

A Stylistic Study of Joyce's "Eveline": A Proposed Model

**Professor Dr.
Majeed Hameed Jasim**

**Assist Lecturer.
Amin U'kaal Ghailan**

**University of Basrah
College of Education**

Introduction :

Stylistics is essentially a mediation area between literary criticism and linguistics and it has no autonomous domain of its own (Widdowson, 1975: 3,4). Its purpose, then, is to link linguistics and literary criticism. To achieve this aim, it is suggested that by extending the linguist's literary intuitions and the critic's linguistic observations alike and make their relation explicit, we may reach the above-mentioned aim (Widdowson, 1975: 5-6; and Leech and Short, 1981: 13-14). A question usually asked: '**At which end ought we to start, the critical or the linguistic?**' In point of fact, there is a cyclic motion between the two. The linguistic observation may stimulate or modify literary insight; the literary insight stimulates further linguistic observation and so on. This motion sometimes takes the form of a cycle exactly like the cycle of theory formulation and theory testing. But we shall take our starting point as with linguistics to stylistically study Joyce's 'Eveline'.

Stone (stone et al, 1976: 285) explains that "after half a century of controversy, during which he was thought by turns to be obscene and obscure, James Joyce has achieved his place as one of the

giants of the modern age.... He is unsurpassed in achievement, perhaps unmatched in influence upon the development of present-day fiction.” Joyce offered his readers a slice of language. His stories read like documents for sociological study, bearing witness to the conditions which produced them (Bolt, 1981: 49).

Walter Nash’s model (Nash, 1982) includes two parts. The first is simply an analysis of a text according to its distinctive linguistic features. In dealing with the items of language used to state such features, the researcher will make clear the functions of deixis, change of articles, placement of adjuncts, and types of some verbs to be linguistically significant.

The second part of such model is mainly theoretical. In this part, Nash establishes the particular procedures adopted for making a stylistic analysis. He mentions three main elements: the researcher’s intuition to the text, a search for textual patterning, and the identification of the linguistic evidences which supports the intuitive response and proves the patterning. It is worth mentioning that identifying the structure is not necessarily to depend only on linguistic procedures. Nash applies such model on a passage from Lawrence’s *Odour of Chrysanthemums*. He shows how a frame can be provided so as to make a specific focus for the analysis of the text. The researcher will apply such a frame to the analysis of Joyce’s *Eveline*. Intuition to such story suggests that its theme can be defined in the word “conflict”. It is a story written by James Joyce of a young girl who loves Frank and lives waiting for the time they live together. But at the moment that she has to elope with him, she lives a severe inner conflict between her love and her delegations to her sisters and father

after the death of her mother. What to choose? That is the question! (Levin, 1946: 5).

The analysis of the text takes into account its general patterning as narrative framework, the structure of its content, and the relation of stylistic device with the structural intention. The terminology (in this research) is based on Nash (1982). The text is that of the Penguin (1946) edition of “**The Portable James Joyce**”.

Setting: Symmetry and Implication

A very important feature of Joyce’s **Eveline** is the symmetry of its scenic arrangement, thereby; it starts and ends with the mention of the same character. Eveline’s remembrance of her past life first appears in the first phase, the problems of her present tiring life following in II . Phase III is about her and Frank’s love affair. In phase IV, Eveline discusses the problems of her family life and remembers her mother. While at the end of the text, she and her lover reappear together (phaseV). The inversion (family-lover/ family-lover) suggests that the character of Eveline is the centre of interest; she has greater importance than others. Her character is mentioned from beginning to the end and has the continuous presence all over the story. Within this text, other symmetries clearly appear in various places. Thus, in clause 7 the ‘**field**’ (in which they used to play every evening) while in 9, the children of the avenue (used to play together in that field).

Another example of symmetry lies in clause 10 (he was too grown up) and 17, they (she and her brothers and sisters were all grown up). Furthermore, there are other examples in clause 18 (her mother was dead) and in 19 (Tizzie Dunn was dead, too). All the

stylistic repetitions of these clauses appear in phase I only. At the beginning of phase II, there are clauses 23 (she looked round the room, reviewing all its familiar objects) and 24 respectively (perhaps she would never see again those familiar objects). Also, there are symmetries, in 85 (He told her the names of the ships he had been on....) and 87 (And he told her stories of the terrible patagonians). And in 97 there is a symmetry as in (One was to Harry) and 98 (The other was to her father). In 99 there is a symmetry as in (Ernest had been her favourite) and 100 (But she liked Harry too).

In clauses (1, 2, and3), there is another striking example of symmetry with clause (109) in which Eveline reappears (to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne). These clauses (1, 2, 3, and109) occur at almost corresponding points to the beginning and end of the text. By clause 3 indeed the scene is set, and the story-teller returns to it after the presentation of the characters. In clauses 107 and 118, Eveline remembers what her father was doing during her mother's life and sickness. There is also a repetition in clauses (124 and 131). Again, clauses (151 and 154) suggest the hesitation of Eveline in taking her decision of escape.

The story plots a simple scheme of movement, from the window to the field (where the central encounter between the children, Ernest (her brother) and her father takes place), and from the field back to the room (and its furniture) and the photograph. After that, she thinks of the stores and her future life in Buenos Ayres (with Frank). With phase IV, namely from clause 109 and so forth, Eveline returns to the window and field scene. Finally, the story closes with the scene of

Eveline and Frank (her lover) are standing in the station. Throughout the text, shifts in scenes (perspectives) are marked by the occurrence of the character of Eveline. The position of these clauses in their respective places is of imminent relevance to the structure of the text as a whole. Each of which occurs in a certain place of the story. In "Eveline", the heroine is prevented from making a bid for freedom because she cannot conceive of living anywhere but at home. She has been condemned to life imprisonment by her own point of view (Bolt, 1981: 45). Moreover, a further stylistic point lies in the effect of the positioning to create a powerful impression on the scenes of the clauses concerned. The scenes thus point to the sense of "**loneliness**" which represents a source of feeling in that they motivate the readers' responses to the text. The focus, in this text, is directed to the characters' depression, loneliness, and struggling rather than the description that symbolizes this loneliness and struggle. The variation in the positioning and semantic implications of the scenes is by no means fictitious. It refers to a deliberate shift of emphasis from the environment to the human response.

The writer at first establishes the setting of the story as a psychic partner to the human world. The environment expresses a sense of depressed and impotent existence similar to its occupants. Also, a feeling of resignation is apparent in the clauses structures e.g. in the material clause (She sat at the window watching the evening invade the avenue) (1) and (Her head was leaned against the window curtains) (2), and in the clause with 'fronted' place adjunct and relational verb (In her nostrils was the odour of dusty cretonne) (3) which shows '**state**' rather than '**event**'. A good feature of the style

followed by the writer is the rhetorical expressions (The evening invade the avenue), (The odour of dusty cretonne), (her time was running out), and (a melancholy air of Italy). All these constructions are mainly descriptive.

Another important point is that the symbolic '**night**' is also made to lurk in the general theme of the story. At a first encounter, the '**evening**' is clearly no more than an atmosphere of melancholy and monotony. There is a further stylistic focus upon the '**evening**' in the clause (95) (The evening deepened in the avenue). Another mention of the night is accompanied by Eveline's remembrance of her mother's illness in the clause (114) (She remembered the last night of her mother's illness). In these instances, the focus is powerfully established by the inclusion in the verbs having connotations (invade, deepened) which are really obvious reasons for this heavy stylistic underlining. In employing the metaphor of the invading evening, the literary word "odour", and the precise distinction of clacking and crunching, he (the writer) is using linguistic skills, and therefore offering perceptions, beyond her (Eveline) competence (Bolt, 1981: 47). The images of the '**evening**' and '**odour**' represent the beginning of the description of the environment and the main character; from the outset a note of melancholy and monotony is sounded. Thereby, the stylistic emphasis has a relation with the general framework of the story. There is an allusion to the point that Eveline lives a state of hostility to her environment; to some extent it expresses her relationship with her parents especially her father. We may stylistically note that there is an intersection of the elements of the structure; ie, of the description of the environment along the text, and the encounter of characters which

composes the central theme of the story. The initial reference of the ‘**evening**’ (invade the avenue..... deepened in the avenue) is not very well underlined. The reference is not very strongly marked and the strength of the allusion is delayed till the ‘**evening**’ is referred to another time.

The Development of the Narrative: Phases and Modes

The narrative text mostly develops through passages of description and little direct speech. They gradually intermix constructing the pattern of relationships between the major character (Eveline) and other characters of the story. The bulk of the writing, however, is not dialogue but narrative, describing the setting and relating the events. And it might seem that when he is writing narrative an author, even if he adopts the point of view of his characters, is obliged to put things in his own way, not in theirs (Bolt, 1981: 46). It is possible to discern the phases of description with some certainty. The story seems to be constructed on the following frame (see Table 1).

Out of these phases, I and II represent a deliberate descriptive unity. Phase I describes Eveline’s happy past life; all this is drawn from her look to the field in front of the house. This can be shown, by the writer, through clause 16 (That was along time ago). This happy part of her life ends with her mother’s death. While phase II shifts to a description of the problems of her present tiring life, which begins with Eveline’s looking round the room. She can express her feeling of dissatisfaction with this life through clause 58 (It was hard work- a hard life) at the end of this phase. Phase III changes to a description of

the only happy thing in Eveline's present life (her love with Frank) and the circumstances of the development of such relation.

Table1. Phases of Eveline's Story

Phase No.	From /to
I	From: She sat at the window watching the evening invade the avenue. To: Now she was going to go away like the others, to leave her home.
II	From: She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years. To: She did not find it a wholly undesirable life.
III.	From: She was about to explore another life with Frank. To: And after that she had to meet her lover secretly.
IV	From: The evening deepened in the avenue. To: She trembled as she heard again her mother's voice saying constantly with foolish insistence: - Derevaun Seraun! Derevaun Seraun!
V	From: She stood up in a sudden impulse of terror. To: Her eyes gave him no sign of love or farewell or recognition.

Phase IV represents a return to the beginning of the story in which Eveline lived a very happy life with her family before her mother's death. The description of the setting at the beginning of phase I is the same as that in Phase IV. This is clear from the symmetry of clauses (1, 2, and3) in phase I with clause (109) in Phase

IV (as mentioned in the previous section). Moreover, phase IV is completely well defined in its formal making and in content. We cannot claim that phase IV is devoted to a single purpose (or implication) e.g. describing Eveline's background or past life and changing from description to a direct speech. We cannot know such ambiguity till finishing our reading of the story. Later, we'll conclude that such remembrance is the only reason beyond Eveline's rejection of escape with Frank. In this sense, phase IV is the vital centre of the text, a pivot of narration rather than a descriptive scene. This becomes very clear when we read clauses (112,113, and 114) from phase IV which talk about Eveline's promise to her mother to keep the home together as long as she could. Phase V tells about the attempt of escape. Eveline seems to be passive; she says nothing to Frank except (No! it was impossible) (153). The failure of the attempt of escape can be heavily attributed to Eveline's promise to her mother. By shifting from phase to another, the mode of narration changes in relation to the content. A detailed account of these shifts of narration is presented in the table below (see Table2). Some comments concerning this table are highly demanded here. Phase 1 consists of 22 clauses. It is about two separate passages of description (1-22).In the first passage, there is a dynamic entry of the character of Eveline. And in the second, there is a deliberate description of her past life and the changes happened on it. Phase II (23-60), which represents a static pose (description) of Eveline's present life, consists of three descriptive passages. In fact, It is through these descriptive passages, and not through speech whether direct or indirect, that the character of Eveline is presented. Her father speaks twice: one is about the yallowing

photograph on the wall '**direct speech**' and the other (clause 53) is about spending money and that Eveline will squander it aimlessly (as he claims). From this, we can notice that Eveline, the major character, is mainly described through some descriptive intrusions.

Table 2: Shifts of Narration in Eveline's Story

Phase No.	Clause	Mode	content
I	1-22	Description	A woman placed in the environment, her relation to it by implication discordant.
II	23-60	Description	The woman is tired from the environment she lives in.
III	61-94	Description, indirect speech and one brief intrusion of direct speech	The woman tries to find a resort (in love) from her hard life.
IV	95-121	Description, two brief direct speech clauses.	The woman is thinking of the problem of her life for the last time.
V	122-160	Description, with three brief intrusions of direct speech.	The woman is trying to escape with her lover but finally she cannot.

Phase III (61-94) is merely a long paragraph about Eveline and Frank love affair. It is important to mention that the writer tells

nothing about such love affair till phase III. Their secret sexual longings of adolescence constitute the hinges on which the story actions turn (Brown, 1985: 127). He only gives hints about this relation in phase II (in clauses 33, 39, and 59). Another thing to be remembered is that phase III is empty of any speech except in three places (clauses 85 and 87) by Frank's indirect speech and (92) by her father's direct speech.

Phase IV consists of three passages; it shifts the narration back to Eveline's life before her mother's death. This shift to the past has a stylistic importance to the overall framework of the story. It will have an importance to the final episode of the story. All of this phase is a description of a remembrance of Eveline's past life with two direct speeches; one by the father and another by the mother.

Phase V represents a final determining part in the story. All of this phase is a description of Eveline's attempt of escape. It goes in a fast pace of narration. All the main concern of the writer is to show Eveline's reaction to the episode of escape. She has an internal refusal to such action due to her promise to her mother. This phase includes only 3 clauses of direct speech; two were said by Frank (147 and 152) and the third is an answer by Eveline (153).

The salient feature of this development is the involvement of the characters with each other and with their environment. The most important of these characters are Eveline, Frank, and her parents. Her brothers and others are neutralized figures; i.e., they have no influence over the problem of Eveline in the story. Eveline's responses to the surroundings whether the death of her mother, the problems of her present life, or the attempt of escape with Frank have a sense of

antagonism and a great rejection. She looks as a victim of an anxious parental concern from her father that expresses itself with some punitive maltreatment. The family atmosphere was clouded by anxieties about rents, loans, mortgages, sales and repayments, chilled by poverty; and poisoned by the moody temper of the father whose awareness of his family responsibilities led him to resent them rather than fulfill them (Bolt, 1981: 6). The circumstances of her life indirectly threaten her. She seems to be engaged in a struggle to accomplish an individual will against the conditions that overwhelm her.

The Characters: Identity and Relations

The relationships of the characters, whether major or minor, are carefully reflected in the grammatical and lexical framework of the phases of the story. By some shifts in syntax and grammar, the characters are brought closer to each other and also to the reader. The characters are established as figures that have identities and personalities not fully complete. They revolve around one character, namely Eveline, and can be considered as textual acquaintances of double relations such as Eveline and Frank, Eveline and her mother, and Eveline and her father in the story.

Eveline first appears as a disembodied figure of the pronoun (she) in clauses (1,4,6,17, and 22.... etc) (see Table 3), and then as 'Eveline' in (39). In clauses (40 and 46), Eveline is described as searching for respect and protection. She would not be treated as her mother had been in clause 41. This designation changes to an antonym in 57 (she had hard work to keep the house together). The description

of this character as changing from one idea or decision to another opposite one confirms the general pattern of thinking from one situation to another. Thus, she had nobody to protect her (in 46) and she was about to explore another life with Frank (in 61). Eveline's role is specified as a daughter, a sister, and a beloved through which a further change of description is shown (Leech and Short, 1981: 346).

The tactics of establishment are noticeably consistent. Determiners such as: she, her, his, and he lead the unmarked preliminary identification. Also, there is the finer base of an anaphoric reference (e.g. Eveline, Frank) and further there is an endophoric allusion that leads to a more textual connection between the characters of the story (e.g. her father, her mother). Furthermore, some synonymic and hyponymic variants (wife, boy, lover, father, and mother) are of important presence in familiarizing the characters. We can frequently notice some expanded descriptions of the characters e.g. (very kind, manly, open-hearted) in (62), (his hair tumbled forward over a face of bronze) in (69), etc, and some nouns denoting sex and age: his wife (63), boy (84), and her lover (94).

Something to be added to the relationships and identities, in the text, is the further relationship introduced in the clauses 112 (strange that it should come that very night to remind her of the promise to her mother), 113 (her promise to keep the home together as long as she could), and 119 (as she mused the pitiful vision of her mother's life laid its spell on the very quick of her being). These clauses make a point of intersection between the nature of the environment and the relations of the characters to one another. We can say that phase IV completely intrudes upon the final phase V. These clauses also

establish a point of connection with the next and final episode (the attempt of escape) in which Frank and Eveline are shown in a situation of escape or confrontation with each other. Eveline's promise to her mother is the determining point in her final retreat from the attempt of escape. We can draw samples of the processes of characterization in the following table:-

**Table 3. Samples of the Processes of Characterization
in Eveline's story**

<i>A. Eveline</i>	
Clause No.	Designation
1.	She sat at the window watching the evening invade the avenue.
4.	She was tired.
6.	She heard his footsteps clacking along the concrete pavement.
17.	She and her brothers and sisters were all grown up.
22.	Now, she was going to go away like the others, to leave her home.
23.	She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years.
24.	Perhaps she would never see again those familiar objects from which she had never dreamed of being divided.
39.	Then she would be married- she, Eveline.

40. People would treat her with respect then.
41. She would not be treated as her mother had been.
46. And now she had nobody to protect her.
53. He said she used to squander the money.
54. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner.
57. She had hard work to keep the house together.
61. She was about to explore another life with Frank.
74. And she felt elated as she sat in an unaccustomed part of the theatre with him.
79. She always felt pleasantly confused.
94. And after that she had to meet her lover secretly.
112. Strange that it should come that very night to remind her of the promise to her mother.
113. Her promise to keep the home together as long as she could.
114. She remembered the last night of her mother's illness.
119. As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being.
146. A bell clanged upon her heart.
151. She gripped with both hands at the iron railing.
154. Her hands clutched the iron in frenzy.
159. She set her white face to him, passive, like a helpless animal.
160. Her eyes gave him no sign of love or farewell or recognition.

B. Frank

Clause No.	Designation
62.	Frank was very kind, manly, open-hearted.
63.	She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres.
65.	He was lodging in a house on the main road where she used to visit.
67.	He was standing at the gate.
69.	And his hair tumbled forward over a face of bronze.
71.	He used to meet her outside the stores every evening.
73.	He took her to see (The Bohemian Girl).
75.	He was awfully fond of music.
80.	He used to call her Poppens out of fun.
83.	He had tales of distant countries.
84.	He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada.
85.	He told her the names of the ships he had been on and the names of the different services.
86.	He had sailed through the straits of Magellan.
87.	And he told her stories of the terrible Patagonians.
88.	He had fallen on his feet in Buenos Ayres.
124.	Frank would save her.
125.	He would give her life, perhaps love, too.
129.	Frank would take her in his arms.
131.	He would save her.
133.	He held her hard.
149.	He was drawing her into them.

- | | |
|------|---|
| 150. | He would drown her. |
| 156. | He rushed beyond the barrier and called to her to follow. |
| 157. | He was shouted at to go on. |
| 158. | But he still called to her. |

The Characters: A. Eveline.

In addition to the characterization of the character of Eveline, the text supplies some effective indices to her character. It is conspicuous that there is some alternation of modifiers and adjuncts as very evaluative descriptives: **tired, fool, married, undesirable, elated, silent, confused, unhappy, pale, cold, passive, helpless, quickly, regularly, pleasantly, secretly, and constantly.**

The modifiers and adjuncts are important since they relate to three various aspects of the character of Eveline: physical appearance, activity, and manner of speech. Therefore, the adjunct **pleasantly** in (she always felt **pleasantly** confused) (79) qualifies an activity. And also the adjunct (**secretly**) in (she had to meet her love **secretly**) (94) describes an activity. The modifier (**elated**) in (she felt **elated**) (74) describes her physical appearance. Also, in the clause (she felt her cheek **pale** and **cold**) (138), the modifiers **pale** and **cold** represent a psychological situation. And the modifier **silent** in the clause (she kept moving her lips in **silent** fervent prayer) (145) modifies her speech style. Physical appearance, activity, and manner of speech are the three ways by which the nature of the character of Eveline is intimated to the reader. What is distinctive about Joyce's handling of characters is not instantly obvious, and we can perhaps grasp a little of it by discussing (mere) characters (Adams, 1977: 54). Most of Eveline's

activities, along the story, generally provide a point of stylistic importance. There is a sort of contrast of transitive and intransitive patterns; furthermore, there is a difference of operative and static processes. Eveline is an actor in most of the material clauses devoted to her character whether having transitive or intransitive verbs. Out of (28) intransitive clauses, she is an actor in all of them. While she is an actor in (35) transitive clauses and a goal in (8) clauses only (40, 44, 45, 49, 53, 54, 80, and 146). Eveline's actions have some operative and volitional power. Most of these actions are done on the people and the things around her (her father, brothers, mother, and Frank, the room, the money, a street organ, the iron railing, etc). Also, there is a contrast of operative and static processes related to this character. At the end of the story, the operative activity of the character of Eveline withers. These activities such as (She gripped with both hands at the iron railing) (151), (She set her white face to him) (159), and (Her eyes gave him no sign of love or farewell or recognition) (160) denote a sense of rejection or refusal more positive than speaking. The decrease of operativeness is shown by a sequence of physical appearance and activity. The actor in most of these clauses is merely a noun denoting a part of the body (face, hands, eyes, etc) as in the clause (154) (her hands clutched the iron in frenzy) and (160) (mentioned before). The clauses at the end of the text express the intention to goal-directed activities. They are characterized by a fine stylistic touch, especially in phase V, where instead of '**she clutched**'; we read '**Her hands clutched the iron in frenzy**' (154). This has a shift of agency from the whole body (person) to the part (the hands) as if they had an independent will which somewhat shows Eveline's

behaviour against herself and her reluctance to accept any feeling of tenderness about her escape. For Joyce, style is a means of presenting the reader with a problem: why is the text written in this particular way? It was to cater for such a reader - the reader who pores over a text - that Joyce loaded his sentences with meaning, to the point of burying it (Bolt, 1981: 49-50).

The Characters: B. Frank :

The character of 'Frank' is not so heavily described. Nevertheless, the presentation of this character is carefully made. There is a clear difference between his introduction into the text and that of the character of Eveline. Concerning Eveline, she is introduced as (She sat at the window watching the evening invade the avenue) (Phase I). After that, in immediate continuation, (Her head was leaned against the window curtains), (In her nostrils was the odour of dusty cretonne), and (She was tired) (clauses 2-4). At the other side, it is stated that (Frank was very kind, manly, open-hearted) (62) and (He was lodging in a house on the main road where she used to visit) (65). Here are clear differences between the constructions (She sat at the window), (Frank was very kind, manly, open-hearted). Another subtler narrative difference lies in the writer's introduction to the character of Eveline in the very beginning of the story, and his delay of the presentation of Frank till phase III. Each of them, in its own subtle way, presents a specific character: Eveline is passive and led by circumstances, and Frank is active and determined.

Frank is presented through alternations of pose, activity, and speech-style. The activity starts as a mere existence to the character of

Frank (He had a home waiting for her) (63), (He was lodging in a house) (65), (He was standing at the gate) (67). In clause (69) (His hair tumbled forward over a face of bronze) (pose), the writer describes the physical appearance of the character of 'Frank'. Afterwards, there is a return to the activities of Frank to develop his relation with Eveline. So, he used to meet her (71) and took her to see (The Bohemian Girl) (73). Several clauses describe his speech-style with Eveline like (He used to call her Poppens out of fun) (80), (He had tales of distant countries) (83), (He told her the names of the ships) (85), and (He told her stories) (87). Interferring with these clauses, we have others describing his activities as a sailor such as (He had started as a deck boy) (84), (He had sailed through the Straits of Magellan) (86), (He had fallen on his feet in Buenos Ayres) (88). Thus, the character of 'Frank' gradually emerges as an active, ambitious, and hopeful man. Such development makes a sort of counterpoise to the character of Eveline which results in the final attempt of escape. All the remaining clauses (including pose, activity, and speech-style) describe the attempt of escape and his determination of it despite the recession of Eveline from doing so. The clauses (124, 125,131, 133, 134,149,150,156,157, and 158) represent the end of the story with Frank and Eveline only. The character of Frank has a good presence in the story (especially in phases III and V). All of his doings are directed to Eveline. Thereby, we find that she is the goal (object) to all of his transitive verbs. Frank has an influential role in the life of Eveline and she tries to change the mode of her boring life through escaping with him. She believes that he will save her and endow her happy and successful life. All this is destroyed with her retreat from

the attempt of escape. What is special about Joyce's dealing with characters is not exactly his social vision, but the fact that huge and alien systems can be seen through them. Not only alien, but contradictory identifications implied within the surface of a "character" (Adams, 1977: 55).

Conclusion

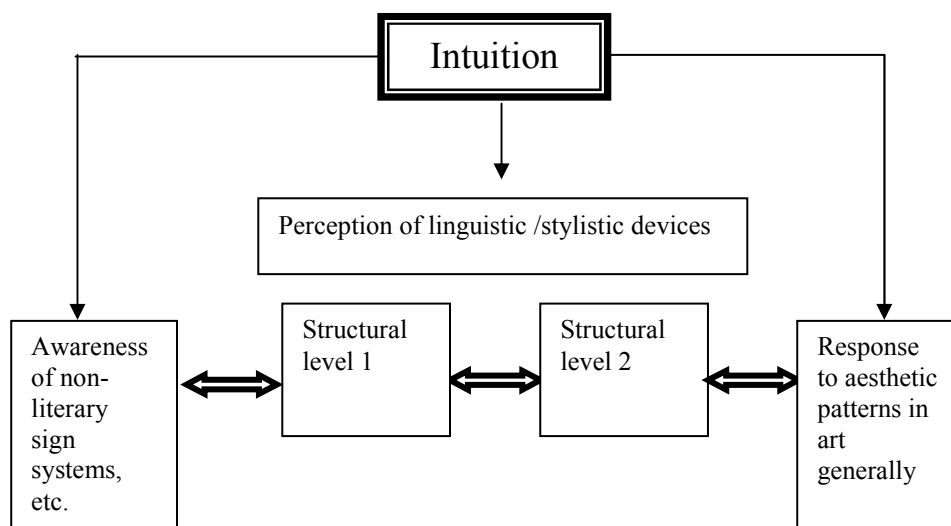
The model assumes three indispensable elements of procedure: an intuitive response to the text, a search for textual pattern, and an identification of the stylistic features that support intuition and demonstrate the patterning. The assumption may be commonplace and applicable to any stylistic analysis.

One of the concerns is the importance of '**structure**'. In case of prose, the structural interpretation has a preliminary importance to further observations on the text. The affair is not simply determining the structure which supplies a framework to later stylistic analysis. The matter is that some linguistic prompts suggest a structural scheme which has some stylistic features; such features then confirm the system.

It is essential to mention that the researcher's familiarity with the patterning of a text can be guided by clues other than linguistic since any literary text has a full semiotic or aesthetic power with some linguistic aspects. The result of the study of Joyce's *Eveline* produces two important planes of analysis. The first is the structure of the text which is dealt with in this paper under the heading of '**setting: symmetry and implication**'. For describing this, it is useful to establish the basis on which noticeable stylistic features are made. The

second level is that of ‘**information**’ involving the exploitation of elements such as characters, symbols, and so on. This analysis is represented in this paper by the section on “**the characters**”. It is better to understand the structure before a person responds to the proposed pattern. Also, a person needs some awareness to the pattern of character and symbols before perceiving the linguistic device. The reading of the text of *Eveline* is really a process of intermingling. We first start with an intuition with some predisposition to find patterns of meaning. Other additional promptings may be known with the observation of linguistic and stylistic features which are perhaps marked by pairings, contrasts, gradations, and etc (Nash, 1982:113). Unlike any English novelist, he (Joyce) worked himself into the texture of specific words by listing them on separate sheets of paper as they suggested one another in long association - strings, then built them one at a time into his fiction. However subtle the lines of connection, he trusted them to make themselves felt subliminally (Adams, 1977: 61). Thereby, intuition is enforced or modified, to define the structural planes in the text. With the finding out of any plane, we perceive the other one and thus the detection of linguistic features continues, supplying or qualifying the structural interpretation and leading the intuition to further discoveries. The figure below describes the process of interlinking discoveries and impulses.

The outline is very simple to be as a hypothesis accounting for what happens when we attempt close reading of a piece of prose fiction. It refers to important elements in the text and attracts the attention to the fact that stylistic analysis (in some cases) is a mixture of linguistic and extra-linguistic references.



The process of interlinking discoveries and impulses

After Nash (1982).

References

- Adams, R. M. (1977). *After Joyce*. New York: Oxford University Press.
- Bolt, S. (1981). *A preface to James Joyce*. London: Longman.
- Brown, R. (1985). *James Joyce and Sexuality*. Cambridge: Cambridge University Press.
- Joyce, J. (1946). 'Eveline' in *The Portable James Joyce*. Middlesex: Penguin Books.
- Leech, G., N. and Michael, H. S. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman Group Limited.
- Levin, H. (1946). 'Editor's Introduction' in *The Portable James Joyce*. Middlesex: Penguin Books.
- Nash, W. (1982). "On A Passage from Lawrence's Odour of Chrysanthemums", in Ronald Carter (ed.) *Language and Literature: An Introductory Reader in Stylistics*. London: George Allen & Unwin Ltd.
- Stone, W., etal. (1976). *The Short Story: An Introduction*. New York: McGraw-Hill Book Company.
- Widdowson, H.G. (1975). *Stylistics and the Teaching of Literature*. London: Longman.