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Актуальные проблемы социальных и гуманитарных наук

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# SCIENCEPROBLEMS.UZ

## ИЖТИМОИЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ

***№ S/1 (4) - 2024***

## АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-ГУМАНИТАРНЫХ НАУК

## ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

**ТОШКЕНТ-2024**

**БОШ МУҲАРРИР:**

Исанова Феруза Тулқиновна

**ТАҲРИР ҲАЙЪАТИ:**

*07.00.00-ТАРИХ ФАНЛАРИ:*

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Аброр – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймахамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

*08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:*

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалохонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакаров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

*09.00.00-ФАЛСАФА ФАНЛАРИ:*

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликов Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулув Жамолиддиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаххаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

*10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:*

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Рахман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

*12.00.00-ЮРИДИК ФАНЛАР:*

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуротовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат хавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич - юридик фанлар номзоди, Тошкент давлат юридик университети;

*13.00.00-ПЕДАГОГИКА ФАНЛАРИ:*

Хашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохида Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна - педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

*19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:*

Каримова Васила Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбаҳор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Карамаддиновна – психология фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

*22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:*

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

*23.00.00-СИЁСИЙ ФАНЛАР*

Назаров Насриддин Атақулович –сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич –сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

**ОАК Рўйхати**

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

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**Боғланиш учун телефонлар:**

(99) 602-09-84 (telegram).

## *МУНДАРИЖА*

**07.00.00 – ТАРИХ ФАНЛАРИ**

*Fayziyev O'rinboy Toshmuhammad o'g'li*
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# 10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ

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## AN ANALYSIS OF THE MYTHICAL PATTERNS IN ULYSSES FROM THE PERSPECTIVE OF ARCHETYPE THEORY

**Abstract.** As one of the important creative themes of modern literature, mythology is constantly reiterated in the writings of modern writers. Through retelling, we can travel through the time tunnel and feel the poetic wisdom of our ancestors. The inherent characteristic of myth is symbolism, and at the same time, it has strong metaphor and inclusiveness, which has opened up an almost infinite space of meaning for modern writers. Mythology provides rich prototype resources for the plot structure framework of narrative works, and expresses the writer's unique creative perspective and aesthetic awareness. James Joyce was an outstanding modern novelist in the West in the 20th century, and he created unique mythological novels. Ulysses adopts the mythological prototype structure and uses the theme of the ancient hero Odysseus returning home, echoing the deep meaning of modern people's search for a spiritual home. This paper uses the theory of myth-prototype criticism and combines the theory of collective unconsciousness to explore the creation mode of Ulysses from the perspective of mythic archetype criticism, to explain how ancient myths and modern writers have a spiritual fit, and to further feel the uniqueness of Joyce's novels. Some artistic charm and the practical significance brought by Ulysses. Our era needs the spirit of exploration and courage left over from the early days of human society, and the connotation of archetypal criticism has positive ideological value to this day.

**Keywords**: myth, archetypal criticism, Joyce, Ulysses, spirit of exploration

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## АНАЛИЗ МИФИЧЕСКИХ ОБРАЗОВ «УЛИССА» С ТОЧКИ ЗРЕНИЯ ТЕОРИИ АРХЕТИПОВ

**Аннотация.** Как одна из важных творческих тем современной литературы, мифология постоянно повторяется в произведениях современных писателей. Благодаря пересказу мы можем путешествовать по туннелю времени и проникнуться поэтической мудростью наших предков. Неотъемлемой характеристикой мифа является символизм, и в то же время он обладает сильной метафоричностью и инклюзивностью, что открыло для современных писателей почти бесконечное смысловое пространство. Мифология предоставляет богатые прототипные ресурсы для построения сюжетной структуры повествовательных произведений и выражает уникальную творческую перспективу и эстетическое сознание писателя. Джеймс Джойс был выдающимся современным писателем Запада XX века, создавшим уникальные мифологические романы. «Улисс» перенимает структуру мифологического прототипа и использует тему возвращения домой античного героя Одиссея, перекликаясь с глубоким смыслом поисков современным человеком духовного дома. В этой статье используется теория критики мифических прототипов и сочетается теория коллективного бессознательного для изучения способа

создания Улисса с точки зрения критики мифических архетипов, для объяснения того, как древние мифы и современные авторы имеют духовное соответствие, а также для дальнейшего прочувствования Уникальность романов Джойса. Некоторое художественное очарование и практическую значимость привнес Улисс. Наша эпоха нуждается в духе исследования и смелости, оставшихся с первых дней существования человеческого общества, а оттенок архетипической критики имеет положительную идеологическую ценность и по сей день.

**Ключевые слова:** миф, архетипическая критика, Джойс, Улисс, дух исследования.

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## ULISSDAGI AFSONAVIY NAQSHLARNING ARXETIP NAZARIYASI NUQTAI NAZARIDAN TAHLILI

**Annotatsiya.** Zamonaviy adabiyotning muhim ijodiy mavzularidan biri sifatida mifologiya zamonaviy yozuvchilarning asarlarida doimo takrorlanadi. Qayta hikoya qilish orqali biz vaqt tunnelida sayohat qilishimiz va ajdodlarimizning she'riy hikmatlarini his qilishimiz mumkin. Mifning o'ziga xos xususiyati ramziylik bo'lib, ayni paytda u kuchli metafora va inklyuzivlikka ega bo'lib, zamonaviy yozuvchilar uchun deyarli cheksiz ma'no maydonini ochdi. Mifologiya qissaviy asarlarning syujet tuzilmasi ramkasi uchun boy prototip manbalarini taqdim etadi va yozuvchining o'ziga xos ijodiy istiqboli va estetik ongini ifodalaydi. Jeyms Joys 20-asrda G‘arbning ko‘zga ko‘ringan zamonaviy yozuvchisi bo‘lib, u noyob mifologik romanlar yaratgan. Uliss mifologik prototip tuzilmasini qabul qiladi va qadimgi qahramon Odisseyning uyga qaytishi mavzusidan foydalanadi, bu zamonaviy odamlarning ma'naviy uy qidirishining chuqur ma'nosini aks ettiradi. Ushbu maqola afsonaviy tanqid nazariyasidan foydalanadi va jamoaviy ongsizlik nazariyasini mifik arxetip tanqidi nuqtai nazaridan Ulissning yaratilish uslubini o'rganish, qadimgi miflar va zamonaviy yozuvchilarning ruhiy uyg'unligini tushuntirish uchun birlashtiradi. Joys romanlarining o‘ziga xosligi. Uliss tomonidan olib kelingan ba'zi badiiy joziba va amaliy ahamiyatga ega. Bizning davrimiz insoniyat jamiyatining dastlabki kunlaridan qolgan izlanish va jasorat ruhiga muhtoj va arxetipik tanqid konnotatsiyasi bugungi kungacha ijobiy mafkuraviy ahamiyatga ega.

**Kalit so'zlar:** mif, arxetipik tanqid, Joys, Uliss, izlanish ruhi

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**Introduction.** Bloom day is a day used by Irish people to commemorate the 20th century modernist master James Joyce (1882-1941), who is the main character in Joyce's masterpiece Ulysses. Ulysses is derived from the Latin name of Odysseus, the protagonist of Homer's epic Odysseus. Joyce completely embedded a modern story into the mythological structure, not only the title of the book is the same, but also the plot and characters are almost identical. Joyce contrasts Odysseus and Bloom with a group of characters, aiming to reveal the absurdity and vulgarity of modern people's existence, thus trying to find a way for modern people to return to spirituality. American contemporary literary critic D. Lodge believes that:“ Ulysses synthesizes two very different theoretical principles: realism and mythological poetics” (1979:99) [1].

Mythic epics not only provide Joyce with a frame of reference when writing, but also help the novel gain internal order and coherence. Joyce once said to Valerie Larbeau (French translator of Ulysses):“ The title of the novel is a key. If readers are familiar with The Odyssey, they can grasp the outline of the novel. The concept of epic is to overlay epic form on the chaotic material of modern life” [2] (1980:72-74). Thus, Joyce created a great and brilliant modern Odysseus myth. This article attempts to analyze how Ulysses borrows the mythological model

from the perspective of the prototype, so that the article reflects a depth in the way of conception and the meaning of content.

**The Proposition of Myth Archetype Theory**. Myth-prototype criticism is an important method and genre of literary criticism in the 20th century. Wifred L. Guerin and others listed it as one of the four major methods of contemporary literary research [3]1966:115). America Weber Scott classified it as one of the five modes of literary criticism [4] (1983). L.Wellek, an authority on American literary theory, believes that it is the only truly international literary criticism [5] (1975:288). As far as Western literary theory is concerned, in terms of influence and popularity, myth-prototype criticism, Marxist criticism, and psychoanalytic criticism can be said to be three-legged forces.

The prototype (archetype) is also translated as original model or folk prototype, the word comes from the Greek word archetypos. Arche means original, and typos means form. The ancient Greek Plato first used this concept to refer to the idea origin of things. He believed that reality is the shadow of ideas, and ideas are the prototype of objective things.Carl Gustav Jung （1875-1961） explained the concept of archetype from a psychological point of view, thus giving the archetype a new life. He believes that the archetype is a primitive image deposited in the depths of the human psyche, manifested through myths, totems, and incomprehensible dreams.Jung says “The notion of archetypes, inseparable from the collective unconscious mind, refers to the existence of definite forms in the psyche that are always in search of expression everywhere. Mythological studies call it "motifs", and in primitive psychology, archetypes correspond to what Levi-Briul calls the concept of collective representations”[6] (1997).The British anthropologist James George Frazer (1854-1941) traced the origin of myths in his book The Golden Bough (1923), he believed that the four seasons cycle of spring, summer, autumn and winter was related to ancient myths and sacrifices, and that primitive humans descended from plants. One withering and one prosperity is associated with the reproduction of life and death of all things, so he created the ritual of the myth of God's death and resurrection, and he contributed to the formation of the prototype theory.

The Canadian critic Northrop Frye (1912-1991) absorbed Jung's psychology and Fraser's anthropological theories to create archetypal theory. He was the first person who really consciously applied the theory of archetypes to the field of literary studies. He said in Archetypes of Literature(1951): “Mythology is a central communication force that gives rituals archetypal meaning and oracles archetypal narratives. So myths are archetypes, although for convenience we say myths when referring to narratives and archetypes when referring to meanings” [7] (1972:429).Frye's Anatomy of Criticism (1957) is widely regarded as the culmination of myth-archetypal criticism. He believes that the structural element of literature is myth, and myth is the archetypal symbol of literary genres. Myth has become one of the essential organizing principles in the construction of literary works. The development of western literature is from myth to realism gradually, and finally to myth again through satire. Frye believes that literature is the displacement of mythology. Starting from the myths of the Christian Bible and ancient Greek and Roman myths, he makes a rational description and generalization of the basic structural models in the development of Western literature; myth-legend-realism, the development and evolution of literature The clue of the law lies in the displacement of the prototype; the systematization of literary criticism depends on the grasp of the regular factors of literature itself, and this regular factor is the prototype.In this sense,

myth is synonymous with archetype. Myths are used as a kind of spiritual carrier due to different needs. Myths live in the process of cultural history with its repetition and constant replacement and deformation.

**The Mythic Creation Mode of Ulysses**. The mythological structures that appear in realist fictions involve certain technical problems in order to be believed, and the methods used to solve these problems can be collectively named displacement. As we all know, Ulysses is the Roman name of Odysseus, so from the title, it can be judged that the influence of Odyssey on Ulysses is deep. Joyce took Bloom as the prototype of Ulysses, and he used stream of consciousness to describe Bloom's activities in Dublin one day (from 8:00 am to 2:00 am the next day on June 16, 1904), with Dutch Compared with the ten years of Odysseus's wandering at sea.Using Frye's stand back criticism method, leave a certain distance and stand back to see Bloom's prototype, he is the displacement of the Ulysses prototype.

**1. The displacement of the Ulysses archetype.** In Homer's pen, Odysseus is a hero who has multiple identities as father, son, husband, and king.The performance of Odysseus is also multi-faceted. First of all, he is both a pacifist and a kind father. He is unwilling to participate in the Greek war against Troy. He pretends to be crazy and has to go to the battlefield for his son. Secondly, after going to the battlefield, he was resourceful, resourceful and brave, and made immortal feats for the capture of Troy. Finally, in the course of returning home after the war, he showed a more comprehensive human nature, not only fortitude, wisdom, and elegance, but also affectionate, selfish, and jealous.

**2.** Bloom in Joyce's novel is an anti-hero in various aspects: in terms of identity, he not only does not meet the requirements of a national hero, but is an outsider in the eyes of the narrow Dublin citizens. In appearance, he is a middle-aged man with a slightly fat body, a rather honest face, and even some concubine air. Emotionally, he is completely a lover and a heroic character.In terms of behavior, he is even less in line with the image of a traditional hero. As soon as he appeared in Chapter 4, he was a common man who was busy eating, drinking and lhasa, and was immersed in seven emotions and six desires.Therefore, Joyce created an alternative national hero such as Bloom, and deformed the heroic image of Ulysses.Although Bloom does not have the bravery, single-mindedness, wit, and persistence of Odysseus, and his every behavior and thought can be explained by the anti-hero point of view. In fact, Joyce's shaping of Bloom's image is all-round, including a scientific, rational, magnanimous view of world affairs, a wise, mature, gentle approach to life, caring for life, helping others and other positive images, as well as cheating , watching masturbation, masturbation to make up and meet negative images such as physical defects and psychological loss. Because human nature is like this, only in this way can life be reproduced and reality can be reflected.

Bloom was the hero Joyce was looking for, because the external colonization he was targeting was British imperial rule that was still unfinished in the era of his writing, a target of the same hatred of the Irish that did not need to be provoked.But the inner colonization he aimed at, that is, the control of spirit and ideas, was not something his compatriots could soberly realize. This required enlightenment, which was the intention of Joyce's epic. He reflected on the social ills and chronic ills of a nation that could not recognize itself in a state of internal and external colonization. Therefore, Joyce's version of Odyssey is a process of opening doors, changing the status quo, and entering a new future, and in Joyce's view, this is the true

belonging of the Irish, so as this The hero of the journey must be a hero who transcends reality and extreme differences.

In addition, Molly in Ulysses corresponds to the character of Panelope, the heroine of Homer's epic Odyssey. Panelope in the Odyssey is the wife of a virtuous Joan of Arc, while Molly becomes a combination of bane and lust. Molly not only symbolizes the liberation of women from the traditional family image, but also does not break away from the absolute bondage of the male discourse system. Stephen in Ulysses corresponds to the son Telemachus in Homer's epic Odyssey, Stephen is homeless and wants to seek a spiritual father, he represents the younger generation who is spiritually inquisitive, but with the spirit Like his father Bloom, they still live in the gap between reality and ideal. In short, the characters in Ulysses we can find the replaced prototype from the Odyssey.

**2. The Literary Displacement of Ulysses.** This novel of Ulysses has no real story, no plot, no real adventure or romantic taste. What it shows is the illusion of a modern city. There is no god to establish a measure and meaning for people. Then there is the highest being; likewise, Homer's natural images (the ocean and Idagar) are displaced and obliterated, and in their place are the urban images of the age of religion and secularism. People talk about all kinds of rumors and anecdotes throughout the day, in which everyone is portrayed and portrayed, it is a continuous depiction that never ends, and every small talk refers to outside of the conversation. In this kind of dialogue, a suggestive symbol has an underlying plot, and an allusion has a lively story beneath it.

Some universal narrative paradigms and structural principles in literary works are expressed in the form of mythological archetypes at various levels such as themes, characters, and plot structure. Aristotle once praised in Poetics"Homer is a true poet in his solemn poetry, because only his imitations are perfect and dramatic, and because he is the first to outline form of comedy" [8]. Homer's two epics were the first to preserve the original features of Greek culture and the Greeks' mythological concepts in the form of written records. Eliot's article "Ulysses, Order, and Myth"published in November 1923 pointed out the major innovations in Ulysses' method and structure: "its reference to the Odyssey structure, its stylistic changes. Innovation and use of symbols in each chapter. He believes that the use of mythological structures to continuously contrast contemporaneity with classicity will provide a panoramic view of the disorganized and boring contemporary history, thereby giving it order and form and making it meaningful. Ulysses makes us understand that in addition to the traditional narrative method, the mythological method can also be used, and the adoption of the mythological method will make the artistic creation of the modern world possible" [9]. Joyce breaks down the Odyssey in three ways, translating it into his own novel:

**2.1 Theme.** Ulysses draws on the prototype motifs of the plot structure, character prototype, father and son, and returning home in the Odyssey in Homer's epic to express a story of a modern man looking for a spiritual home. Jung claimed that the constant recurrence of mythological motifs in literary and artistic creations strongly confirms the existence of archetypes of the collective unconscious [10]. The correspondence between the main characters of the novel and the epic is Bloom - Odysseus, Molly - Penelope, the wife of Odysseus, and Telemachus, the son of Stephen - Odysseus. The roles they represent are father, mother, son. This shows that the family is the basic structure of human civilization and society. No matter how history evolves and how profound changes have taken place in human life, the basic

structure of the family, "father-mother-child", has not changed. The encounter between Bloom and Stephen is an encounter between two modern people who are wandering and helpless in modern society. Although it is not as thrilling as the ancient Greek hero father and son encounter, it shows us that in a world of lost faith and moral decline, The love and sympathy that ordinary people have in their hearts. The Odyssey's theme of the son's search for his father corresponds to the modern man's spiritual identification with the son and the father.

Therefore, in terms of expressing the exploration of life and human nature, The Odyssey is the source and cornerstone of Western literature, because it has a very obvious archetypal meaning. American scholar Gray pointed out:"In fact, the entire epic is about Odysseus from the unknown to being recognized by his wife and becoming King Itagar again. Odyssey is written about Odysseus's inner return at sea. A double journey of homeland, the main theme of which is the exploration of an alienated self and the return to authenticity of a soul almost devastated by war" [11]. Odysseus must control himself, resist the external threats of gods and demons and the temptation of lewd banshees, and use wisdom and courage to achieve peace and tranquility in the epic ending, thus returning to the land of happiness.

**2.2 Structure.** The symbolic structure of the Odyssey effectively controls the understanding and evaluation of the novel's plot, images, details, allusions and characters. Joyce also used the names of people or places in the Odyssey as the title of each chapter of the novel in order to reinforce and render the theme of the work. For example, the novel Ulysses and Homer's epic The Odyssey are composed of three parts, and even the titles are the same, the first part is Telemachia, the second part Odyssey or The Wandering of Ulysses and the third part Nostos, that is, Return (Nostos). It is worth noting that although the plot structure of the novel Ulysses echoes the Odyssey, it is not exactly the same. The number of volumes in The Odyssey is progressive and progressive, with a total of 24 volumes. In the novel Ulysses, the structure is large in the middle and small at the two ends. Ulysses' innovation in narrative structure, as Eliot once pointed out "in using myth to construct a continuous parallel structure between contemporary and ancient, Joyce is trying a new It is a way of controlling, a way of constructing order, a way of giving shape and meaning to the vast, void, chaotic spectacle, contemporary history" [12]. So this is the important role of Ulysses' mythological structure, both as a way of giving form and unity to the novel, and of giving shape and meaning to the chaotic history of our time. Ye Mo Meledinsky of the former Soviet Union said in the book The Poetics of Mythology that the poetic art of mythology gave novel narrative a new structure after the destruction of the structure of classical novels before the nineteenth century. important way. His views are largely in line with Eliot's and represent the optimistic side of mythological criticism. In this sense, the parallel structure established by Ulysses and Odyssey constitutes an irony of real life, that is, there are only heroes like Bloom in Ireland today, and only Bloom-like adventures. So the most distinctive stylistic feature that Ulysses' mythological model brings to the novel is comedic irony.

**2.3 Plot.** Joyce strictly followed the narrative procedure of Odyssey in the novel. In order to give Ulysses a wide range of symbolic meaning and the effect of borrowing from the past and satirizing the present, in order to highlight the theme of the three eighteen chapters, Joyce also included Holland. The names, places or plots of horse epics correspond to them. Ulysses is divided into 3 parts: the first part is the first three chapters, corresponding to the part of the epic Teremak, narrating that Stephen left the tower where he lived and went out to find his

spiritual father, which led to the son's search for his father in the novel. plot clues. The second part, the twelve chapters in the middle, echoes the main line of Odysseus' wandering, and describes the day when Bloom and Stephen wandered around Dublin. The third part is the last three chapters of the novel, corresponding to the homecoming part of the epic. It tells the scene of Bloom and Stephen returning home together. Stephen and Bloom found spiritual support from each other and formed a kind of father-son relationship.

It can be seen that Ulysses has carried out the most thorough subversion and transformation of traditional novels, making history and today, myth and reality, and hero and anti-hero to reflect each other, producing a strong contrast effect. The superficial plot of the novel is to describe the 20-hour experience of the three protagonists in Dublin: making breakfast, teaching (acquiring letters), taking a walk (funeral), going to the newspaper office, eating lunch, going to the library, buying books, going to the Ormond pub, going to Kiernan A bar, to the beach, to the hospital, to the brothel, on the way home, at home and in bed.As can be seen from the above events, the story depicts a bland and boring day for the characters, with no drama and no heroic characters. This contrast is achieved through the creation of a stream of consciousness. The novel takes the three protagonists a day to accommodate a long time and space dialogue that is like decades, and completes the personal journey of the characters. Joyce uses this to express the style of modern people and praise the humanity and life of the little people. In addition, the most wonderful scenes and details of Homer's epics are reproduced in the novel due to Joyce's excellent use of parody, exaggeration, imagination and dreams.

**3. A clever combination of myth and reality.** Ulysses is a story similar to Homer's epic, and the characters and events in the novel correspond to the descriptions in the Odyssey in many places. This correspondence forms the unique mythological structure of the work, which is usually regarded as the embodiment of the modern writer's sense of history, and is a description of the basic mode of human existence and historical destiny. Through the reappearance of time and space in the Odyssey mythology, Joyce skillfully combined the relationship between myth and reality through the comparison of ancient and modern times. Human social phenomena and people's inner spiritual world transcend limited time and space and personal stories and have the huge historical, general and profound nature of modern epics.

Ulysses is contrary to traditional novels in terms of content and form. It has no dramatic plot at all. Joyce highly developed and perfected the technique of stream of consciousness, and widely used artistic techniques such as inner monologue, free association and montage, also frequently uses highly omitted and incomplete sentences, and even removes punctuation in large chunks. He described the daily life and spiritual feelings of three Dubliners, Bloom, Stephen and Molly, over a period of 18 hours from 8am to 2am on June 16, 1904. With the complete borrowing and introduction of Homer's epic "Odyssey", a certain day in the ordinary reality narrated by "Ulysses" thus acquires eternity and immortality, and is hailed by contemporary critics as the great myth of modern society. Myth is the deepest truth under the historical truth, and it is the most common dynamic factor in human society.

As critic Mark Shawner pointed out:“Myth is the root of all things, it dramatically expresses our deepest instinctive life and the primordial knowledge of human beings in the universe; It's all based on these tectonic forces” [13]. For many modernist writers like Joyce, the love of myth was not only formal and structural, but also content and spiritual.

**Myths - Manifesto of Mankind's Search for a Spiritual Way Out**. Archetypal criticism tends to tell stories of gods or heroes. These gods or heroes travel alone with the dream of changing reality, endure various tests, and complete the physical and psychological purgatory journeys of life. After their return, they tried their best to realize their long-cherished wish and benefit the society. Their ideals and spirits are worthy of praise. In the contrast between ancient and modern, Joyce unfolded the procedure of storytelling according to the structure of Homer's epics. He attributed the existence of modern cities and modern people to the immortal myth of the Odyssey, and he tried to create in an era without heroes. Modern heroes, in an era of lost mythology, rediscovered the original memory and spiritual home of mankind. Thus, stream-of-consciousness novels have a sense of historical depth and a sense of mythology. As the German philosopher Ernst Cassirer (1874-1945) explained in the concept of myth archetype, myth and poetry are both metaphors, an imaginary creative activity, which is myth in ancient times and poetry in modern times. The essence is to regard myths and rituals as the original foundation of human spiritual culture and the starting point for human beings to understand the world and themselves.

Today, we live in a society without gods or heroes, and we are all mortals. However, our era also needs the spirit of exploration and courage left over from the early days of human society. As a modernist writer, Joyce's inner passion was always tormented by indescribable anxiety, distress, loneliness, and despair. Through the experience of Bloom and Stephen in 18 hours, he showed readers how Dublin is. Bits and pieces of the city. In the face of the alienation of social civilization and the survival of modern people, Joyce has a high sense of sanctity and responsibility for the exploration of the world, life, self and the subject's soul in his creation. From him, he showed a spiritual exploration of salvation emotions, reflecting the existential predicaments faced by people in modern society, and the mental distress, ideals and pursuits of modern people.

**Conclusion.** The correspondence between Ulysses and Odyssey is not only a metaphor for the present, but more importantly, it embodies the continuity of human consciousness from the past to the present, and is a Homeric exploration of modern life and life. “Myths are no longer seen as a means to satisfy the intellectual curiosity of primitive man, but as a system of pre-logical symbols related to other ways in which humans imagine and create fantasy” [14].It is reflected in literary creation, that is, many writers at home and abroad all draw inspiration from myths in their creations.

In general, there are three main ways in which myths play a role in literary creation: one is that the writer directly cites the images and plots in the myth as the creative material; the other is that the writer integrates the moral of the myth into the characters and plot of the work. The third is that the implication of myth has sneaked into the writer's inner consciousness and has become an integral part of the writer's creative thinking. From these three ways, whether it is direct or indirect, superficial or deep, myth has become an integral part of the writer's creative thinking. It is a factor that cannot be ignored that affects literary creation. Myth is also a way of thinking and a spiritual form for human beings to grasp the external world. It is an organic part and an indispensable stage in the development of human spiritual form as a whole.

Ulysses' master announces Rum, whose archetype and character development are largely based on Homer's Ulysses. From the hero of Homer's era to the anti-hero of modern western society in the 20th century, the appearance of Bloom's image is of great significance in

the history of modern western literature. From Bloom, we can see that reality is not always what people want, and people must experience all kinds of setbacks in their growth. Therefore, perseverance, perseverance, courage, and self-confidence are still the spiritual demands of human progress. Therefore, the connotation of prototype criticism still has positive ideological value and strong practical significance.

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