

A FUNCTIONAL ANALYSIS  
OF  
TRANSITIVITY  
IN  
JOYCE'S

*EVELINE*

Khalid Shakir Hussein

## ABSTRACT

The linguistic structure of “Eveline”, as a narrative text, has an explanatory power in revealing the psychological and physical features of Eveline as a central character in the text concerned in this paper. The exploration of the patterns of transitivity, in the semantic sense of transitivity, as a functional model of linguistic structure, proved crucial for understanding the way in which the personal traits of a character can be reflected through specific choices of linguistic features. That is, the patterns of transitivity have been systematically employed in the language of the text, such that, the language constructs a clear-cut picture of Eveline’s dramatic dilemma. Four patterns have been employed throughout this short story: material, mental, verbalization, and relational. The structure of each pattern helps a lot in verbalizing the underlying theme asserted by the linguistic features of “Eveline” as one specific textual configuration chosen out of many other possible ones.

### 1. Introduction

This paper describes and discusses how stylistics may be able to profit from the application of a grammatical model to the analysis of a literary text. The model drawn in this paper is taken from the theoretical framework suggested by M. A. K. Halliday concerning the nature of the systemic approach. Certain aspects of Systemic Grammar will be reviewed first, and then the researcher will show how these aspects might be applied to the literary analysis of texts. One text will then be analyzed in an attempt to investigate the application of this approach to stylistics.

Halliday analyses language in terms of three functions which act together to produce a passage of discourse. (Halliday, 2003:19) These three functions are (1) the ideational, (2) the interpersonal, and (3) the textual (ibid: 20). The ideational function is concerned with logical-semantic relationships between one clausal unit and another, the interpersonal with describing the relations between persons, and the textual is concerned with organizing the clause as a message. (Halliday, 1971: 331-32)

In his writings on language functions, Halliday has chosen to discuss one of the possible options available within the ideational function, the transitivity function, to illustrate the explanatory power that might be ascribed to the application of a grammatical model to the analysis of a piece of prose fiction. (ibid: 345) The notion of *transitivity* is defined both in semantic and grammatical terms as the linguistic expression of three key elements (Halliday, 1994:107):

- (a) the process, represented by the verb phrase ,
- (b) the participants, the roles of persons and objects represented by the noun phrase,
- (c) circumstantial functions, realized by prepositional and adverb phrases of time, place, and manner which fill up the Adjunct element in clause structure

(ibid.)

Accordingly, the concept of '*transitivity*' is not used, in the present account, in its simple grammatical sense by which one can identify verbs which take direct objects, but it is rather used in an expanded semantic sense referring to the way meanings are encoded in the clause construction and to the way different types of process or experience are represented in language (Abdulaziz, 1996:118). It is true that there is no general agreement about how many sorts of experience or process the model should distinguish (Simpson, 2004:22), however, the model adopted in this paper identifies six types of process, only four will be illustrated below because of their relevance to the analysis of the text chosen in this study:

1. *Material processes* are simply processes of doing. Two participant roles are associated with this type: the Actor, an obligatory role in the process, and a Goal, a role which may or may not be involved in the process (ibid.). This might be explained in the two following examples:

(a) John      painted      the house.

Actor    Process    Goal

(b) John    fell.  
Actor    Process

2. *Mental processes* constitute the second major process of the transitivity system; they are called by Halliday (1973:65) processes of sensing. Unlike material processes which belong to the physical world, mental processes usually reflect the world of consciousness (Simpson, 2004: 23), they involve three different sub-processes: *cognition* (encoded in verbs such as 'think', or 'wonder'), *reaction* (as in 'liking' or 'hating'), *perception* (as in 'seeing' or 'hearing') (ibid.). The two participant roles associated with mental processes are the *Sensor* (the conscious being that is doing the sensing) and the *Phenomenon* (the entity which is sensed, felt, thought or seen) (Halliday,1973:66). Below are illustrations of the three main types of mental process:

(C) Mary    knew    it.    (Cognition)  
Sensor    Process    Phenomenon

(d) She    heard    the explosion.    (Perception)  
Sensor    Process    Phenomenon

(e) He    liked    her dress.    (Reaction)  
Sensor    Process    Phenomenon

3. *Processes of verbalization* are close in sense to mental processes, insofar as they produce an articulation of conscious thought (ibid: 71). These are processes of 'saying' and the participant roles associated with verbalization are the *Sayer* (the producer of the speech), the *Receiver* (the entity to which the speech is addressed) and the *Verbiage* (that which gets said) (Simpson, 2004: 26). Thus:

(f) John                      answered                      the question.  
       Sayer                      Process                      Verbiage

(g) The minister announced the decision to parliament.  
       Sayer                      Process                      Verbiage                      Receiver

4. *Relational processes* are processes of 'being' in the specific sense of establishing relationships between two entities (Halliday, 1973: 78). There is a general agreement about three main types of *relational process*: An *intensive relational process* represented by a relationship of equivalence, an (x is y) connection, between two entities, as in: (Mary's dress was adorable) (Simpson, 2004:24). A *possessive relational process* represented by an (x has y) type of connection between two entities, as in; (Mary has a piano) (ibid.). Thirdly, *circumstantial relational process* represented in a broad (x is at / is in / is on / is with / y) configuration, realized in a construction like (Mary was at home) (ibid: 25).

The participant roles associated with relational processes are the *Carrier* that refers to the entity, person or concept being described, and the role of *Attribute* refers to the quality ascribed to that *Carrier*. The Attribute therefore says *what the Carrier is, what the Carrier owns, and where the Carrier is* (Halliday, 1994: 35). Thus, the examples suggested above are analyzed into:

- |     |              |         |           |                  |
|-----|--------------|---------|-----------|------------------|
| (h) | Mary's dress | was     | adorable. | (Intensive)      |
|     | Carrier      | Process | Attribute |                  |
| (i) | Mary         | has     | a piano.  | (Possessive)     |
|     | Carrier      | Process | Attribute |                  |
| (j) | Mary         | was     | at home.  | (Circumstantial) |
|     | Carrier      | Process | Attribute |                  |

It is the concern of this paper to show how certain features of the functional model of transitivity can inform the theme of a short story taken as a whole. The story concerned is taken from the collection of short stories by James Joyce entitled *Dubliners*, and is called 'Eveline'. Eveline, the major character in the story, is a young, timid girl who lacks the self-confidence she needs to begin a journey into another life. She is completely overwhelmed by hesitation; she is confused, torn up between two critical decisions: either staying in Dublin with a terrible life and an unbearable father or running far away with her lover Frank

into a quite promising but unknown life, leaving all her misery behind.

Since transitivity offers systemic choice in the sense that any particular textual configuration is only one option from many other possible textual configurations (Simpson, 1997:140), "Eveline" seems particularly appropriate to such an analysis: its textual configuration shows certain linguistic structures with certain choices of key functional elements that comply with Eveline's situation in the story. This situation is encoded linguistically through ill-functioned syntactic structures, and this is what this paper is trying to demonstrate after all: the question is what kind of literary insights can be instigated by the functional analysis of clause types in terms of their transitivity patterns throughout the story.

## 2. The Textual Parts of "Eveline"

In order to understand some thing of what is happening in the language of "Eveline", it is preferable, for the ease of analysis, to divide the text of the story into three textual parts corresponding to the three stages that Eveline passed through in the story:

1. the expository part in which Eveline exposes and reflects on the relationship of her past , present , and future ;
2. the decision-making part in which Eveline reasserts her decision to choose life and makes her mind up to leave home,

3. the implementative part in which Eveline's attempt to put her decision into action ends in psychological and even physical failure.

The division above will enable us to explore the linguistic patterns of transitivity in each part in a way that highlights Eveline's reality and character as encoded in the linguistic configuration of the text as a whole. However, each part of the text is going to be analyzed within a framework that relies on four procedures:

1. isolating the processes throughout the textual body of each part ;
2. finding out what types of process they are ;
3. charting out the identified processes ;
4. indicating the types of participant role engaged in each type of process , and this of course includes spelling out the lexical realization of each of the processes identified in the text .

The reader is urged to read the parts of the story in order to cope with the first two analytic procedures above as we are putting them into practice .Carrying out these four procedures, the researcher ended up with the following charts:

## 1. THE EXPOSITORY PART

### A. Material Processes

| Actor                  | Process              | Goal                       |
|------------------------|----------------------|----------------------------|
| she                    | sat                  | ?                          |
| Eveline's<br>body part | was leaned           | ?                          |
| She                    | was going to go      | ?                          |
| She                    | had never found out  | the name                   |
| She                    | had consented        | ?                          |
| She                    | had run away         | ?                          |
| She                    | wouldn't cry         | many tears                 |
| She                    | always gave          | her entire wages           |
| She                    | didn't find          | it                         |
| She                    | was about to leave   | it                         |
| She                    | was about to explore | another life               |
| She                    | was to go            | ?                          |
| She                    | continued to sit     | ?                          |
| She                    | had to rush          | ?                          |
| She                    | had to do            | her marketing              |
| She                    | ... holding          | her black leather<br>purse |
| She                    | elbowed              | her way                    |
| She                    | ... returning        | ?                          |
| She                    | Sat                  | ?                          |
| She                    | Had to meet          | her lover                  |
| She                    | ... leaning          | her head                   |
| She                    | ... inhaling         | the odour ...              |

## B. Mental Processes

| Sensor | Process      | Phenomenon  |
|--------|--------------|-------------|
| She    | ... watching | the evening |

|     |                   |                        |
|-----|-------------------|------------------------|
|     |                   |                        |
| She | heard             | His foot steps         |
| She | Looked            | round the room         |
| She | ...reviewing      | all its ...            |
| She | would never see   | those ...              |
| She | tried to weigh    | each side ...          |
| She | felt              | herself ...            |
| She | knew              | it                     |
| She | remembered        | her father             |
| She | could hear        | a street organ         |
| She | knew              | the air                |
| She | remembered        | the first ...          |
| She | had seen          | him                    |
| She | remembered        | the last ...           |
| She | felt              | Elated                 |
| She | always felt       | pleased                |
| She | mused             | the pitiful vision ... |
| She | had begun to like | him                    |

### C. Verbalization Processes

|       |         |          |          |
|-------|---------|----------|----------|
| Sayer | Process | Verbiage | Receiver |
|-------|---------|----------|----------|

|   |   |   |   |
|---|---|---|---|
| ? | ? | ? | ? |
|---|---|---|---|

#### D. Relational Processes

| Carrier | Process | (Attribute)                |
|---------|---------|----------------------------|
| She     | was     | tired                      |
| She     | had     | shelter                    |
| She     | had     | those ...                  |
| She     | had     | nobody                     |
| She     | had     | hard work                  |
| She     | was     | again in the close ...room |
| She     | had     | no head ...                |

## 2. THE DECISION-MAKING PART

#### A. Material Processes

| Actor | Process     | Goal |
|-------|-------------|------|
| She   | stood up    | ?    |
| She   | must escape | ?    |

#### B. Mental Processes

| Sensor | Process | Phenomenon |
|--------|---------|------------|
| She    | wanted  | to live    |

#### C. Verbalization Processes

| Sayer | Process | Verbiage | Receiver |
|-------|---------|----------|----------|
| ?     | ?       | ?        | ?        |

#### D. Relational Processes

| Carrier | Process | Attribute |
|---------|---------|-----------|
|---------|---------|-----------|

|   |   |   |
|---|---|---|
| ? | ? | ? |
|---|---|---|

### 3. THE IMPLEMENTATIVE PART

#### A. Material Processes

| Actor | Process         | Goal |
|-------|-----------------|------|
| She   | stood           | ?    |
| She   | Prayed          | ?    |
| She   | went            | ?    |
| She   | gripped         | ?    |
| She   | still draw back | ?    |

#### B. Mental Processes

| Sensor | Process          | Phenomenon       |
|--------|------------------|------------------|
| She    | knew             | that he ...      |
| She    | caught a glimpse | of the black ... |
| She    | felt             | her cheek ...    |
| She    | felt             | him ...          |

#### C. Verbalization Processes

| Sayer | Process  | Verbiage       | Receiver |
|-------|----------|----------------|----------|
| She   | answered | ? ( no thing ) | ?        |
| She   | sent     | a cry          | ?        |

#### D. Relational Processes

| Carrier | Process | Attribute |
|---------|---------|-----------|
| ?       | ?       | ?         |

The analysis is simple, but it gives us an access to a clear picture of the features of the text under examination. Though transitivity forms only part of the overall organization of narrative discourse (Simpson, 2004:122), but it is an overwhelming feature in "Eveline", it provides us with a good illustration of the major theme in the story as it is conveyed by transitivity as a grammatical system used for capturing the critical situation that Eveline undergoes in the story.

A close consideration of each pattern of transitivity attributed to the textual parts above will bring out the following textual features insofar as Eveline's character is concerned :-

### 2.1 Material Processes

Throughout the story, Eveline is portrayed as a "helpless animal"(Joyce,1973:39)\*, confused and aimless, where physical action rarely affects objects in her external environment (Dublin), thus, she stood fearful and paralyzed when forced to make a decision to leave home (Hart,1969:36). Such an inability to decide whether or not a new life would be good for her is marked consistently by *material processes* which are represented by clause structures with an Actor element but no Goal element; however, in the expository part of the story there are ( ten ) *Goal-less* clauses out of ( twenty two ) while all the clauses in the Decision- making and implementative parts are *Goal-less*:

Table (1)  
Frequency of Goal-less/directed Clauses in Eveline

|               | First Part | Second Part | Third Part |
|---------------|------------|-------------|------------|
| Goal-less     | 10         | 2           | 5          |
| Goal-directed | 12         | 0           | 0          |

The plausible explanation of this is that in the expository part Eveline was considering her decision whether to leave for the docks , checking out her whole life from the present back to the past memories, or forth to the dream of future, that is to say, she was trying to "weigh" the three sides of her life: the past, the present, and the future, but her dilemma is that she was torn

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\*James Joyce, *Dubliners*, 13th ed. (London: Penguin Books, 1973). All references to the short story are from this edition and only the page number will be parenthetically cited in subsequent quotations

between leaving the tedious, but still secure, life in Dublin ( past and present ) and the seemingly, but not for sure, desirable and promising new life away from Dublin ( future).

The different frequency of the *Goal-less* and *Goal-directed*\* patterns of transitivity in this part conveys the dilemma of the linguistic structure of the first textual part that is torn between these two patterns of transitivity, in what might be called, according to Halliday (1971:330), a "linguistic mimicry" of Eveline's dilemma.

The surprising feature of the second and third parts of the story is that their linguistic structure is totally overwhelmed by the *Goal-less* pattern that gives a measure of Eveline's useless, and aimless attempt to choose between staying or leaving. In spite of the fact that the second part ends up with an abrupt decision made by Eveline to choose leaving, but the total absence of the Goal element in the clauses structure in this part anticipates the fragile nature and unreliability of her skeptical decision. The *Goal-less* clauses explain, as well, Eveline's failure to carry out her decision to change her life forever in the third part, so that, it ( the failure ) has been reflected through a linguistic failure of the *Actors* to affect any objects ( *Goals* ) throughout the clauses of this last textual part .

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- *Goal-less* and *Goal-directed* are two terms used first by Halliday, as a functional linguist, in his paper "Linguistic Function and literary Style" (1971), in which he used the patterns of Transitivity to encode the mind-styles of the various characters in William Golding's novel *The Inheritors*.

## 2. 2 Mental Processes

Going through the other types of processes involved in "Eveline" allows us more interesting features; for instance, *mental processes* constitute the second key processes of the *transitivity system* in the story. Taking into consideration that Halliday (1970: 108) has subdivided the mental processes into three main types (see p.166 above), a simple counting of each one of them in the table below gives us a more exhaustive characterization of Eveline :

Table (2)  
Types of Mental Processes in "Eveline"

|             | Perception | Cognition | Reaction | Total |
|-------------|------------|-----------|----------|-------|
| First part  | 10         | 7         | 1        | 18    |
| Second part | ?          | ?         | 1        | 1     |
| Third part  | 3          | 1         | ?        | 4     |
| Total       | 13         | 8         | 2        | 23    |

The overwhelming fact revealed by the Table above is that the *perception* and *cognition processes* overdominate and exceed *Reaction processes*. Thus, Eveline is featured in the role of an active *Sensor* which normally includes a *phenomenon* (the entity which is sensed, felt, thought or seen). Accordingly, she is represented as being equipped with alert feelings (perceptions), and awareness (cognition) to realize thoroughly the routines of the life in the city and of every thing that is going on around her, yet in spite of this perceptual and cognitive activity, she is paralyzed to produce any active or real reaction to leave the familiar and secure surrounding of the city she lives in. Being timid, Eveline was wasting the action which is necessary

to change her external environment by reflection (represented by *mental processes*) without directly affecting the entities (phenomena) that surround her.

## 2.3 Verbalization Processes

Eveline's total failure to react against the monotony of everyday life makes her a static character paralyzed by the uneventful atmosphere of her city, her past, her present, and her fears of the future. This characterization is reasserted linguistically throughout the story by more patterns of transitivity other than those discussed above, yet they might not be as clear as the material or mental processes.

A quizzical look at the textual parts of the story will reveal a total absence of *verbalization process* in the first and second parts. Nevertheless, the pattern of *verbalization process* which defines Eveline in the third part misses two elements: the *Verbiage* (that which gets said), and the *Receiver* (the entity to which the speech is addressed), though we have "a cry" as a Verbiage element but it is not in the strict sense of the word. Such a pattern of transitivity reasserts another dimension of Eveline's inability even to utter a few words in response to the agony of her critical situation. Moreover, the absence of a *Receiver* is a marker of Eveline's seclusion being neglected by the people around her since no one is there to receive her messages on the other side. It is another type of paralysis or failure that is represented by drawbacks on the articulatory level of Eveline's character.

## 2.4 Relational Processes

A related issue in the functional analysis of the textual parts of "Eveline" concerns the nature of the established relationship between Eveline and Dublin the city. Looking at the relational processes proved to be of much help in this concern, however, *relational processes*, of which there are (seven) clauses in the first part only, are very much tied up with the sense of the powerful negative influence imposed on Eveline by the city and this contributes a lot in rendering Eveline immobilized in part by her strong duty to keep the home together as long as she could.

What is of particular interest here is the total absence of *relational processes* in the second and third parts which may indicate Eveline's implicit desire to cut off any relation that ties her up from leaving home. But if we take into consideration the types of relational processes included in the first part we will realize before hand that Eveline is not going to cut off her relationship with the city under any circumstances.

In spite of the absence of any *relational processes* in the second and third parts, which may give a false impression that Eveline is going to set herself free, but a rapid review of the types of the relational processes identified in the first part indicates that we have (five) *possessive* relational processes out of (seven) with one *intensive* and another *circumstantial* (see p.     above). This counting entails that the relationship that holds between Eveline and Dublin, as two distinct entities, is

*possessive* in the first hand, rather than intensive or circumstantial:

Table (3)  
Types of Relational Processes in Eveline

|             | Relational Processes | Possesive | Intensive | Circumstantial |
|-------------|----------------------|-----------|-----------|----------------|
| First Part  | 7                    | 5         | 1         | 1              |
| Second Part | ?                    | ?         | ?         | ?              |
| Third Part  | ?                    | ?         | ?         | ?              |

Thus, Eveline is, as if she were, possessed by her heavily burdened life in the city and such a possessive relationship comprises huge responsibilities and duties that she has to acknowledge, and strikingly this type of *relational process* proved strong enough to win out over romance and freedom in the closing part of the story.

Putting things altogether, we are invited by such attributive relational processes to recognize Eveline as a *Carrier element*, in the gross sense of this term, that lacks self-confidence and courage to give her burdens up, and this, in turn, goes hand in hand with Eveline's anticipated failure to go beyond the trap of the relational hardships that bring her down in the everyday life of the city.

### 3. Special Types of Participant Roles

As far as the functional analysis of transitivity is concerned, it has been noted how certain types of process functioned to depict Eveline as an ineffectual and passive observer on the events around her. More interestingly

Joyce employs two *stylistic techniques* that involve special types of participant role encoded through irregular patterns of transitivity choices. The first is related to the success or failure of a semantic process: it is very common that a character attempts to carry out a process, but that process either fails, or ends up being self-directed (Simpson, 2004: 122).

In a self-directed material process, which is the case we have in "Eveline", the *Actor* and *Goal* become the same entity (ibid), as in the following two clauses located in the third part of the story:

"she kept moving her lips .... " (38)

"she set her white face to him .... " (39)

What should be noted is that the material processes attributed to Eveline as the *Actor* in the two clauses above are self-directed in a way that Eveline is presented as being self-centered character that fails to hit any Goals in the external world and the only objects that she can affect are parts of her body: "her lips", "her white face". Moreover the material process in the second clause is not only self-directed but it ends up in a sort of expressive paralysis ("she set her white face to him, passive, like a helpless animal" (39). This is a failure in communicating any activity even if it were a positive facial expression.

Joyce uses a further *stylistic technique* known as *Meronymic Agency* which involves the replacement of a whole person by a human body part in the role of an *Actor*, *Sensor*, *Sayer* and so on (Simpson, 2004: 76).

That is to say, the participant role is not occupied by a complete being but by a part of a being. Thus, it is Eveline's *eyes* and *hands* which act in key *Goal-directed* processes in the text like " *her eyes* gave him no sign of ... " ( 39 ) , and " *her hands* clutched the iron ..." According to Simpson (ibid: 77), "the partial disembodiment of characters often makes what they do, say, or think appear *involuntary* (italics mine), cut adrift from conscious intervention". The textual context of the two clauses cited above should be taken into consideration to realize the point behind using this technique in this particular part of the story: Eveline, in the context concerned, is unconsciously clinging to the life she knew, good or bad, and in spite of her boyfriend's calls to come with him, she just looked at him with no remorse or love in her eyes. So , under such a context, Eveline is portrayed through the *Meronymic Agency* as being a helpless and paralyzed creature, she cannot keep her behaviour willingly under control because of the compulsive fears of leaving and risking the unknown .

#### 4. Conclusions

Although the analysis has not been exhaustive by any means, the researcher hopes to have shown that the linguistic structure of "Eveline", as represented by the functional patterns of transitivity, embodies its meaning as a discourse. This is of a great help in understanding the ways in which the language of a given text constructs its own reality. The analysis of the transitivity patterns,

carried out in this paper attracts attention, on the one hand, to the explanatory power the functional model of transitivity has in understanding the ways in which all sorts of 'realities' are constructed through language. On the other hand, the model of transitivity can usefully be employed in the study of characterization and this paper is just a stylistic experiment in which transitivity has been used to highlight the technique of characterization used in "Eveline" as a narrative discourse. That is to say, Eveline's character is conveyed through systemic choices of certain transitivity patterns with certain functional elements, so that, Eveline's mind-style and character are encoded throughout specific linguistic patterns that suggest a firmer grasp of her personal world.

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# APPENDIX

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## EVELINE

BY  
JAMES JOYCE

-1-

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. 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.

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 Bleesed Margaret Mary Alacoque. He had been a school friend of her father. When never he showed the photograph to a visitor her father used to pass it with a casual word:

'He is in Melbourne now.'

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. Of 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 where 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.

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 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 the 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.

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.

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.

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 sick-room 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 common-place sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence:

'Derevaun Seraun ! 'Derevaun Seraun !'

-2-

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.

-3-

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.

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.