential. Each reader in his own way fills in the ambiguities created by the text ("gaps"), thereby excluding many other possibilities. Reading is thus selective, and the potential of a text is always richer than any individual realization [Iser 1978: 280]. S. Fish considers a literary work as a process that is carried out in the act of perception through reading. The work, according to Fish, acquires meaning as a result of the interaction of the text with the work of the consciousness perceiving the text.

If the reader encounters a text that is difficult to understand or that allows multiple interpretations, he simply "forces" this text to mean something. The process of reading itself, thus, becomes signifying, to which the reader-critic must find the signified. Formulating the indicated position, Fish, however, does not agree with the accusations of subjectivism. The reader's reaction, - he believes, - cannot be

absolutely subjective, since it exists in the context of intersubjective norms and systems of views, which indicates the failure of the dichotomy "subject-object" itself: pure subjects and pure objects, according to Fish, in basically, it can't be. Any object, including a literary text, is created by a group of subjects - an interpretative community, which has interpretive strategies that exist before the act of reading and determine it.

In other words, the interpreter discovers in the text what its interpretative principles allow him to discover. Even such obviously objective characteristics of a text as poetic meter or rhythmic scheme, Fish calls products of interpretive strategies. By belonging of interpreters to a certain interpretive community, he also explains the stability of interpretations in certain time periods. Interpretive communities are unstable: they increase and decrease, their members move from one community to another, but their very coexistence is a guarantee of constant interpretive "battles" [Fish, 1980; Suhendi & Asmadi, 2022].

The point of view of S. Fish is close to that of D. Bleich. Any object of knowledge (including a literary text), says Bleich, is completely dependent on the cognizing subject, because the observer cannot be separated from the observed (the observer is always part of what is being observed). Bleich denies the text an objective structure and believes that the meaning must be sought not in the text, but in the reader himself. Judgment about the meaning of a text, Bleich insists, is always evaluative, since it depends on the selection perception of the one who makes it. This selectivity, in turn, is determined by the reader's subjective system of life values as an individual and as a member of society [Bleich 1997: 202].

It is difficult to agree with the absolutization of the dependence of textual meaning on reader preferences, which can also be traced in many concepts of postmodernism (Compare Derrida, Rorty). According to them, the text is just a picnic: the author brings the words to it, and the readers bring the sense (text is only a picnic where the author brings the words and the readers bring the sense) [Eco 1996 (1): 24]. A more cautious position in terms of "distribution of rights" between the author and the reader is occupied by semiotic theories of interpretive cooperation. Insisting on the existence of special textual (textual) strategies - a system of prescriptions addressed to the reader - they consider the reader as being modeled by the text (Model Reader) "from and long before the empirical process of reading" [Usmanova 200: 138]. The reader is declared to be the main link in the process of interpreting the text and an integral part of the process of text generation. According to U. Eco, the author of one of these theories, interpretation cannot in principle be of an empirical nature

independent of the text. The reader is formed by the text, and the text is the semantic-pragmatic production of its model reader (Model Reader) [Eso 1984: 10].

Moreover, since such an intention can be difficult to detect and is often irrelevant for the interpretation of the text [Eco 1996 (1): 25], the empirical author, says Eco, should "to die after finishing a book. In order not to get in the way of the texts. As a result, another question falls into the focus of research attention - about the relationship between the intention of the text (intentio operis) and the intention of the reader (intentio lectoris). It is formulated as follows: is what the reader discovers what the text carries in itself due to its inherent structural mechanisms, coherence and originality of the poetic language, or is it the result of the reader's expectations? [Eco 1996 (2): 63-64]. The latter position is close to Richard Rorty (Eko's main opponent in the Cambridge debate), who sees interpretation as a tool for the interpreter to achieve his goals.

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The very concept of "text intention" is rather difficult to define, since it can only be spoken of as the reader's assumption. However, the semantic similarity of this concept with the concept of "exemplary author" seems obvious, provided that the author is understood as a construct, and not as an empirical person. Since textual interpretation as the discovery of a strategy intended to produce a model reader [Eco 1996 (2): 66]

There are several advantages of referring to the concept of "text intention" / "intention of the (exemplary) author". Firstly, it reminds of the finiteness of the text as a material object, which should not be underestimated, taking into account the boom of receptive theories, the influence of postmodernity and, as a result, the possibility of hyper interpretation of the text. Secondly, the abstract nature of this concept does not orient the description of specific parameters of a real reader.

Although a literary text always implies a relationship between two minds, the concepts of "author" and "reader", are filled with different meanings. So, we can talk about a real (empirical) author (historical person) and a real reader: mass (audience, public) or individual (recipient-interpreter). To investigate the reaction of a real reader to a literary text, it is necessary to take into account his age, gender, social class, level of education, etc. It is rather difficult to do this, especially when working with large text volumes, and therefore, in order to save research efforts, they turn to the mental analogues of real communicators: exemplary, implicit, abstract, etc. author/reader. They belong to an abstract communicative situation, as a result of which the literary text (as a message encoded by the author) is decoded, i.e. is read by the reader and turns into a work. The notion of a virtual reader forms the basis of text generation, programming certain aspects of text interpretation. As hypothetical constructs, the mental analogues of empirical figures make it possible to describe the text from an intentional, deep point of view in order to understand "what the text was created for and who is meant by its reader" [Levin 1998: 464]. At the same time, the author is interpreted as "a set of artistic techniques", "instruction, painted point by point, which we must follow if we want to behave like exemplary readers", "text strategy that determines semantic correlations and requires that it imitated", "a voice without a body, gender and pre-history" [Eco 2002: 32, 48, 49]. The reader appears as the "double" of the author, "a textual structure that anticipates the presence of the recipient" (Iser).

In the first - Theseus' labyrinth - it is impossible to get lost, because. all roads lead to the center, where the Minotaur sits, and the saving thread of Ariadne awaits the hero. In the second, resembling a crown, despite the presence of branched corridors and dead ends, there is also a way out: it can be found through trial and error (the trial-and-

error process model). The third labyrinth is a "potentially limitless structure", "a space of conjecture". The center and periphery, as well as the exit, are absent in it, and each path can intersect with another [Eco 1997: 628-629]. It is this path that the reader of postmodern literature and the extreme forms of modernist literature travels from meaning to meaning. Thus, the program of interpretation of "Ulysses" is set by his own, internal Universe. Each chapter of Ulysses, Eco notes in the famous Poets of Joyce, corresponds to one of the episodes of the Odyssey, each chapter corresponds to a certain hour of the day, an organ of the body, art, color, a symbolic figure and the use of a certain stylistic technique. "Ulysses" consists of three parts, the first and third of which have three chapters - and these are just some of the ordering structures. However, even in this "super complex closed Universe" the reader finds "the thread of Ari-adna, a dozen complexes and a hundred different topographic maps" [Eco 2003: 241, 267]. Hints, allusions, repetitions, leitmotifs form a system that sends the reader not outside the book, but to internal relationships. The book becomes a labyrinth through which the reader can move in different directions, revealing an "infinite range of possibilities" within the work itself [Op. Cit.: 283, 285]. Despite the varying degrees of complexity that different types of labyrinth texts present for the hero-reader, all of them, therefore, imply one or another degree of predeterminedness, i.e. request In the first - Theseus' labyrinth - it is impossible to get lost, because. All roads lead to the center, where the Minotaur sits, and the saving thread of Ariadne awaits the hero. In the second, resembling a crown, despite the presence of branched corridors and dead ends, there is also a way out: it can be found through trial and error (the trial-and-error process model). The third labyrinth is a "potentially limitless structure", "a space of conjecture". The center and periphery, as well as the exit, are absent in it, and each path can intersect with another [Eco 1997: 628-629]. It is this path that the reader of postmodern literature and the extreme forms of modernist literature travels from meaning to meaning. Thus, the program of interpretation of "Ulysses" is set by his own, internal Universe. Each chapter of Ulysses, Eco notes in the famous Poets of Joyce, corresponds to one of the episodes of the Odyssey, each chapter corresponds to a certain hour of the day, an organ of the body, art, color, a symbolic figure and the use of a certain stylistic technique. "Ulysses" consists of three parts, the first and third of which have three chapters - and these are just some of the ordering structures. However, even in this "super complex closed Universe" the reader finds "the thread of Ari-adna, a dozen complexes and a hundred different topographic maps" [Eco 2003: 241, 267]. Hints, allusions, repetitions, leitmotifs form a system that sends the reader not outside the book, but to internal relationships. The book becomes a labyrinth through which the reader can move in different directions, revealing

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The reception of James Joyce

Today, no one doubts that the novel by James Joyce "Ulysses" is one of the most significant works of world literature. Gone are the days when the novel was harassed by censors in America. The time has passed when he was condemned in Western Europe and in the Soviet Union. Today, Ulysses has been translated into many languages of the world, it can be freely bought in bookstores and there is no need to protect either its author, or publishers, or translators.

It is difficult to enumerate all those writers who, to one degree or another, have been influenced by Joyce - he has thousands of followers in all countries, and even those authors to whom his creative style remains alien recognize his importance, as, for example, J. B. Priestley, who once exclaimed with irritation: "Show me at least one writer who would not know Joyce!".

Studies devoted to Ulysses number in the tens of thousands and already constitute entire libraries, and there are almost more literary scholars who study Joyce than Shakespeare scholars. There are numerous interpretations of this novel. In the interpretation of "Ulysses" throughout the twentieth century. Tried themselves without exception, all literary schools, starting with the traditional criticism and ending with deconstructivism.

To recognize a great book that cannot be read to the end is, by all standards, extravagant and somewhat scandalous. And yet it is so. True, there are analogues in the history of literature. It is known, for example, that the visiting card of the Divine Comedy is an anecdotal aphorism: "Dante's glory will endure for centuries, because he is not read." Rabelais' Gargantua and Pantagruel has a similar reputation. But both of these great works are already quite far from us, which, to a certain extent, justifies their readers.

Although one can note the inner relationship between these masterpieces and Joyce's book. All of them draw a gigantic, cosmogonic model of the world, they are all filled with many hints and allusions to the circumstances of political life that require deep immersion in the realities of the era for future generations of readers.

2052

All of them are based on a journey. Among other things, all these are examples of creativity, innovative for their eras, breaking the patterns of perception.

And yet there is something in Ulysses that separates it from these works. Its very structure, language and manner of narration, as it were, lead to a certain limit, beyond which the literature ends, which for centuries has been understood and appreciated by the reading public.

In the 19th century a very special situation arises when traditionalist literature begins to gradually collapse, losing its age-old contours and outlines

The main path of European literature, in a well-known simplification, is divided into two stages: traditionalist and modern. The first stage covers a huge period - from the time of the separation of literature as a special kind of art from the original syncretic chorea up to the era of romanticism. In its most general form, it can be characterized as a period of "monologic" literature, based on the idea of the world as a single, undivided spiritual a space that has value.

It was the romantics who, relying on individual rather than collective consciousness, felt the hostility of the individual and society, discovered that very "two worlds" that was immediately reproduced in a huge number of poems and novels - from Byron to Lermontov, and, as is often the case, , soon itself turned into a literary cliché.

Recognizing the inherent value of the individual and his "point of view" on the world, romanticism did not stop there and took the next step, recognizing the rights of the "other", and, consequently, of everyone. If the world of an individual person is significant, and there are many people, then the world of each of them is significant. Such logic, unpretentious at first glance, undermined the very foundations of any mythology and monologues.

Genres, a single, indivisible, dominant "truth" about the world. She postulated not only the disunity and fragmentation of the world, but also its fundamental ambiguity, which henceforth had to be portrayed by "real" literature, as long as it did not want to descend to the primitive level of mass consciousness with its inevitable plot clichés and the "finalism" of "fairy tales for adults" .

Metaphysical model of the world are rare, but not unique. Therefore, much more interesting than the plot of Ulysses, which depicts the endless journey through the world of the three main characters of the novel, is how this plot is depicted. Finding this out, we will see that the mythological scheme is only a framework, an external basis, at the very least holding the narrative together, which, as it develops, finds its life in a gigantic number of hidden quotations, allusions, roll calls, turns

that lead far from the standard route, so that the reader very soon loses its guiding thread.

Various options are possible here: quits reading; tries to get through the palisade of unknown and incomprehensible facts, resorting to comments; flips through several pages to find a coherent continuation, a rare reader, with this approach to reading, will get even to the middle of Ulysses. And a completely perverted mind, experiencing growing bewilderment, will stubbornly read the novel to the end. Finally, the reader will realize that he was deceived in his expectations and, with anger or annoyance, will put the unyielding text aside, never returning to it...

All reproaches, of course, to the author: "Your novel is difficult to read." To this, so standard for the readers of Ulysses, Joyce more than once calmly replied: "It is difficult for you to read, but it was difficult for me to write this." The conversation ended before it began.

The reason, however, is not in the text, the reason is in the reader's attitude (deeply rooted and unconscious) - to find something familiar in the work. But it makes no sense to look for the traditional course of things in Ulysses. It should be read in a completely different way: unleash the imagination, cast aside stereotyped expectations and immerse yourself not in yourself, but in the text, falling in love with it, like Joyce himself. And then the text, like a magic box, will open with unprecedented riches and beauties, especially if the reader is fluent in English.

Tasting every word, every sentence, every quotation, the style of every episode of Ulysses, surrendering to the will of this verbal element, sometimes enveloping, sometimes bewitching, sometimes caustically mocking, sometimes impudently assertive, sometimes piercingly tender and shy, the reader no longer thinks about adventures. Heroes who occupied him in other works, he suddenly realizes that the very adventure of language in this strange text occupies him much more than plot narrative. He begins to hear various "voices" of the text, his laughter and tears, his desires and hopes, his insinuating whisper.

And now all these sounds, having awakened in him his own associations, his own vague hopes, come to consciousness. He begins to understand that the author did not lure him into a pre-designed cage where he will meet familiar characters.

in the usual literary circumstances, which, in fact, are not so many in world literature - both themes and types of characters have long been classified and played out in a finite number of plot moves and intrigues. Instead of this surrogate, Joyce offers much more - a whole universe of human meanings, discordant, but unusually attractive in its diversity.

2054

He offers to listen to each voice separately, he proposes to discuss this pleasure together, he awakens, finally, the sleeping consciousness, which, starting from the proposed images and associations, will bring to life new meanings that are no longer born in the author, but in the reader himself. Joyce makes the reader a co-creator of his work and enjoys the process of reading with him. "My consumers… aren't they also my producers," he would later write in Finnegans Wake.

And at some point, the reader will suddenly realize that "Ulysses" is nothing more than a figurative and fairly accurate imitation of the process of our thinking. After all, we all think in just this way - associative, with interruptions and digressions, with sudden insights and sudden forgetting, intermittently, discretely. And only through the conditional reality of literature - accustomed us to unnatural, fettering linearity, to the rigid logic of cause and effect ... And Joyce, yes -gives us the inherent freedom of our thinking...

Having finally understood what Joyce portrays in his novel, the reader will immediately understand how he does it. In particular this understand the modern reader, familiar with the Internet. After all, "Ulysses" is nothing but a hypertext, with which everyone each user of the network deals differently: starting from a particular place, moving from link to link, he is gradually drawn into an endless journey through libraries, documents, quotes, news feeds, blogs, network communities, forums… By falling into the Internet, each user knows in advance that he is immersed in an infinite universe of various discourses that his search in this space will never end, that he will not drain this sea to the end.

After all, what, if not a multitude of stylistically heterogeneous texts connected by associative logic, is "Ulysses"? Researchers have long noted this fact: in addition to the traditional transparent and logical style in which the first episodes are written, in addition to the famous "stream of consciousness"

Joyce's goal is to show linguistic Babylon - the many-sided face of human heteroglossia, on which the world is based. He reveals the features of each style, pushes them together on the same platform, makes them play with facets against each other, parodically sharpening the characteristic features or giving them the opportunity to pour out in a free stream. None of these he does not give preference to languages, he provides a platform for everyone.

It was such a work that M. M. Bakhtin considered the crown of the novel genre. He saw it as "multi-genre, a lot of style, mercilessly critical, soberly mocking, and reflecting the fullness of heteroglossia and discord <…> culture, people, era."

Julia Kristeva wrote about the same phenomenon of literature, calling it intertext. And his classic description was given in his book "S / Z" Roland Barthes: "Such an ideal text is permeated with a network of countless, intertwined

internal moves that do not have power over each other; it is a galaxy of signifiers, not a structure of signifieds; it has no beginning, it is reversible; it can be entered through many entrances, none of which can be know the chiefs, but their circle is not closed, for the measure

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The danger lies in the fact that the "infinity of language itself" depicted in literature makes such a fundamental concept as "author" unnecessary. In fact, over the centuries, the author has given harmony to the verbal element, subordinated its course to his own plan, seeing this as his main purpose. The ancient piit, who received a creative "order" and inspiration from a deity, was such an author, and a modern writer guided by a subjective creative will is such an author. However, when the text begins to be built as a mosaic and fundamentally ambiguous, speaking no longer thanks to, but in many respects apart from the author, saying much more than the author wants to say, involving the reader in the process of formation of meanings, who becomes a full-fledged co-author - such a text, in fact, rejects its creator, such a text destroys the very concept of literature.

Joyce was undoubtedly aware of this problem, moreover, he showed its logical end. "Ulysses" is the last of the masterpieces of "high" author's literature, where the writer's intention has not yet lost its significance.

However, at the end of the chapter, Daedalus finds another opposition in himself: "I want puce gloves and green boots." Such a desire, it would seem, stops the flow of consciousness, and against the background of the conversations of friends, Stephen, who had just seen himself as Hamlet, recalls the lines from W. Whitman's poem:

"Contradiction. Do I contradict myself?…"[Joyce. p. 28]. Thus, the image of Stephen moves to a new level of intertextuality: from the opposition of faith, he develops into Shakespeare's opposition

Stephen listens to the well-fed voice of his friend, gradually the image of his own mother and the whispering mighty bitter sea merge, and this merger gives rise to new associations in the hero's mind: "The ring of the bay and the horizon was filled with dull green moisture." Stephen mentally translates this into "the white china vessel at her deathbed," filled with viscous green bile, "A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting." A "sweet" mother becomes a bitter mother, bitter bile, bitter remorse [4. C. 379-380].

The text of "Ulysses" is based on the intertextual dialogue of representatives of different eras: from Antiquity, the Middle Ages, the Renaissance, the Enlightenment to romanticism and modernism. Only an approximate list of the authors cited by Joyce can be given: Homer, Sophocles, Euripides, Aristotle, Roman poets, Gospel, Boccaccio Dante, Shakespeare, Swift, Defoe, Goethe, Blake, Shelley, Coleridge, Wordsworth, Byron, Tennyson, Ingram, Balzac, Wagner, Yeats, Whitman, Wilde. Thus, intertext as a phenomenon reflects a key feature of Joyce's artistic thinking.

At the basis of dialogic relations is always a situation of understanding. This understanding is always an understanding of the Other, which presupposes the ability to take his place, to reach agreement on something. The text appears as a genuine interlocutor of a communication partner, answering our questions and asking us his own (Gadamer, 1988). In order to come true A literary text always contains a message about its subject. However, this is not an objective, impartially ascertaining message, but an answer to the question posed by the author himself about the meaning of this subject, addressed to the other. The semantic center of the text at the same time - as a result of the dialogical interaction of two consciousness's - the meeting of the author's I and the reader's I - contributes to the unification of the author's intention and the reader's reception at the border of the text.

In the XX century. the most significant contribution to the study of the dialogue that occurs between the Self and the Other was made by M.M. Bakhtin, who argued that any literary work has the character of a dialogical "statement", which is "framing someone else's statement with a dialogizing context" (Bakhtin, 1979: 302). According to Bakhtin, the works are thrown open into an unfinished "large time" in which the reader finds his own context understanding, not "coinciding" with the understanding of their contemporaries. "Even past, that is, born in the dialogue of past centuries, meanings can never be stable (once and

for all completed, finished), - noted M. M. Bakhtin, - they will always change (updating) in the process of the subsequent, future development of the dialogue. In the course of it, they will be remembered and come to life in updated (in a new context) form" (Bakhtin, 1979: 373).

Bakhtin identified different socio-cultural contexts of understanding: "immediate" and "distant". An immediate context of understanding rests on the so-called "small time" (i.e., in the present, the near past). But the "small time" of the biographical life of participants in certain literary events is only one of the possible contexts for understanding and not the deepest one. The distant context is open in time. In the "big time," the old meanings are updated, and the fullness of semantic phenomenon of human culture is.

In this regard, of particular interest is the problem of the context, understood as the "parameters" of the existence of the subject in the world, as a coordinate system that localizes in space-time and socio-cultural environment.

Interpretive potential of the communicative-synthesizing approach demonstrated in the research on the example of the analysis of such key national literary works, such as the material James Joyce Ulysses. In the history of the people and culture, associated with the situation of a valuable turning point.

The possibilities of traditional literary approaches to the interpretation literary text, which is one of the central concepts of hermeneutics and literary criticism. In literary criticism of the XIX-XX centuries literary methods were formed, which put at the forefront either the figure of the author, or the text, or the context of its creation, or the figure of the reader.

The solution to this problem at the end of the 20th century is associated with the search for systematic approaches to the interpretation of a work of art. In literary criticism, the concept of "systemic approach" is due to the idea of fiction in general and the work in particular as a system of communication, which is reflected in the ideas of Aristotle, G.W.F. Hegel, F. de Saussure, and others.

Narratological analysis, focusing on those levels of the text where its discursive character is manifested, has a dialogic orientation. The historical-functional method, aimed at studying the dialogue "author - reader" in the change of historical eras, is based on the principle of historicism as a condition for the adequacy of any interpretation: "true understanding in literature and literary criticism is always historical" (M.M. Bakhtin). the research author substantiates the following typology, due to the specifics of the communicative-synthesizing approach.

1. The level of text communication is considered as an "internal dialogue" between the "abstract author" (the textual embodiment of the author-creator, synonymous with the concept of text structure) and the "abstract reader" (invariant of reader's perception, the highest degree of achievement of adequacy reader's interpretation). "Internal dialogue" is realized in the style of the work. Under style, we follow. The elements of style, through which the dialogue "author - reader" is carried out in a work of art, are proposed to be considered as "interpretative nodes". Nine main "interpretative nodes" are distinguished: the "nodes" of the genre, the act of storytelling, intertextuality, themes, conflict, metaphorization, value oppositions, gaps, modes of artistry as the most significant in the analysis and interpretation of a work of art. It is argued that the actual form of implementation of the "author-reader" dialogue in the text is the moment when the "interpretative node" turns into a "trap" that can disorient the reader, direct him along the wrong path of interpreting a literary work. "Interpretation knots", which determine the integrity of a work of art, are textual components of the concept of "abstract author".

2. Any interpretation of a literary text can be defined as an "external dialogue" between the "author" and the "real reader". The "real reader" can be a literary researcher, a representative of a certain cultural and historical era and a literary school, who, interpreting certain "interpretative nodes" of a literary text through various literary approaches, tries to achieve the most adequate interpretation, to approach the author's intention as representative of a certain "reality", by which we understand the context of the cultural and historical era of the creation of the work. If in the text "interpretative knots" are actualized as "traps", then the transformation of "real reader" into a "naive reader", who, due to subjective factors, is unable to open the "trap", that is, to penetrate into the deep layers of the meaning of a work of art.

3. The totality of "external dialogues" forms a "historical dialogue". The analysis of the "historical dialogue" means the study of the "tradition" on which the "real reader" relies and argues, building his own interpretation of a work of art. The purpose of the analysis of the "historical dialogue" is to identify those "interpretative nodes" of the work, the perception of which evolves in the process of changing cultural and historical eras and leads to the emergence of many interpretations of the work of art.

"The functioning of 'interpretative nodes' as a condition for expanding the interpretative potential of a work of art" characterizes the "interpretative nodes" in the communicative aspect. It is argued that each "interpretative node" acts as a textual "point" for the

implementation of the "author-reader" dialogue. It is concluded that the "interpretative nodes" of the genre, the act of storytelling, themes, conflict, intertextuality, value oppositions, metaphorization, gaps, artistic modes, forming the communicative axis of a work of art, provide a multi-level dialogue between the author and the reader and are the object of a communicatively synthesizing interpretation. . Specifics of functioning "interpretative knots" in the text determines the interpretive potential of a work of art. The actual form of implementation of the dialogue "author - reader" in the text is the transformation of "interpretative knot" into a "trap" capable of disorienting the reader's perception. It is the interpretative potential of the work that ensures its viability in the changing historical eras.

We are primarily interested in the interpretation and intertextual analysis of the first chapter of the novel "Ulysses", which introduces the reader to the bearer of the so-called "split consciousness" - Stephen Daedalus. Also in the first chapter, motifs begin to sound, which will be repeated, developed and modified in subsequent parts of the work. In the comments on the novel "Ulysses", the author points to several narrative plans functioning within the work. Let's try to identify the mechanisms of connection and interaction of different narrative planes. We are also interested in the search for new narrative plans that are formed as a result of the interaction of the narrative plans already indicated by the author. The first chapter opens with a scene in which Bull Mulligan parodies the Christian rite: on the very first page, he, clowning around, plays a parody of the Catholic Mass and its central moment - sacrament of transubstantiation the sacramental bread and wine into the body and blood of Christ.

And in a pastoral voice he continued:

—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. [Ulysses p. 5].

The connection with the mass is expressed in a large number of details, of which we will try to indicate the main ones: the Latin words of the Bull "Introibo ad altare Dei" - the initial exclamation of the priest celebrating mass; the shaving cup imitates the sacred vessel where transubstantiation takes place. The bull pronounces, jesterly altering, a prayer; his whistle denotes the ringing of a bell, which marks the

accomplishment of the sacrament. He also adds an element of carnival scholarship - "scientific remarks" about the hitch with the formation of white blood cells and about turning off the current, which is supplied, presumably, by God for the performance of the sacrament. Finally, "Christina", i.e. feminine from the word "Christ", brings the Bull's blasphemy to its logical conclusion, turning the Catholic Mass into a cult of service.

Thus, the very first page of the work in a parodic form begins to rebuild the reader's perception, describing the hero who appears "from the stairwell" as if from behind the scenes of consciousness, in order to "clear" the reader's mind from habitual patterns of thinking with a parody of a church rite.

Stephen Daedalus is next in action, with fragments of his stream of consciousness gradually beginning to be interrupted by a clear, simple style of narration. For religious reasons, Stephen does not remove mourning after the death of his mother. Moreover, from Joyce's first novel, A Portrait of an Artist as a Young Man, we know that Daedalus was a student at a Jesuit college, preparing to link his life with the Catholic religion, but he took off the shackles of dogmas and decided to become an artist. Apparently, the parody performance that Buck Mulligan puts on at the beginning of the first chapter is aimed at pricking Steven's ambiguous religious feelings. This is where the motif of the duality of Stephen's image begins.

It continues in numerous allusions to Shakespeare that slip through Stephen's stream of consciousness. Thank you, Stephen said. I can't wear them if they are grey.", says Steven [1. P . 8]. the rejection of gray trousers tells us about the hero's strict observance of mourning for his mother. This is one of the allusions to Hamlet, who, as Shakespeare repeatedly emphasizes, does not take off the black and condemns the non-observance of mourning by others. The only discrepancy is Stephen's mourning for his mother, and Hamlet's mourning for his father. However, Bull Mulligan, having performed his frankly blasphemous rite and turning Christ into a woman, seems to bless such a transfer of male and female principles. Therefore, here we see another combination of the biblical plan of narration, and the plan of narration, which we will conditionally call "Shakespearean".

Next, Haines, Bull and Stephen directly recall Hamlet. Dedalus, he said.

—I mean to say, Haines explained to Stephen as they

followed, this tower and these cliffs here remind me

somehow of Elsinore. That beetles o'er his base into the sea,

isn't it?? [4. p. 31].

In Hamlet, the "cliff ledge" appears in the scene with the ghost. Hamlet follows the ghost to the ledge of the Formidable Cliff:

Horatio:

that if it tempt you toward the flood, my lord?

Or to the dreadful summit of the cliff

That beetles o'er his base into the sea,

And there assume some other horrible form

Which might deprive your sovereignty of reason

And draw you into madness?

In that glittering silent moment, Stephen seemed to see himself, in dusty, cheap mourning, next to their bright robes. So the space of Ulysses expands to the space of Shakespeare's works due to the coincidence of two images, separated from each other for centuries, into one. Stephen feels his unity with Hamlet. He almost sees the ghost of his parent - mother, in relation to whom, like Hamlet, he feels remorse, because before her death he did not fulfilled the last request - did not kneel and pray. However, Stephen's Hamlet is distinguished by one conscious intention - the desire to start living: "No, mother! Let me be and let me live " [1. p. 16]. Joyce removes the famous question "To be or not to be?", leaving only the answer to it.

In Joyce narrative text , the function of "author" is not really simply a reconstruction that acts as an inert material. Any text carries a certain number of characters that send us to the author.

"Ulysses" is not a text to read. This is a text for research, interpretation and even guessing and guessing. Joyce himself admitted on this occasion that "he put so many puzzles and riddles into this book that professors will argue about what I had in mind for many centuries to come." And although the plot of the novel is completely ordinary (the main character leaves the house, and then returns for a long time), its chapters are written either as newspaper reports, or in the form of a catechism, or as a stream of consciousness, or some other unprecedented styles and forms. Plus, an innumerable number of allusions and references ... That is why they say about "Ulysses": it can be read from anywhere and even backwards!

Conclusions

Thus, the relationship between the text, the author, and the reader is a promising literary problem and needs further study. The perception of a literary text is always a struggle between the reader and the

author. After perceiving some part of the text, the reader completes it on his own. The author's next move may shatter this assumption. The author's next move can confirm this assumption and make further reading useless. But the author's prolonged actions again put forward these two possibilities. And so on, until the author, having overcome the previous artistic experience and the aesthetic norms of the reader, imposes on him his model of the world and his understanding of the structure of reality. This moment will be the end of the work, which may occur earlier than the end of the text.

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