

Coherence in Translation: from Reader's Cognition- With *Ulysses* as Case Study

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Abstract—Leech and Short suggested that a progressive tendency in fiction is to dispense logical connections between sentences, and to rely on inferred connections, or simply juxtaposition (Leech & Short, 1981). Coincidentally, translators tend to make implicit coherence relations explicit for reader's easy perception. The two opposite trends provide a perspective on the study of the translation of modern literary works. The question how the tendency of making everything explicit would affect reader's cognition would be of particular value and interest. This paper aims to study the coherence in the translation of *Ulysses* from the view of reader's cognition. The method used is to examine the two existing translations of *Ulysses* and suggest for improvements.

Index Terms—coherence, *Ulysses*, reader's cognition

I. INTRODUCTION

Cohesion is defined as a network of lexical, grammatical and other relations which provide links between various parts of a text while coherence is a network of conceptual relations which underline the surface text (Baker, 1992). Halliday and Hasan identify five main cohesive devices in English, namely as reference, substitution, ellipsis, conjunction and lexical cohesion.

Hoey sums up the difference between cohesion and coherence as follows:

We will assume that cohesion is a property of the text and that coherence is a facet of the reader's evaluation of a text. In other words, cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgments concerning it may vary from reader to reader. (Hoey, 1988)

From Hoey's summary we could say that cohesion is a surface relation and coherence is a conceptual relation. Both cohesion and conceptual network constitute the coherence of a text. Cohesion is capable of being recognized automatically as they lie in surface expressions, while coherence involves reader's interpretation and real world knowledge.

In the discussion of coherence, I would like to broaden the perspective and use Robert de Beaugrande's idea (1980), in which coherence is defined as the procedures which ensure conceptual connectivity, including logical relations, organization of events, objects and situations, and continuity in human experience.

II. CASE STUDY AND DISCUSSIONS

Before studying the translation of *Ulysses*, a paragraph from *The Pilgrim's Progress* is selected to demonstrate the style of coherence in traditional English novels. Evangelist tells Christian about Wordly-Wiseman in the following paragraph.

The man that met thee, is one Worldly-Wiseman, and rightly is he so called; partly, because he favoureth only the Doctrine of this world (therefore he always goes to the Town of Morality to Church) and partly because he loveth that Doctrine best, for it saveth him from the Cross; and because he is carnal temper, therefore he seeketh to prevent my ways though right. (Bunyan, 2003)

The paragraph demonstrates the abundant use of linking words. The conjunction "therefore" in the last sentence is a strong cohesive marker in English to link the two sentences and guides readers to interpret the sentences as causal relation.

The heavy use of linking words may sound redundant for readers nowadays, yet, is essential in John Bunyan's writing. The book, as an allegory of Christianity doctrine, insists upon that only those with unswerving faith will get to the Heaven. The cohesive markers ensure a clearly articulated discourse, which leaves no room for alternative interpretation, and in turn, meticulously guiding reader's reception, as in preaching.

The Pilgrim's Progress, representing the extreme of explicit coherence relations, while *Ulysses*, demonstrating the very end of implicit coherence relations, in between them there is a continuum.

The first example is selected from the sixth episode which details Bloom's journey to the cemetery and his activities in the cemetery.

Picador, 1997, p84

Glad to see us go we give them such trouble coming. Job seems to suit them. Huggermugger in corners. Slop about in

slipperslappers for fear he'd wake. Then getting it ready. Laying it out. Molly and Mrs Fleming making the bed. Pull it more to your side. Our winding sheet. Never know who will touch you dead. Wash and shampoo. I believe they clip the nails and the hair. Keep a bit in an envelope. Grows all the same after. Unclean job. (Joyce, 1997)

金陵译,《尤利西斯》上卷,人民文学出版社1994年版,p131

喜欢送我们走,来的时候太麻烦她们了。这个活儿似乎挺适合她们。躲在屋角里,偷偷摸摸的。穿着软底鞋,轻声轻气、蹑手蹑脚的,怕惊醒他呢。然后,准备入殓。给他打扮。茉莉和菲莱明太太铺床。再往你那边拉过去一点儿。我们的裹尸布。谁知道死后谁来摸你?洗身子,洗头发。她们大概还给剪指甲,剪头发。用信封装一点儿留下。以后还照样长呢。不洁的活儿。(Jin, 1994)

萧干,文洁若译,《萧干译作全集》第一卷,太白文艺出版社2005年版,p194

我们来到世上时给了她们那么多麻烦,所以她们乐意看到我们走。她们好像适合于干这种活。在角落里鬼鬼祟祟的。拉着拖鞋,轻手轻脚地,生怕惊醒了他。然后给他装裹,以便入殓。摩莉和弗莱明大妈在往棺材里铺着甚么。再往你那边拽拽呀。我们的裹尸布。你绝不会知道自己死后谁会来摸你。洗身子啦,洗头啦。我相信她们还会给他剪指甲和头发,并且装在信封里保存一点。这之后,照样会长哩。这可是件脏活儿。(Xiao, 2005)

Comparing the two versions of the paragraph, Jin Ti maintains the inferred linkage while Xiao Qian and Wen Jieruo make it explicit. Xiao and Wen add “所以” to suggest causal relation between the clauses in the first sentence. Similarly, the translation “then getting it ready” and “laying it out” is another example. Xiao and Wen translate it as “然后给他装裹,以便入殓。” and add “并且” to produce an overt semantic link between “I believe they clip the nails and the hair” and “keep a bit in an envelope”.

By comparison, we observe Xiao and Wen tend to make inferred logical relations explicit. This is reasonable in translation process, for translators are first readers in decoding the text and tend to produce coherent relations when reading. As a result, translators are highly likely to express inferred coherence in surface structure.

Joyce experimentally uses stream-of-consciousness technique in his prose. Cohesive and syntactical incompleteness are prominent features in *Ulysses*, which accounts for loose connections between the sentences. The use of inferred linkage aims to leave room for reader's interpretation and imagination. Readers have to judge whether the two clauses in the first sentence suggests a causal relation. Joyce juxtaposes “then getting it ready” and “laying it out” to suggest two separate actions. However, the translation “然后给他装裹,以便入殓” narrows down the possible interpretations and obliges readers to perceive it as a cause-effect clause. Similarly, the author does not suggest sequential order of “clipping the nails” and “keep it a bit in an envelope”. “并且” is a strong cohesive marker in Chinese and suggests one action goes after another.

“The bed” is a co-referent of coffin. English readers would naturally refer the bed to the coffin because of the definite article “the”. “铺床” could not produce the same textual referent. We could repeat the word coffin and translate it as “铺棺材”. Similarly, the final phrase “unclean job” does not bear a definite article to refer to any specific referents. Xiao and Wen add “这” to refer to “clipping hair and nail”.

In the latter version, it seems that “来到世上时” and “往棺材里铺着什么” over interpret the original. The word “coming” may be interpreted as their visit and coming to this word if not too far-fetched. “往棺材里铺着什么” narrows down the semantic field of “making the bed”. The tendency of over interpreting the source text transgresses the author's intention, for it tells less than what the original says.

Under closing reading, we could see that Xiao and Wen rearrange the thematic structure of the source text. In the second sentence, “Job” is the theme, which acts as a point of orientation and contributes to the development of the later stretches “seems to suit them”. The rheme “seems to suit them” is the goal of the discourse and is more communicatively important than the theme. Interchanging the theme-rheme position may lay emphasis on a less communicatively message. Likewise, the translation “我们来到世上时给了她们那么多麻烦,所以她们乐意看到我们走” could be explained by the same reasoning.

After identifying the theme and the rheme, we have to consider the possibility of keeping the same pattern in the target language. The translation “这个活儿似乎挺适合她们” preserves the thematic pattern of the original without distorting the target text, and therefore, changing the thematic structure “她们好像适合于干这种活” is unnecessary.

Thematic structure is a text-based pattern. The overall choice and ordering of theme and rheme plays an important role of organizing a text, for it controls information flow. In *Ulysses*, the pattern of thematic structure is bizarre to us. Unlike the conventional given-new pattern for them-rheme position, which ensures smooth flow of information, Joyce manipulates to arrange new information at theme position. For example, “them” in the sentence is given in the first sentence and should be placed at theme position for readers to retrieve it from the previous sentence; “glad to see us go” again is new information for readers but the author places it at theme position. The thematic pattern of the source text aims to ensure irregular information flow and confuse the reader with enigmatic effect. Xiao and Wen transgress the author's intention and move the retrievable subject “我们” “她们” to the theme position, adding “这” to mark the theme, hence provide a clear orientation for readers. It makes “我们来到世上时给了她们那么多麻烦,所以她们乐意看到我们走”, “她们好像适合于干这种活”, “这可是件脏活脏活儿。” give higher intelligibility than the source text. Joyce captures the writing of the works at a level that is below complete utterance. Syntactic and cohesive incompleteness,

together with the unconventional thematic structure, create an enigmatic texture. The prominent feature is seen as a distinctive element in *Ulysses*. Translators should be aware of the aesthetic style and try to preserve it.

Picador, 1997, p104

Whores in Turkish graveyards. Learn anything if taken young. You might pick up a young widow here. Men like that. Love among the tombstones. Romeo. Spice of pleasure. In the midst of death we are in life. Both ends meet. Tantalising for the poor dead. Smell of grilled beefsteaks to the starving. Gnawing their vitals. Desire to grig people. Molly wanting to do it at the window. Eight children he has now. (Joyce, 1997)

金陵译,《尤利西斯》上卷,人民文学出版社1994年版,p163

在土耳其,墓地里还有妓女。不论甚么事,只要年轻都能学到手。在这里说不定能找到个年轻寡妇呢。男人们喜欢这个。墓碑丛中的恋爱。罗密欧³。寻欢作乐添点儿作料。在死亡中享受生命。相反相成。叫可怜的死人看着眼馋。饿汉闻到烤肉的香味。心里火烧火燎的。喜欢吊人的胃口。莫莉愿意在窗口干。不管怎么说,他有八个孩子。(Jin, 1994)

萧干,文洁若译,《萧干译作全集》第一卷,太白文艺出版社2005年版,p226.

在土耳其,坟墓里照样有窑姐儿。只要年轻的时候就着手,凡事都能学到家。在这儿你兴许还能够勾搭上一位小寡妇呢。男人就好这个。在墓碑丛中谈情说爱。罗密欧¹⁴⁰。给快乐平添情趣。在死亡中,我们与生存为伍¹⁴¹。两头都衔接上了。那些可怜的死者眼睁睁望着,只好干着急。那就好比让饥肠辘辘者闻考牛排的香味,馋得他们心焦火燎。欲望煎熬着人。摩莉很想在窗畔搞来着。反正管理员已经有了八个孩子。(Xiao, 2005)

The above paragraph depicts Bloom's interior monologue at the graveyard, where he reminisces his suicidal father and the tragic death of his son. The textual incoherence leaves much room for reader's interpretation and imagination. We should identify the stylistic value of the textual incoherence, which resembles the chaotic state of Bloom's psychic flow, with frequent interruption of one impulse after another, as if a vivid picture of flickering consciousness. Regarding the wide association gap between sentences hardly can one assert an authentic interpretation so readers have to link them conceptually.

In Jin's version, "相反相成" fails to produce the coherence in the target text. The source text mentions whores in the graveyard and further states that men may pick up a widow there. The context carries strong implication of sexuality. Referring to *Oxford English Dictionary*, the word "end" possesses the meaning of "the completion of an action; the accomplishment of a purpose" or "an intended result of an action; an aim, purpose" (OED 2007). To place "ends" in the context, "both ends meet" probably could be interpreted that both men and widows satisfy their desire in the graveyard. A suggested version may be "各自达到目的".

When reading, the sentence "Smell of grilled beefsteaks to the starving" is defamiliarising that hungry men appear in the graveyard and readers soon turn out to find that it does not make sense. Then readers would habitually retrieve the last sentence and try to make the coherence possible. Then they realise it is a metaphor.

Xiao and Wen add "那就好比" to link the two sentences. In the cognitive process, the defamiliarising effect lost and readers are only possible to perceive it linearly as a metaphor. As a result, the rise and fall in the continuity of reading experience lost.

Likewise, the translation "Gnawing their vitals" is another example how translator's interpretation affects reader's perception. The word refers to "parts or organs of the human body" "essential to life, or upon which life depends" (OED 2007). The figurative meaning is to describe the irresistible seduction for the dead while keeping it out of reach. When readers perceive the phrase "gnawing their vitals", a picture that the dead are biting and chewing their bodies appear in mind. The intense feeling is closely associated with the seduction that is beyond the control of mental will. The two translations, "心里火烧火燎的" and "馋得他们心焦火燎", are sensible interpretations, but not strong enough to maintain the intensity of the convulsive impact. A suggested version could be "咬自己的身体".

Moreover, according to *The New Partridge Dictionary of Slang and Unconventional English*, the word "grig" is an Irish slang and means "to annoy, to tease" (Dalzell & Victor, 2005). In fact, Bloom is just an ordinary man who struggles to earn a living in Dublin. Because of his identity as the descendent of immigrants, other characters in the novel either mock him or treat him only with polite deference. The translations, "喜欢吊人的胃口" and "欲望煎熬着人" are too formal to shape Bloom's character. The sentence could be translated as "急死人了", or more colloquial "急得不行了".

"Romeo" in the second sentence has no co-referent in the text. The word recalls the scene of Shakespeare's play *Romeo and Juliet*. In Act V, Romeo learns the death of Juliet and returns to Verona to see her for one last time. The scene in *Romeo and Juliet* coheres with what "love among the tombstones". The ability to reconstruct the coherence between love among the tombstones and Romeo depends on reader's knowledge Shakespeare's play, rather than textual reference. Footnoting is added in both versions to provide the background information.

³ 在莎士比亚悲剧《罗密欧与朱丽叶》中,罗密欧最后是在朱丽叶的墓中见到她的。

¹⁴⁰ 指罗密欧掘开墓门,见到服了安眠药后昏睡中的朱丽叶。参看《罗密欧与朱丽叶》第5幕第三场。

¹⁴¹ 这是把“在生存中,我们与死亡为伍”一语倒过来说的。参看本章注(59)。

(59) 这里,马丁·坎宁翰只引用了祷文的上半句,下半句是:“我们与死亡为伍。”

The sentence “In the midst of death we are in life” is worth discussing. The sentence, is the absorption and transformation the first anthem of *Book of Common Prayer*, *Oxford Dictionary of Quotations*. Intertextuality, a term coined by Julia Kristeva, explains how the sentence functions at multi-levels in terms of reader’s cognition.

Referring to *Oxford Dictionary of Quotations*, the sentence comes from the following:

In the midst of life we are in death

from whom can we seek help?

From you alone, O Lord,

who by our sins are justly angered. (Knowles, 2004)

In our physical existence, each moment of everyday people are physically dying. The God is the one and only can save us. First of all, the depiction creates textual coherence that the live and the dead are in the same place. Joyce modifies the religious saying to achieve parodic effect, which could be a symbolic meaning to British suppression over Ireland in reader’s interpretation. “Bloom’s status as the descendent of immigrants and his Jewish heritage make him vulnerable to the ridicule and disdain of many throughout the novel” (McKenna, 2002). The lack of knowledge of basic Catholic traditions marks him an outsider. We could see how Joyce portrays the subtleties of Bloom’s character. His confusion about the saying soon after the funeral, can either tell readers he is an outsider, or satirical and humorous mimicry on Catholicism. The translation “在死亡中享受生命” is one possible interpretation but denies other possible interpretations. “在死亡中，我们与生存为伍” would be better as it provides the depiction of the scene. It is suggested that footnoting should be added to provide the background information.

It is possible to achieve both parody effect and intertextuality in Chinese. The modified Confucian saying “未知死，焉知生” may serve as an example. But it is not a desirable technique in translating literary works. The main theme of chapter six is religion. The absorption and transformation of the saying in *The Book of Common Prayer* introduces Christianity creed to Chinese readers. Domestication will fail to meet the aim. Facing the dilemma, footnoting seems to be the only method.

Picador, 1997, p658

...the Lord Mayor looking at me with his dirty eyes Val Dillon that big heathen I first noticed him at dessert when I was cracking the nuts with my teeth I wished I could have picked every morsel of that chicken out of my fingers it was so tasty and browned and as tender as anything only for I didn’t want to eat anything on my plate those forks and fishslicers were hallmarked silver too I wish I had some I could easily have slipped a couple into my muff when I was playing with them then always hanging out of them for money in a restaurant for the bit you put down your throat we have to be thankful for our mangy cup of tea itself as a great compliment to be noticed... (Joyce, 1997)

金隄译，《尤利西斯》上卷，人民文学出版社 1994 年版，p1013

...还有市长大人也用他的色鬼眼睛瞅着我瓦尔。狄龙是个大异教徒我在甜品上来后就已经注意到他了我正在用牙咬核果呢我恨不得把手里的鸡啃得干干净净的真好吃又黄又嫩从没有这么恰到好处的只不过我不愿把盘子里的东西吃得一点都不剩那些餐叉和切鱼刀也都是正牌纯银的我要是也有几把就好了其实我那时拿在手里玩的时候很可以顺手塞两把在我的手笼里的而且在饭馆里不论你吃一点点甚么他们都眼巴巴的望着你的钱我们就是喝一杯破茶也得感恩的能被请到就是很大的荣幸了... (Jin, 1994)

萧干，文洁若译，《萧干译作全集》第三卷，太白文艺出版社 2005 年版，p1473

市长大人也曾用那双色迷迷的眼睛打量我，我最初是在饭后吃甜品的时候留意到那个大异教徒维尔。狄龙的我正在用牙齿嘎吧嘎吧地磕着核桃壳 我巴不得能用手把每一口鸡肉都撕下来 香喷喷 烤得焦黄焦黄的 要多嫩有多嫩 不过我并不想把盘子里的东西统统吃光 那些叉子和切鱼刀都是纯银的 还有检验印记哩 我巴不得有那么几把 其实我蛮可以假装摆弄着玩 很容易就能往我的皮手笼里塞进一副哪怕在饭馆里往喉咙咽下那么一点点东西 你也得指望让他们清帐 抠抠搜搜地喝上一杯茶 我们也要当成是莫大的荣幸 受了待见就得表示感谢 (Xiao, 2005)

Mrs. Molly’s unspoken monologue on the bed, twenty-five thousand words divided into eight sentences without punctuation, represents the very end of the continuum. The paragraph is selected from the second sentence, in which Molly recalls Val Dillon’s interest in her and the dinner.

The lack of punctuation is the saliency of the last chapter. Joyce manipulates not to use punctuation, for he wishes to eliminate pauses and interruptions in reading process. Readers are drawn to plunge into the tides of Molly’s inmost thought, which is flowing like a continuum, so does Joyce’s prose.

Tracing back to Shang Dynasty, people used space to punctuate the inscriptions on bones or tortoise shells and this helps us understand punctuation in a broad sense. The spaces between the sentences interrupt the continuity of the pattern, hence cause frequent interruptions, by creating visual stops in reading process. Jin’s version, serving as a counter example of punctuating the monologue, as long as the text is translated and grouped into meaningful units, readers can comprehend the content. In dealing with the special pattern in the last chapter, translators might as well free themselves from the stereotype that punctuation is a must element of a text.

In the paragraph, Molly recalls two dinners. The first half tells us about the sumptuous meal and the last sentence “we have to be thankful for our mangy cup pf tea itself as a great compliment to be noticed” tells us about the poor stuff provided by O’Rourke. the organization of the events in the novel scatter in different chapters. The sudden shift of

Molly's impulse imitates the randomness of human thought.

In Xiao and Wen's translation, “其实我蛮可以假装摆弄着玩”, is subjunctive mood in Chinese and misrepresents the organization of the event. “I wish I had some I could easily have slipped” is subjunctive mood while “when I was playing” is an action performed by Molly.

Comparing the two translations, the translators give two entirely different versions for the sentence “then always hanging out of them for money in a restaurant for the bit you put down your throat”. The theme dinner is a superordinate and a chain of hyponyms “dessert” “nuts” “chicken” “forks and fishslicers” “the bit” “mangy cup of tea” running through the discourse constructs a macro-structure. The pronoun “them” in the sentence “then always hanging out of them” denotes the forks and fishslicers, which are indispensable for constructing the coherence chain. However, this essential part lost in the translation, hence readers could not reproduce the macro-structure to comprehend the discourse.

Referring to *OED*, “hanging out of” means “something that hangs or is suspended” (*OED* 2007). Literally, it is a scene that Molly is swaying the forks and fishslicers to and fro. Yet, it does not make sense that Molly is playing the utensils for selling them for money. The hallmarked utensils and the sumptuous dinner, all contrast “the irritating domestic economies which Bloom's limited income imposes on them”, and “Molly would like more clothes and new corset to control her figure” (Blamires, 1966). Other plots help explain the reason she would like to sell the hallmarked utensils for having a meal and associates the dinner with the poor treatment. Based on the supporting evidence, we could infer that “then always hanging out of them for money in a restaurant for the bit you put down your throat” should be comprehended as a complete unit, in which “you” refers to an indefinitely specified person.

In this aspect, the pronoun “them” is essential in the chain to generate the original coherence. The suggested version could be “然后经常拿餐叉切鱼刀出来玩玩卖个钱当作往喉咙咽下的那一点点东西的饭钱”. Low formality of register is a reflection of Molly's education level and social status.

Discussion

The earlier claim that translators should preserve the aesthetic style is also on the ground of preserving the macro-texture in *Ulysses*.

Picador, 1997, p.658

Mr Bloom entered and sat in the vacant place. He pulled the door to after him and slammed it twice till it shut tight. He passed an arm through the armstrap and looked seriously from the open carriage window at the lowered blinds of the avenue. (Joyce, 1997)

金陵译,《尤利西斯》上卷,人民文学出版社1994年版,p.131

布卢姆先生登上车,坐在剩下的座位上。他随手把车门带上,又重新打开,使劲撞了两次,把门撞紧了才放手。他伸出一只胳膊,套进车侧的拉手吊带,神情严肃地从敞开的车窗里望着马路边那些挂着帘子的窗户。(Jin, 1994)

萧干,文洁若译,《萧干译作全集》第三卷,太白文艺出版社2005年版,p.194

布卢姆先生上了车,在空位子上落座。他反手带上车门,咣当了两下,直到把它撞严实了才撒手。他将一只胳膊套在拉手吊带里,神情严肃地从敞着的车窗里眺望马路旁那一扇扇拉得低低的百叶窗。(Xiao, 2005)

In fact, Joyce uses different writing techniques in each chapter. The above paragraph is selected from the beginning of chapter six. Joyce also uses conventional narrative techniques for a large proportion of the book. Comparing the above paragraph with Bloom's monologue, we observe a gradual change from coherent texture to incoherent texture, signaling the change from authorial perspective to Bloom's inmost world, and finally fusing into one. The formless pattern in monologue contrasts with the regular pattern in narration. Jin's translation is able to signal the internal deviation in the chapter and this alerts the reader to the shift of narrative perspective.

The tendency of filling up the inferred linkage and interpret the source text clearly would be problematic for interior monologue. The term interior monologue, translated from French “monologue intérieur”, is vague in meaning. In stream-of-consciousness novels, the term suggests the “content of consciousness in its inchoate stage before it is formulated for deliberate speech” (Humphery 1955). The technique shows a difference from dramatic monologue and stage soliloquy. Joyce uses interior monologue to make author's interference absence so that readers can peep directly into the character's inner world. Reviewing the translations “我们来到世上时给了她们那么多麻烦,所以她们乐意看到我们走。”“然后给他装裹,以便入殓。”“并且装在信封里保存一点。”“这可是件脏活脏活儿。”“在死亡中享受生命”“那就好比让饥肠辘辘者闻考牛排的香味” reappear author's interference and direction to control reader's interpretation.

Richard Ellmann is also in favor of the same argument and he puts it as “Joyce's development of the interior monologue to enable his readers to enter the mind of a character without the chaperonage of the author, seems a discovery he might have been expected to make” (Ellmann, 2003). Making the suspended plots explicit and clarify the vagueness in the source text would turn the interior monologue into an exposition. Adequate readers would be discouraged by the premature disclose of suspended plots and over-interpretation of the works. Therefore, the consideration of the narrative technique also justifies the suggested versions.

In all, the idea of readerly and writerly text, proposed by Roland Barthes, provides another perspective for discussion.

The writerly text is a perpetual present, upon which no consequent language (which would inevitably make it past)

can be superimposed; the writerly text is ourselves writing, before the infinite play of the world (the world as function) is traversed, intersected, stopped, plasticized by some singular system (Ideology, Genus, Criticism) which reduces the plurality of entrances, the opening of networks, the infinity of languages. (Barthes, 1974)

Readerly text and writerly text mark the distinction between traditional novels and modern novels. Readers are guided on clear-signposted road when reading traditional novels. The reading process is passive and the interaction with readers does not enjoy the first priority. A writerly text highly values the plurality of interpretation and reader's active involvement. Readers are people who construct the meaning of works in a galaxy of signifiers. *Ulysses* is a fine example of writerly text. The sentences form obscure and interactive coherence relations so that readers are able to associate in sequential order or leaping at random among sentences. The piecemeal distribution of events creates enigmatic effect, confusing reader's perception like a puzzle. Hardly can anyone assert an authentic interpretation. The Roman poet Horace claimed that literature is sweet and useful as far as two thousand years ago. Since then, education and entertainment have been the kernel attributes of literature. Pleasure of reading *Ulysses* literally comes from the interplay between the reader and the text. In this aspect, when considering translation strategy, translators should also take author's intention, aesthetic effect, stylistic value and the function of the literary works into consideration.

In the interview with Jacques Benoît-Méchin, Joyce replied as "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality." (Ellmann 1983). This could be seen as a kind of readership selection. The author pre-assumes a great extent of shared knowledge with readers, Irish history, Shakespeare's plays and Homeric parallels for example. Readers shall take the responsibility to work out the missing parts and construct the meaning in line with their real world experience and knowledge. The obscurity and wide-ranging allusions easily scare away would-be readers. Although a highly intelligible target text allows easy access to Joyce's works, it would, at the same time, obliterate the pleasure of adequate readers.

III. CONCLUSION

Aesthetic style, author's intention, psychic depiction and enigmatic coherence that are never found in literature before *Ulysses* construct the unique style. Readers would be discouraged by making the implicit coherence explicit or the premature disclosure of suspended plots. Producing a well-articulated discourse would be desirable in normal circumstances. But *Ulysses* is an exception. Making implicit coherence relations explicit at best produces an intelligible target text but at worst deprives reader's rights of interpretation and imagination. It is certainly more a loss than gain for *Ulysses*. Therefore, translators should try to strike an equilibrium of the coherence relations between the source text and the target text.

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