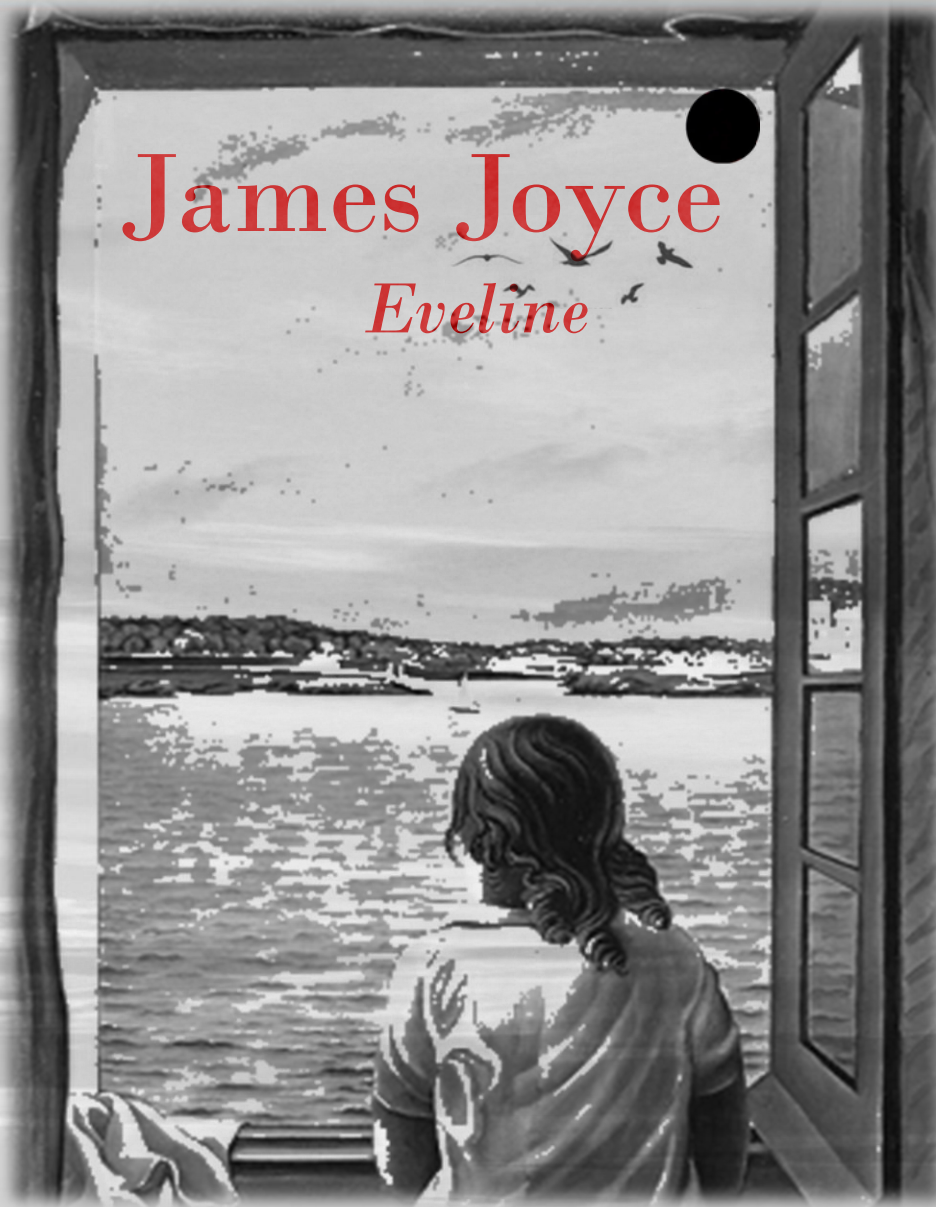




# James Joyce

## *Eveline*





# James Joyce



- Born in Dublin in 1882
- Criticizes Irish society and the Catholic Church
- Leaves Ireland with his wife Nora on a self imposed exile.
- Travels around Europe
- Befriends Svevo in Trieste
- Dies in 1941

## Most Famous Works

- A Portrait of the Artist as a Young Man
- Dubliners
- Ulysses
- Finnegans Wake





# Historical Background

- **1914** England postponed the issue of Home Rule till the end of the war
- **1916** a group of extreme Irish Republicans organized a revolt known as the **Dublin Easter Rising**
- The uprising was ruthlessly repressed by the British Army.
- **1918** *Sinn Fein* party (meaning in Gaelic "Ourselves Alone", founded in 1905) won the elections throughout Ireland -except in the predominantly Protestant Ulster





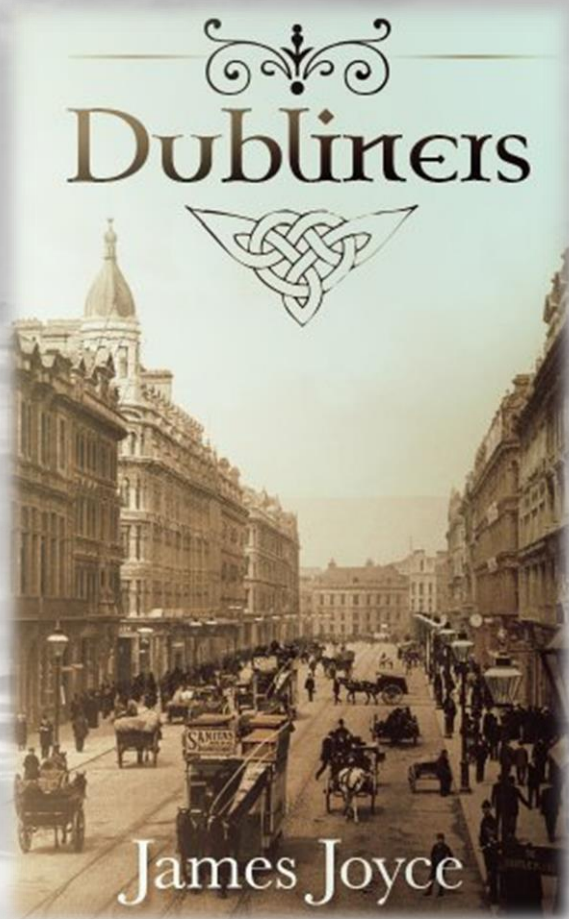
- The nationalists started organising their own army, the Irish Republican Army (IRA)
- In 1919 the War of Independence began, led by the IRA (Irish Republican Army) and *Sinn Féin*.
- It ended in **1921** with the establishment of the ***Irish Free State*** (an independent Ireland within the British Commonwealth). Only Ulster, or Northern Ireland, remained united with Britain.
- **1922-23** civil war as the treaty recognised the sovereignty of the British Crown.
- In **1949** the Republic of Ireland (Eire, the Gaelic name for Ireland) was finally officially proclaimed.







# Dubliners



- Published in 1914
- Collection of 15 short stories
- Divided in 4 groups:
  1. Childhood
  2. Adolescence
  3. Mature life
  4. Social life
- Joyce writes the last story while he was in Rome.
- It symbolically covers man's entire life cycle.

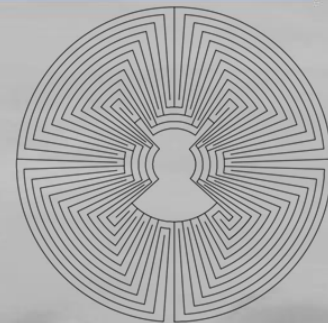
## WHY?

- To demonstrate that at any age, living in Dublin/Ireland means to give up your dreams
- Dublin is the **center of paralysis**





# Dublin



- Joyce used the term ('paralysis') to denote a condition of **spiritual torpor** caused by what he perceived to be the **oppressive religiosity** of Catholic culture in Ireland.
- Despair, resignation and loss result from the inevitability of **spiritual death** caused by life's experiences.
- Spiritual death according to Joyce is defined as:  
*"people who live meaningless lives of inactivity are the real dead"*





# Eveline







# Nomen Omen

- The Name Eveline fits the theme of paralysis
- The name can be split in:
  1. Eve = the moment/day before an important event or celebration
  2. Line = symbol of life

## HENCE

Eveline is destined to live in a constant state of «eve», that is, waiting rather than acting.







# The First Sentence

- «*She sat at the window watching the evening invade the avenue*»
- The passing of time is marked by the alliterations
- The alliteration of «W» turns into «V»: it is the passage from day to night.
- This is reinforced by the vowel sounds which grows darker and darker.
- The approaching evening is felt like an «invasion»

**HENCE**

Apparently she is about to do something unpleasant





*She sat at the window watching the evening invade the avenue. Her head was **leaned** against the window curtains and in her nostrils was the odour of **dusty** cretonne. She was **tired**.*

Few people passed. The man out of the last house passed on his way home; she **heard** his footsteps **clacking** along the concrete pavement and afterwards **crunching** on the cinder path before the new **red houses**. One time there **used to be a field** there in which they used to play every evening with other people's children.





Now



Then







# Association of Ideas

- It is the way we link one idea to another.
- We associate images, meanings, impressions...
- In this case Eveline associates the image of the red houses (she is not watching them) to what there used to be there before.
- From the present she jumps back to the past.

Hence

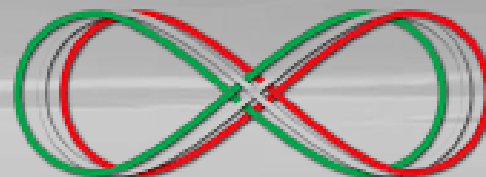
The narration changes its course and it is not chronological.





# Stream of Consciousness

- Coined by the psychologist William James in *The Principles of Psychology* (1890)
- It refers to the flow of myriad impressions—visual, auditory, physical, associative, and subliminal—that affect the consciousness of an individual.
- Usage developed in the 20th century as some writers didn't want to limit themselves to the rational thoughts only of their characters.
- The stream-of-consciousness novel commonly uses the narrative techniques of interior monologue (direct, indirect)





Then a man from Belfast bought the field and built houses in it—not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field—the Devines the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his **blackthorn stick**; but usually little Keogh used to keep *nix* and call out when he saw her father coming. **Still** they seemed to have been rather happy **then**. Her father was not so bad **then**; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.







# The Blackthorn Stick

- The first time the image of her father crosses her mind , we are under the impression that he is a violent man.
- The blackthorn is a threat:
  1. Thorn= deep pain
  2. Black = fear
- But then we are told , he was not so bad then, thus implying that he is now .
- The death of her mother made things worse.





# False Impressions?

- We are given information in no apparent order.
- We get bits and pieces of her life in the form of her thoughts randomly.
- Thus, we are able to make the puzzle of her personality and connections
- At first we were given the impression that Eveline was about to do something unpleasant that night.
- Eventually, we are told she is about to leave.
- We don't know whether she is going alone or not, where or why.





# What we have known so far.....

NAME

Unknown

AGE

Unknown

RELATIONS

Father, sisters and brothers. Mother died. Father violent?

JOB

Unknown

ACTIONS

Sat at the window. Lost in thoughts.

MOOD

Pensive, uncertain, fatigued, nostalgic, passive.

PLANS

She is about to leave.







# 19th century novel incipit

- Jane Austen, *Emma*. Chpt 1

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

She was the youngest of the two daughters of a most affectionate, indulgent father; and had, in consequence of her sister's marriage, been mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses; and her place had been supplied by an excellent woman as governess, who had fallen little short of a mother in affection.





# What we know about Emma (after only few lines....)

NAME

Emma

AGE

21

RELATIONS

Affectionate father, mother died long before. 1 married sister.  
1 beloved governess.

JOB

Mistress of her father's house

FEATURES

Handsome

STATION

Rich. Upper class. Never had a problem in her life.  
Lives in a comfortable home.

CHARACTER

Happy disposition, clever

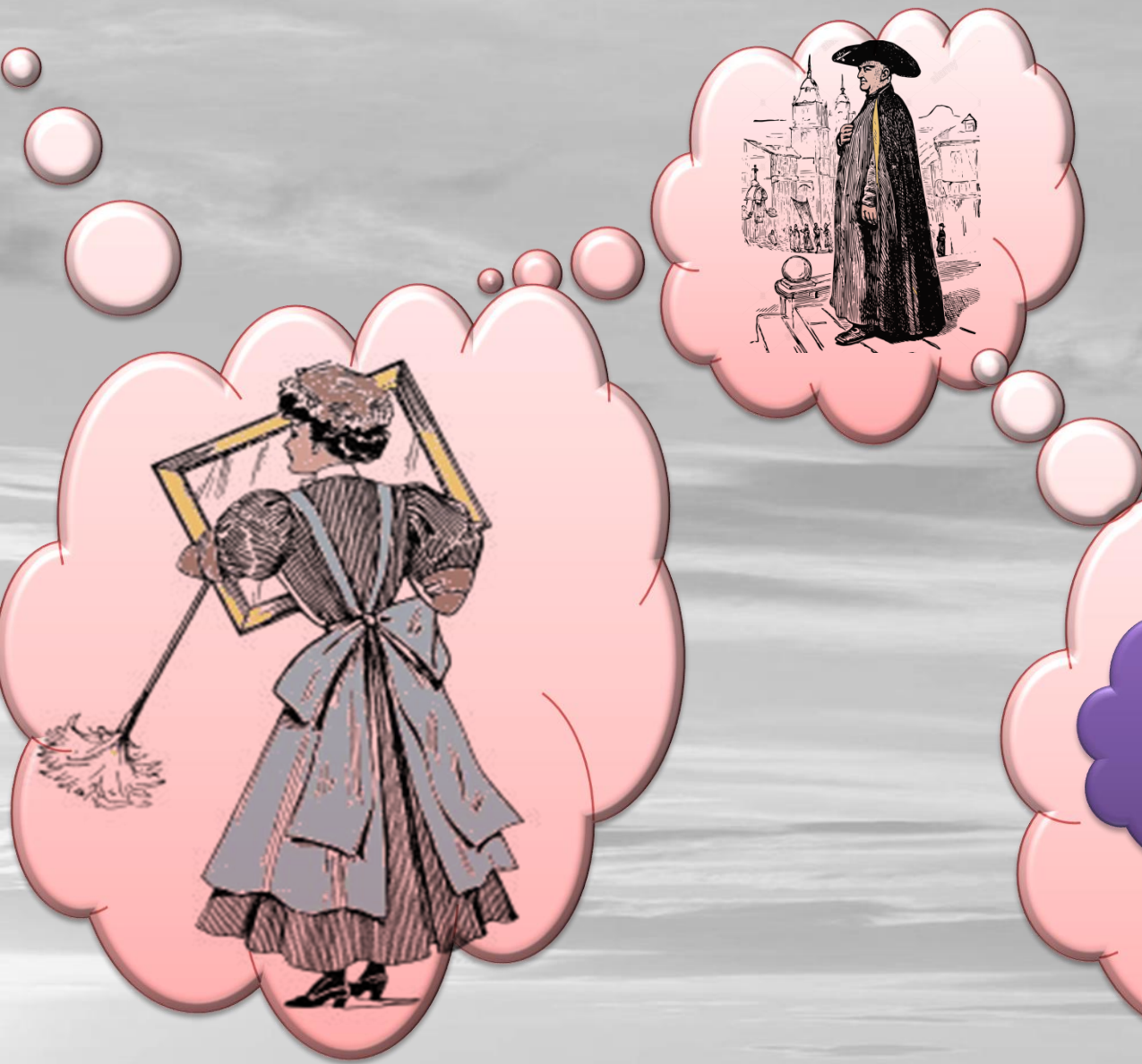




**Home!** She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word: “*He is in Melbourne now*”.









# Home!

- We don't know yet why she is to leave.
- By the ways, it is reinforced the impression she wouldn'd like to.
- The meaningless becomes meaningful when you are about to leave.
- Through the yellowing photograph of the priest the image of Eveline's father reappears.

## WHY?





She **had consented** to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. O course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away **with a fellow**? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening. “*Miss Hill, don't you see these ladies are waiting?*” “*Look lively, Miss Hill, please.*” She would not cry many tears at leaving the Stores.





## A Fellow

- Eventually we are informed that she is about to elope.
- She had consented, hence, it is not her own initiative.
- The first time she thinks about this suitor, she doesn't even mention his name.
- She wonders whether her choice could be the right one, hence:

Does she love him?







But in her new home, in a distant unknown country, it would not be like that. Then she would be married—**she, Eveline**. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she **had nobody to protect her**. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably.





## She, Eveline!

- As far as we know Eveline has not much self-esteem.
- She believes she will be quickly replaced as soon as she leaves the Stores and nobody will miss her,

**BUT**

at the thought of her being married, she gains the confidence she needs.

Married=respected





# What we have known so far.....

NAME

Eveline

AGE

19

RELATIONS

Father, sisters and brothers. Mother and Earnest died.  
Father definitely violent. Mother was ill-treated.

JOB

At the Stores

ACTIONS

Sat at the window. Lost in thoughts.

MOOD

Pensive, uncertain, fatigued, nostalgic, frightened, in need of protection, lonely, passive.

PLANS

She is going to leave with a fellow





## Father, father....

- Once again the image of her father reappears
- So violent to give her palpitations
- Without the protection of her elder brothers, she feels exposed to her father's violence.
- Echoes of her mother's submissive attitude

**BUT**

She is about to leave, why does the thought of her father haunt her?







She always gave **her entire wages**—seven shillings—and Harry always sent up what he could but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work—a hard life—but now that she was about to leave it **she did not find it a wholly undesirable life.**





In short, I had to work  
at the Stores, give my  
entire wage to my  
father, who was always  
unwilling to give his,  
look after the house  
and children, buy food  
and prepare meals for  
all!!!

Despite I did all this,  
my father was never  
satisfied and always  
threatened me!

What did you  
say? «You have  
problems  
too».....  
«Esame di  
maturità?»

!@!#%!!?





She was about to explore another life with **Frank**. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see The Bohemian Girl and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun.







First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her the names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him. “*I know these sailor chaps,*” he said. One day he had quarrelled with Frank and after that she had to meet her lover secretly.







# What we have known so far.....

NAME

AGE

Eveline 19

RELATIONS

Father, sisters and brothers. Mother and Earnest died.  
Father definitely violent. Mother was ill-treated.

JOB

At the Stores

ACTIONS

Sat at the window. Lost in thoughts

WHERE TO?

Buenos Aires by the night-boat

MOOD

Pensive, uncertain, fatigued, nostalgic, frightened, in need of protection, lonely, passive.

PLANS

She is about to leave to marry Frank, her fiance. A sailor.





The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh.





# Daddy?

- When Eveline seems to have made up her mind, once again the thought of her father surfaces.
- This time in a different form as he is:
  1. Fatherly
  2. Attentive
  3. Funny
- Furthermore, he is getting old and needy
- She knows he will miss her.

## HENCE

Her father is neither good nor evil, it may be both or perceived so, according to situations (just like anybody else).





# Perceptions

- Her father's being good or evil depends on a process of Eveline's mind:
  1. she focuses on his negative aspects every time she needs more strength, one more reason to leave
  2. but once she sets her mind about going, a milder version of her father surfaces.

## How old was her father?

- For a girl of 19, a man of 40 is old, while for a woman of 60, he would be considered young.
- We don't know anything about it.

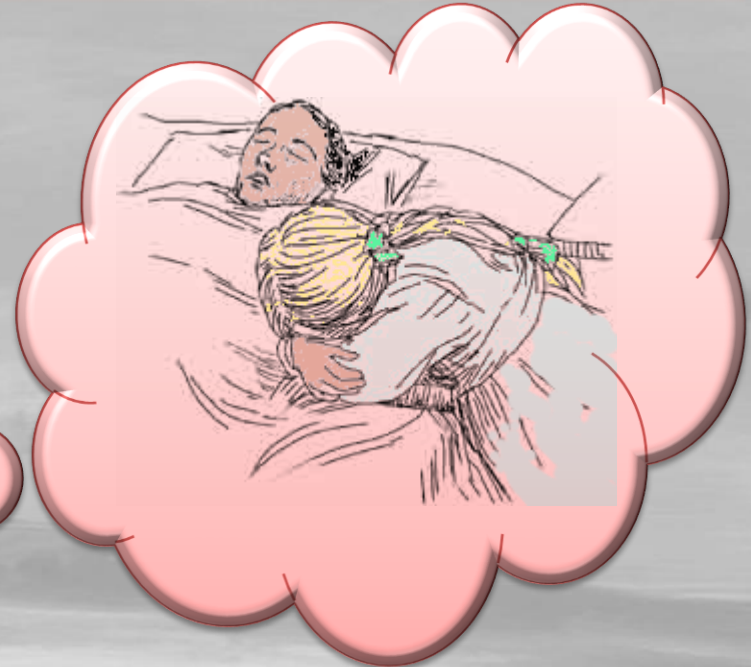






Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother's illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying: “*Damned Italians! coming over here!*”



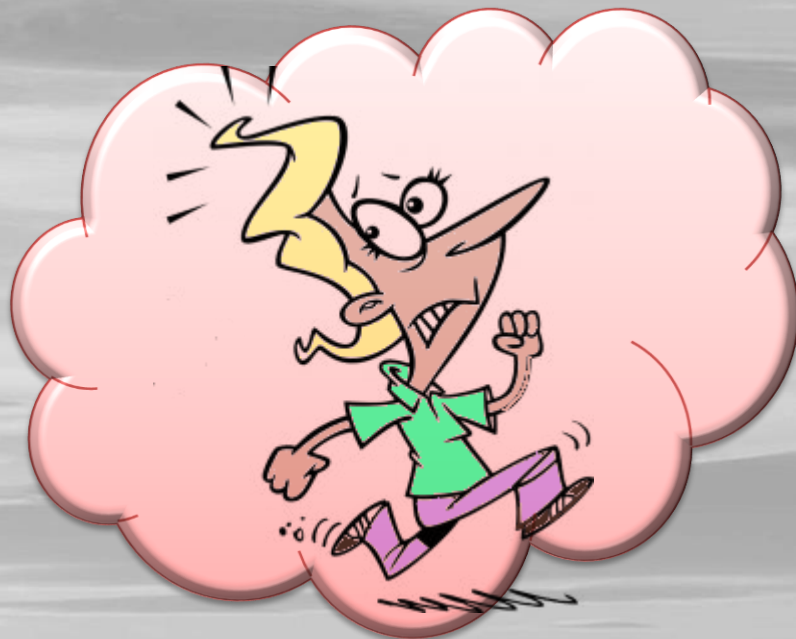
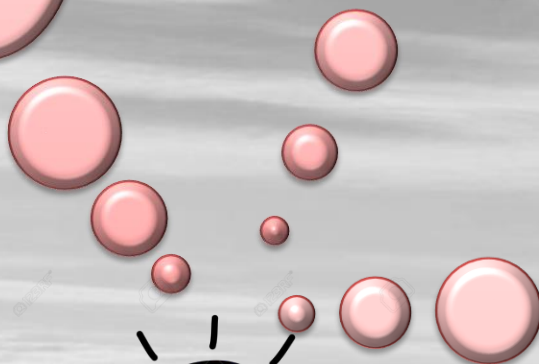
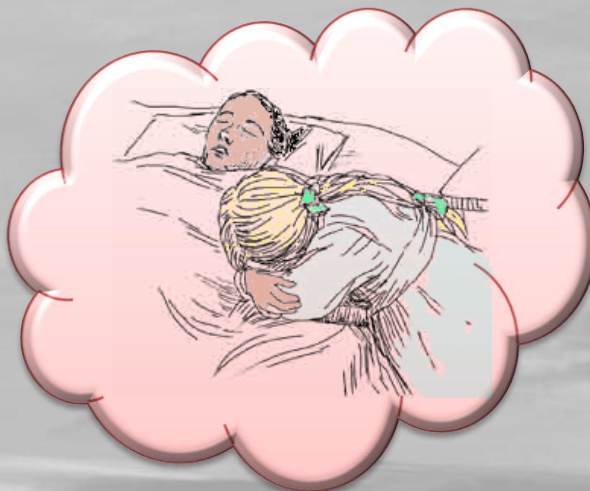
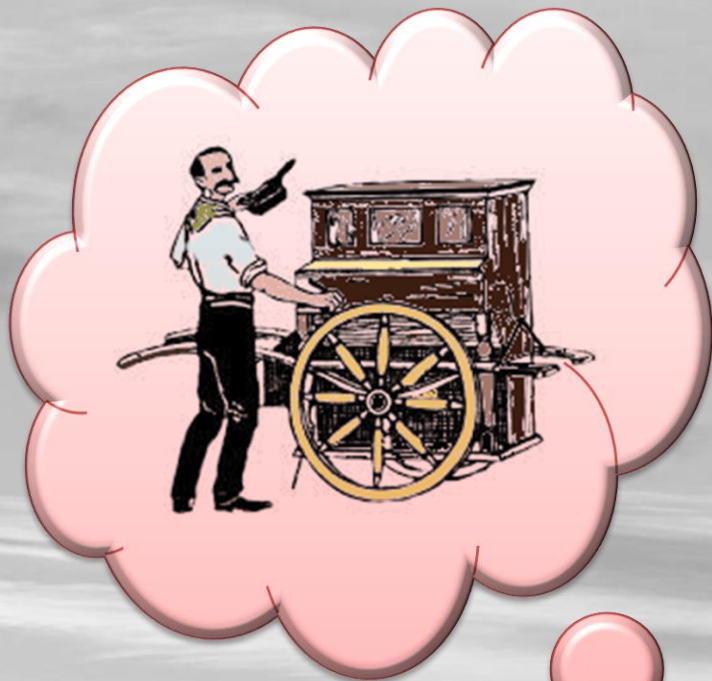




As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being—that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence: “*Derevaun Seraun! Derevaun Seraun!*” She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.











# Epiphany



- Epiphany (from the ancient Greek ἐπιφάνεια, epiphaneia: manifestation, striking appearance), that is, a moment of a sudden revelation.
- It may be provoked by “*the vulgarity of speech or a gesture or in a memorable phase of the mind itself*” (Stephen Hero)
- Taken from Aquinas’ s interpretation of beauty: it is a moment of **claritas** that leads to the truth, the **quidditas**.
- The “*melancholy air*” reminds her of the very last moments she was at her mother’s deathbed.
- She suddenly understands that she has to abandon any hesitation and escape(*claritas*)
- if she doesn’t want to end up miserably like her mother (*quidditas*)





# What we have known so far.....

NAME

AGE

Eveline 19

RELATIONS

Father, sisters and brothers. Mother and Earnest died.  
Father may not be violent. Mother was ill-treated.

JOB

At the Stores

ACTIONS

Sat at the window. She has finally resolved upon leaving.

WHERE TO?

Buenos Aires by the night-boat

MOOD

Pensive, uncertain, fatigued, nostalgic frightened, in need of protection. She doesn't want to end up like her mother.

PLANS

She is about to leave to marry Frank, her fiance. A sailor.





*She stood among the swaying crowd.....*







She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the black mass of the boat, lying in beside the quay wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer







- She perceives the illuminated ship that would take her to Buenos Aires as a black mass (*claritas*), or the whistle of the ship as mournful :

BLACK= FEAR

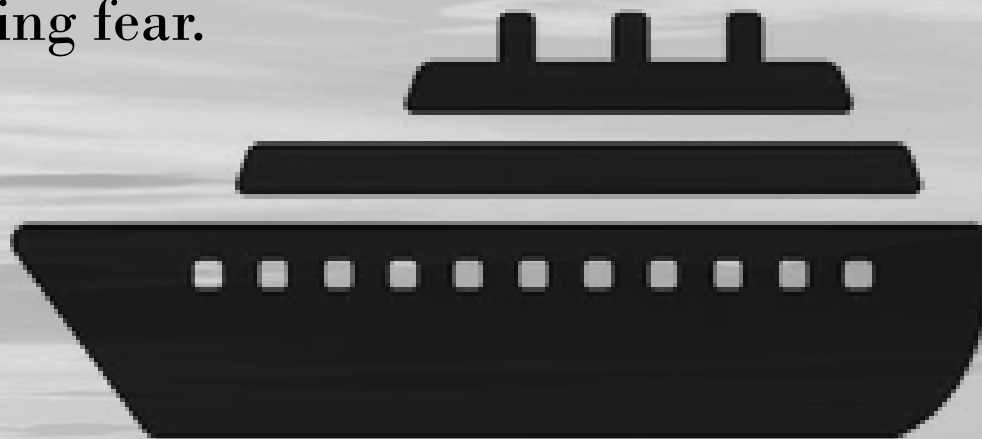
MOURNFUL=DEADLY

MASS = CONFUSION

WHISTLE =CALL

**HENCE**

she feels like refusing to leave (*quidditas*), as if she were overwhelmed by a paralyzing fear.





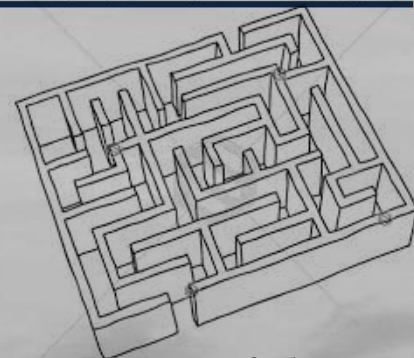
A bell clanged upon her heart. She felt him seize her hand: “*Come!*” All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing. “*Come!*” No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish. “*Eveline! Evvy!*” He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

The End





# Stephen Dedalus



- Joyce's alter-ego is Stephen Dedalus
- Stephen recalls the first martyr of Christianity, as Joyce felt himself the martyr of art.
- Daedalus (Dedalus) was both the inventor of the Labyrinth (Dublin) and the wax wings that allowed his son Icarus and himself to escape the Island of Crete,

**HENCE**

Stephen/Joyce will have to escape from the social and political labyrinth of Dublin to be an artist.





## She – Dedalus?



- The promise theme:
- both Eveline and Dedalus/Joyce have been asked to make promises at their mothers' deathbed, which would bind them to stay in Dublin,

**BUT**

Eveline won't be able, unlike Dedalus, to quit.  
She will remain in the labyrinth of Dublin forever *“like a helpless animal”*.







*THE END*

