

**An Analytic Study of James Joyce's
'EVELINE'
in the Perspective of Intertextuality**

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ABSTRACT

In 1981, two linguists, de Beaugrande and Dressler, say that every text should have seven criteria to be said as a meaningful and complete text. These criteria are concerned with the meaning and structure of the text. They are cohesion, coherence, intentionality, acceptability, informativity, situationality, and the last one is intertextuality. Some of these criteria are user-centered, while the others are text-centered.

This study investigates the seventh criterion which is intertextuality. It tries to investigate the intertextual relations that can be found within texts. It aims at finding how a text is built and constructed, how more than one event and text are integrated within one text, and for what purposes addressers tend to use prior texts in their new texts. The study is an analysis to James Joyce's 'Eveline' as a sample text in terms of the standard of intertextuality. It shows the main types and meanings of intertextuality adopted by de Beaugrande and Dressler (1981) and Genette (1992). It gives a scientific and systematic way of analyzing texts in the perspective of intertextuality and this enables students to know how a given text is built and constructed. Finally, the study will be put in the limits of discourse analysis field.

1. The Notion of Intertextuality

Intertextuality, according to de Beaugrande and Dressler (1981: 182), is used to "subsume the ways in which the production and reception of a given text depends upon the participants' knowledge of other texts." In other words, intertextuality is used to refer to the relationship between a certain text and other texts which share characteristics with it. The knowledge shared by the addresser and the addressee can be applied by what is called the process of 'mediation' (the extent to which one feeds one's current beliefs and goals into the model of the communicative situation). In this respect, de Beaugrande and Dressler (ibid) argue that the greater the expanse of time and of processing activities between the use of the current text and the use of previously encountered texts, the greater the mediation.

The process of mediation (extensive mediation) can be illustrated by the development and use of text types. Each text type has its own uses and has its own purposes. Mediation, on the one hand, is much smaller when someone quotes from one or refers to specific well-known texts such as famous speeches, proverbs, global sayings, etc. On the other hand, mediation is very slight in replying, refuting, reporting, summarizing, evaluating, etc. of other texts (ibid).

There are two different directions concerning intertextuality. The first direction is that intertextuality underlines the importance of the prior text, advocating that a text is not to be considered as an independent entity but as a dependent intertextual construct (Hatim and Mason, 1990: 131). The second direction says that by focusing on communicative intent as a precondition for intelligibility, intertextuality seems to indicate that the status of a prior text may only be seen in terms of its contribution to a code which evolves as the text unfolds.

Intertextuality can be discussed depending on many different levels. The choice of a specific title, a certain kind of music, or a particular way of moving a camera in TV fiction, etc. All these

provide examples of intertextuality when analyzed closely and with an eye to the relevant relations (Agger, 1992: 2). Genre, cultural traditions, national and international relations constitute a broader notion of intertextuality which is practically indispensable in the interpretation of works' significant relational features and the traditions to which they belong.

Moreover, Allen (2000: 5-6) argues that intertextuality seems such a useful term because it foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life. In the Postmodern period, theorists often claim that it is not possible any longer to speak of originality or the uniqueness of the artistic object, be a painting or novel, since every artistic object is so clearly assembled from bits and pieces of already existent art.

The concept of intertextuality can be used to refer to the influence of history on a text and to a text's influence on history (Jorgensen and Phillips, 2002: 74). The text can affect and be affected by history when it draws on earlier texts and thereby contributes to historical development and change. In addition to that, Kristeva (1986: 39; cited in Jorgensen and Phillips, 2002: 74) indicates that texts do not present clear and stable meanings. They embody society's conflict over the meaning of words. So, intertextuality deals with a text's existence within society and history. Texts have no unity or unified meaning of their own; they are thoroughly connected to ongoing cultural and social processes. A text's meaning is understood as a temporary re-arrangement of elements with socially pre-existent meaning. So that, meaning is simultaneously both inside (addressee's view) and outside (society's influence) the text.

There are two ways in which intertextuality can be used within texts (Johnstone, 2008: 164). They are as follows:

1. Horizontal intertextuality, which has to do with how texts build on texts with which they are related sequentially or syntagmatically, i.e. the texts or utterances which they follow

and precede. Here addressers pick up on other addressers' sounds and words and phrases and reuse them.

2. Vertical intertextuality, which refers to how texts build on texts that are paradigmatically related to them in various ways, members, that is, of the same or similar categories. For example, an email message may borrow from and transform the conventions of letter writing, or a postmodern parody of a fairy tale may borrow from the plot and character conventions and the language of traditional fairy tales, mixing them with conventions and language form contemporary texts of other kinds such as comic books, tales, stories, etc.

2. Features of Intertextuality

As it is very important in our life, there should be some distinguishable features concerning intertextuality. Chandler (2002: 205) gives some features concerning intertextual relations. The features of intertextuality might include the following:

1. Reflexivity:

Reflexivity is used to refer to how reflexive, i.e. self-conscious, the use of intertextuality seems to be. If reflexivity is important to what it means to be intertextual, then presumably an indistinguishable copy goes beyond being intertextual.

2. Alteration:

Alteration concerns the alteration of sources (more noticeable alteration presumably making it more reflexively intertextual).

3. Explicitness:

Explicitness refers to the specificity and explicitness of reference(s) to other texts such as direct quotations and attributed quotations.

4. Criticality to Comprehension:

Criticality to comprehension is concerned with how important it would be for the addressee to recognize the intertextuality involved.

5. Scale of Adoption:

Scale of adoption refers to the overall scale of allusion incorporation within the text.

6. Structural Unboundedness:

Structural unboundedness is used to refer to what extent the text is presented or understood as part of or tied to a larger structure (e.g. as part of a genre, of a series, of a serial, of a magazine, of an exhibition, etc.)- factors which are often not under the control of the author of the text.

3. Functions of Intertextuality

When we speak or write, we should use or refer to previous speeches, events, texts, etc. in order to make what is presented more understandable and more meaningful. Not only what we speak or write is in need to intertextuality, but all the television programs, advertisements in markets and shops, media interviews, and so on. There is a pressing question asking "what is the function of using intertextual relations within texts, speeches, programs, etc.?"

There are many writers give many different functions concerning the use of intertextual relations. Jorgensen and Phillips (2002: 7) maintain that by the use of intertextuality one can investigate both the reproduction of discourses whereby no new elements are introduced and discursive change through new combinations of discourse. Also, they argue that by the use of intertextuality, it is possible to gain insight into the role of discourse in processes of social change (ibid, 139).

Bazerman (2004: 1-2) gives another view point concerning intertextuality. He tries to give the main functions of intertextuality

especially in the field of education. He presents the following educational functions:

1. Intertextuality examines the relation of a statement to the repertoire of words; how it uses those words, how it positions itself in respect to those other words.
2. Intertextuality enables us to understand how a school distinct policy statement is drawing on or speaking to education research and political controversies.
3. Intertextuality helps us see how students in their writing are expressing knowledge of what they are learning from biology.
4. Intertextuality helps us understand what techniques are necessary for students to comment intelligently and critically on what they read in history.
5. Intertextuality is helpful in understanding how students learn to write arguments informed by the best knowledge available, or seeing how some popular texts are deeply parts of contemporary culture.
6. Intertextuality helps us pick through the ways writers draw other characters into their story and how they position themselves within these worlds of multiple texts.
7. Intertextuality helps us see what sources researchers and theorists build on and which they oppose.
8. Intertextuality help us identify the ideas, research, and political positions behind policy documents.
9. Intertextuality helps us see how students and schools are themselves represented, made sense of, and given identity through intertextual resources that characterize students and schools.

Black (2006: 52) indicates that taking an intertextual perspective ensures recognition of the historicity of texts. Intertextuality is used to refer to the influence of history on a text and to a text's influence on history. In addition to that, intertextuality

works in such a way that it invites the addressee to identify a source, and wonder why it is used in this case and not used in another case.

Finally, Bloor and Bloor (2007: 54) explain that intertextuality has two main functions. The first function is that intertextuality plays an important role in revealing addressers' strategies in reinforcing or re-formulating ideas and beliefs. The second function is that intertextuality can reveal traces of the dominant ideology or evidence of ideological struggle and cultural change.

4. Types of Intertextuality

There are many means by which we can use intertextual relations within texts. De Beaugrande and Dressler (1981: 182, 186) explain that intertextuality can be presented by the use of text types and text allusion, i.e. intertextuality is either a text type or text allusion. Genette (1992; cited in Chandler, 2002: 203-204) lists four types which are paratextuality; architextuality; metatextuality and hypotextuality or hypertextuality. Thus, we will discuss each intertextual type giving each one's definition and explanation.

4.1 Text Types

De Beaugrande and Dressler (1981, 186) define text type as "a set of heuristics for producing, predicting, and processing textual occurrences, and hence acts as a prominent determiner of efficiency, effectiveness, and appropriateness. The following are the main text types:

a. Descriptive Texts

Descriptive texts are used to describe a particular person, place, or thing in detail. The language used is full of using simple present tense, action verbs, adverbs, and special technical terms (Gramley and Pätzold, 1992: 192). They are concerned with the location of persons and things in space. For that reason, descriptive

texts will tell what lies to the right or left, in the background or foreground, or they will provide background information which sets the stage for narration.

b. Narrative Texts

Narrative texts are used to tell a story. They differ from the other types of text in that it relates a connected series of events, either real or fictional, in a more or less orderly manner (Trask, 2007: 181). There are familiar kinds of written narratives such as history books and novels. Moreover, there are oral narratives such as stories told in conversations.

c. Argumentative Texts

Argumentative texts indicate that the addressees' beliefs must be changed. As a result of that, argumentative texts should be shared with the negation of a statement which attributes a quality or characteristic activity to something or someone (Gramley and Pätzold, 1992: 193). In addition to that, even when a scholarly text provides positive support for a particular hypothesis there is always at least an implicit negation of previous assumptions. Advertising texts also try to persuade their readers that a particular product is somehow better, at least implicitly, than others.

d. Literary Texts

Literary texts are those texts which contain various constellations of description, narration, and argumentation. A literary text can be defined as a text whose world stands in a principled alternativity relationship to the accepted version of the real world (de Beaugrande and Dressler, 1981: 185). The intention from using this alternativity is to motivate insights into the organization of the real world as something evolving from social cognition, interaction, and negotiation not as something objectively given.

e. Poetic Texts

Poetic texts are those texts which are the subclass of literary texts in which alternativity is expanded to re-organize the strategies for mapping plans and content onto the surface text (de Beaugrande and Dressler, 1981: 185). Poetic texts differ from the other types of text in that the cohesion of a poetic text is upheld partly in opposition to the cohesion of other text types and partly in accordance with type-specific conventions. The function of the poetic text is intended to motivate insights into the organization of expression as interactive and negotiable.

f. Scientific Texts

Scientific texts are those texts which are intended to increase and distribute knowledge about the currently accepted real world (de Beaugrande and Dressler, 1981: 186). These texts attempt to explore, extend, or clarify society's knowledge store of a special domain of facts by presenting and examining evidence drawn from observation or documentation.

g. Didactic Texts

Didactic texts are those texts which serve to distribute established knowledge to a non-specialized or learning audience of text receivers (de Beaugrande and Dressler, 1981: 186). The intention of the didactic texts requires the presentation of more abundant and explicit background knowledge than is customary in scientific texts.

4.2 Text Allusion

Allusions are one of the major forms of interetxtuality. They are usually made to significant events, places, or people who have very well-known qualities that the addresser wishes to highlight in his/her new text. Allusions are borrowed from history, from myth, or from any previous text for the purpose of recalling the qualities of the alluded to text in the present moment. According to Hatim and Mason (1990: 129), "each intrusion of a citation in the text is the culmination

of a process in which a sign travels from one text (source) to another (destination). The area being traversed from text to text is what we shall call the intertextual space".

4.3 Paratextuality

Paratextuality is that type of intertextuality which is used to refer to the relation between a text and its paratext, which means the elements which surround the main body of the text such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, etc. (Chandler, 2002: 204). Such relation is the relation between the plot summary of a short story or a novel and its title, the advertisement of a shop and its contents, the heading of an essay and its content, etc.

4.4 Architextuality

Architextuality is both generic and thematic (Allen, 2000: 99). Architextuality is generic as it is concerned with the main form or surface structure of the text. We have tragic texts, comic texts, lyrical texts, novel texts, and many different kinds of texts, this is on the one hand. On the other hand, architextuality is thematic as it is concerned with the main different intentions conveyed by the addresser from using the mentioned different types of text. The intentions are many such as to convey the impression of love, patient, friendship, jealous, social problems, allegations, repentance, etc.

4.5 Metatextuality

Metatextuality is that kind of intertextuality which is used to refer to a text that takes up a relation of commentary or critical commentary to another text. According to Genette (1997a: 4; cited in Allen, 2000: 102), metatextuality unites a given text to another, of which it speaks without necessarily citing it, i.e. without summoning it, in fact sometimes even without naming it. This concept is very important, involved, and common as well in literature and especially in literary criticism and poetics.

4.6 Hypertextuality

Hypertextuality is that main type of intertextuality which can be defined by Genette 1997; cited in Allen, 2000: 107-108) as the type of intertextuality which involves the relationship uniting a text to an earlier text, upon which it is grafted in a manner that is not that of commentary. Within hypertextuality, there are two main types. They are:

1. Hypotext (inter-text), which can be used to refer to the original text or the main text. In other words, hypotext is the text that can be definitely located as a major source of signification for a text.
2. Hypertext (out-text), which can be used to refer to the secondary source that can be used to improve or reinforce the significance of the primary source.

5. Data Analysis

This section tries to analyze the selected data according to one of the major standards of textuality adopted by de Beaugrande and Dressler (1981). It introduces the analysis of James Joyce's short story 'Eveline' in the perspective of intertextuality.

Throughout this analysis, the many different types of intertextuality that can be found in the story are identified and explained. It is worth mentioning that it is not necessarily that all the types of intertextuality are being tackled within the text of the story.

5.1 Text Types

The story as a whole is considered to be a literary text. But as de Beaugrande and Dressler (1981: 185) say, within the literary text we may find many other different text types. In James Joyce's Eveline, we find three different types of text. They are the descriptive, the narrative, and the argumentative texts.

The story is written and divided into several paragraphs. The story is told in third-person point of view. It is written in many different tenses which are the past tense, the past continuous tense, the past perfect tense, the future tense, and the present tense as well.

All the paragraphs of the story are written in a narrative style. They are used to convey the meaning and the events of the story orderly. Within the narrative texts, we can find descriptive and argumentative texts. The text type of each paragraph can be illustrated as follows:

1. Paragraph 1 is narrative and descriptive "SHE sat at the window . . . She was tired."
2. Paragraph 2 is narrative, descriptive, and argumentative "Few people passed. The man . . . like the others, to leave her home."
3. Paragraph 3 is narrative and descriptive "Home! She looked round the room, . . . "He is in Melbourne now."
4. Paragraph 4 is narrative "She had consented to go away, . . . She would not cry many tears at leaving the Stores."
5. Paragraph 5 is narrative, descriptive, and argumentative "But in her new home, . . . she did not find it a wholly undesirable life."
6. Paragraph 6 is narrative, descriptive, and argumentative "She was about to explore another life . . . she had to meet her lover secretly."
7. Paragraph 7 is narrative and argumentative "The evening deepened in the avenue. The White . . . to make the children laugh."
8. Paragraph 8 is narrative and argumentative "Her time was running out but she . . . "Damned Italians! coming over here!"
9. Paragraph 9 is narrative and argumentative "As she mused the pitiful vision of her mother's Life . . . "Derevaun Seraun! Derevaun Seraun!"

10. Paragraph 10 is narrative and argumentative "She stood up in a sudden impulse . . . He would save her."
11. Paragraph 11 is narrative and descriptive "She stood among the swaying crowd . . . moving her lips in silent fervent prayer."
12. Paragraph 12 is narrative and argumentative "A bell clanged upon her heart. She felt . . . "Eveline! Evvy!"
13. Paragraph 13 is narrative and descriptive "He rushed beyond the barrier and called . . . no sign of love or farewell or recognition."

We have seen that Eveline is written in different text types, and even within one type we can find another type. In the first paragraph, we can notice that the story begins by telling a story of a lady who sits at a window in her home in the evening. We can find a description of many things in this paragraphs such as the description of the darkness of the avenue, how the lady is setting, "leaned against the window curtains", and the lady's nostril's "in her nostrils was the odour of dusty cretonne." After all the mentioned descriptions, he, the person who tells the story, concludes that the lady is tired, although the reader can know that she is tired from the description of the objects in the paragraph.

In the second paragraph, however, the story continues the event of the first paragraph. In this paragraph, Eveline begins to recall her childhood, when she played with other children in a field now developed with new houses. Then she remembers her old neighbors like the Devines, the Waters (who have escaped east to England), the Dunns. Her thoughts turn to her sometimes abusive father with whom she with her brothers and sisters live "Her father used often to hunt them in out of the field with his blackthorn stick" Then she tells that her mother has died, her brothers and sisters have grown up, and finally she gives her decision to leave the city "go away like the others, to leave her home." All the mentioned details of Eveline's remembrance and thoughts are used as reasons for her final decision,

i.e. to escape. She argues that everything in the city is changed, her neighbors have escaped, the field she used to play in is now built with new houses. She fears from her father's violence after her mother's death. Also we have a description to objects within this paragraph such as Eveline's and her old neighbors' houses "little brown houses" and the houses that Belfast built "bright brick houses with shining roofs." Then Eveline describes her father's stick with which he uses to hunt her brothers "his blackthorn stick; "

In the third paragraph, the story begins to tell us something about Eveline's vision of her father after escaping from her house and her bad life. She says that she will never see the familiar objects of the house any more after her escape. Then she describes a photograph of a priest which is hung on the wall of the house "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."

In the fourth paragraph, Eveline begins to ask herself whether her decision to escape is wise or not "Was that wise?". Then she begins to give two different opposite opinions concerning her question. She says that she has shelter and food at home and has those whom she has known all her life. Then she says that she has to work hard in the house and at business. After that, she becomes afraid of escaping because of the workers in the Store where she works in. she says that they may say she is fool "Say she was a fool, perhaps;" Also, she is afraid of Miss Gavin who always has "an edge on her,". But after that she says that "She would not cry many tears at leaving the Stores."

In paragraph 5, Eveline wants a new life. She dreams of a place where "People would treat her with respect then." She has mixed feelings about her father. He can be cruel, and though he doesn't beat her, as he did her brothers, he often threatens her with violence. With her brothers gone (Ernest is dead and Harry is often

away on business) there is no one to protect her. She takes care of "two young children" and gives over her whole salary for the family, but her father is always accusing her of being a spendthrift. Moreover, she has to "rush out as quickly as she could and do her marketing.". All the mentioned troubles that Eveline lives in are reasons for Eveline to do her decision to escape. There is a description of one object within this paragraph when the story describes Eveline's purse that she usually takes to do her marketing "holding her black leather purse tightly in her hand".

In paragraph 6, the story gives the character of a sailor whose name is Frank. Eveline is going to leave Ireland for good with a sailor named Frank. He has a home in Buenos Ayres. Frank treats her respectfully and with great tenderness, and he entertains her with stories about his travels around the world. Eveline's father knows and dislikes Frank and one day he struggles with him. In this paragraph, however, we have the description of the character of Frank. The story tells that "Frank was very kind, manly, open-hearted.", "his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze.", and "He was awfully fond of music and sang a little." Another time Eveline gives a new reason for her decision to escape to Argentina. She argues that she will be a wife and will be respected by the others. She says that Frank is a good person and that he loves her and will save her and protect her in her new life.

In paragraph 7, Eveline puts on her lap two letters, one to her brother Harry and one to her father. She remembers that there were times when her father was good company. Only recently, when she was "laid up" in bed, he read to her and made her toast. Years before, when the family had gone on a picnic, he wore his wife's bonnet to make everybody laugh. In this paragraph, Eveline begins to go backwards step from her decision to escape. She begins to think of her old aged father; how she can leave him, who will take care of him.

In paragraph 8, Eveline is still looking out the window. Eveline hears the song of an Italian organ grinder coming from down the street, the same song he played on the night her mother died. The song reminds Eveline of the promise she made to her mother to keep the family together as long as possible. Here, Eveline gives another reason that may prevent her from escaping to Argentina. The promise she has made to her mother to keep the family together is a reason which prevents her from leaving her home.

In paragraph 9, Eveline returns to remember the bad life that her mother lives in before her death. Eveline is afraid that her life will continue from bad to worse. So, she feels that she has to escape to get rid of her current bad life. Here the text is as narrative as argumentative. The story tells us that Eveline rethinks about her opinion to escape. She argues that her mother's life was so bad. So, she doesn't want to make her life just like her mother's.

In paragraph 10, Eveline insists that she has to escape to Argentina. She says that Frank will save her and make her happy. She says that Frank may give her love too, but she wants to live "Frank would save her. He would give her life, perhaps love, too. But she wanted to live." Frank is the only means by which Eveline can change her state and her life. Frank is another reason for Eveline to leave her home.

In paragraph 11, Eveline has the time to leave. Eveline is now with Frank at the station, who is holding her hand. Soldiers are all around with brown bags. The ship calls for passengers with a whistle. Eveline asks God for guidance. Should she go abroad with Frank or turn back? There are different descriptions within this paragraph. The first one is given to describe the baggage of the soldiers who are around the station "soldiers with brown baggages." Then there is a description of Eveline's in the station "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 felt her cheek

pale and cold and,". Also we have the description of the whistle of the boat "a long mournful whistle".

In paragraph 12 and in the last one, we have the event when Eveline destroys all of her hope and happiness. Here Eveline cannot go with Frank; the world is too frightening "All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her." Frank calls to her, trying to get her to board with the rush of people. She merely stares at him as if he is a stranger. In paragraph 12, Eveline argues that Frank may drown her in the sea. For that reason, she refuses the idea to escape with him. Also, in the last paragraph, we have a description of Eveline after her refusal to escape "She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition."

5.2 Text Allusion

This story, as a whole represents the hard life that the Irish people were living in the late 19th century and the early 20th century. So, the story reflects the life of the Irish people at that time.

James Joyce, the writer of the story, was living in Dublin in Ireland at the same time, i.e. in the late 19th century. He faced the same bad conditions that the Irish people faced. So, he tries, in the character of Eveline, to express the dilemma of the Irish individual at that time making benefit from his knowledge of the life in Ireland at that time.

Joyce was from a Catholic family. So, he tries to convey some expressions that indicate the Catholic religion. In addition to that, he intends to use some expressions within the story which are associated with historical events.

Eveline is a short story used to reflect the conflicting pull many women in the late 19th century and early 20th century Dublin felt between a domestic life rooted in the past and the possibility of a new married life abroad. The story follows a certain pattern that Joyce

uses to express his ideas. Joyce focuses on the middle-class Catholics known to himself and his family (Gale, 2006: 4). Joyce's early life, family background, and his catholic background appear in the way he writes the story. Joyce is urged to leave Dublin during his youth because he cites the city of Dublin as the centre of paralysis. So, he left Dublin, Ireland after his university education. His estrangement from Ireland because as necessary to him as detachment from family, friends, and religion; once he had finished his university education in 1902, he made his way to the European continent. Eveline is written about the effects of the Irish society on the young girls. The heroine Eveline represents the joyless life of the Irish. Having lived through his childhood up to the end of his university education, Joyce has become aware of the life in Ireland and the ambition of young people to leave Ireland and be free.

The most important pattern in the story is Joyce's catholic family background. Eveline comes from a strongly catholic family, her mother was catholic while she was alive, and Harry, her brother, is in the church decorating business. The picture of the priest which hangs on the wall in their house and whom she knew nothing about is also another catholic symbol in Eveline's life (Gale, 2006: 5). Just like Eveline, Joyce has been raised in a catholic family. His family was Roman Catholic. His catholic background has made him familiar with the kind of life, putting him in a good position to be able to create characters with this kind of background. Also, Eveline's mother wants her to become the dutiful daughter and keep the house; to keep the home together as long as she could. Similarly at one point in Joyce's life his mother wanted him to be a clerk. Although contrasting with Eveline, he did not keep a promise to his mother before she died. However, Joyce did not become a cleric, but Eveline keeps her promise to her mother and she decides not to go away with Frank.

5.3 Paratextuality

Paratextuality is the relationship between the whole text and what goes behind it such as titles, headings, abstracts, reviews, etc. We mentioned that paratextuality is of two types, the Peritext (such as titles, prefaces, captions, notes, dedications, illustrations, etc.) and the Epitext (such as interviews, publicity, announcements, reviews, etc.)

In 'Eveline' there is only one paratextual link within it. This paratextual link is between the text of the story and the title of the story, i.e. 'Eveline'. This link lies in the peritext type. In addition to that, there is a great number of different pronouns used to refer to Eveline. The pronouns are she, her, herself, and the real name is also used in the story. The pronoun 'she' is used (80) times; the pronoun 'her' is used (92) times; the pronoun 'herself' is used once only; while the names Eveline and Miss Hill are used four times in the story.

5.4 Architextuality

James Joyce's 'Eveline' is a tragic short story. It has a tragic heroine who is Eveline. This story is written to give many different meanings and impressions, and every meaning or impression has its own indication. The story gives many meanings that help the reader to interpret the story correctly. Such meanings are freedom, cowardliness and change.

Joyce's creative and unique use of symbolism helps the reader to understand Eveline's desire to be free from the life she lives, and how she was easily swept out of reality into fantasy of a better life, ignorant of the fact that she is not in love with Frank but what Frank represents in her. Joyce's direct reference to Eveline's "...sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life..." is a clear indication that Frank symbolizes freedom from the life she lives in, it does not give any sign of love for Frank as a person. An escape, an adventure perhaps, from the depression, poverty, political upheaval and strife of society in which she lives in. Frank symbolizes her hope of a better life,

freedom, opportunity for change, with the prospect of a life filled with good times.

It is in the last part of the story that really clarifies Eveline as coward. But Eveline's rejection of Frank is not just a rejection of love, but also a rejection of a new life overseas and escape from her hard life at home. Leaving everything that puts her into misery is all she wants and desires. They treat her as if she is a slave. One way that she exhibits that she is coward is shown through Frank. But "Frank was very kind, manly, open- hearted " and after the excitement of being courted, she "had begun to like him" . Another way that Eveline demonstrates her cowardly actions, is by not leaving an abusive situation. She ran from her chance to live what she had always dreamed. By not jumping into those "seas of the world that tumbled about her heart", Eveline abandons her chance for a new start, and the only person that truly loves her. Eveline has already been courted and won by Frank. Eveline cannot end up like her mother, who was rejected by the town people and "living a life of commonplace sacrifices closing in final craziness" and her only option is to escape with Frank. Though she can hardly imagine what her new life might be like, Eveline knows it will be better than the one she is currently living in.

The first thing Eveline sees in the story is the evening "invade the avenue." It is an invasion of time and events, which Eveline passively—and safely—views from her dusty room. So complete is her passivity that she does not even actively smell the dust. Instead, the dusty odour of cretonne is "in her nostrils." Eveline has watched the same streets, through the same window, since she was a child. She recalls when the pavement was a field, where children played. She recalls her life, before her mother died, "a long time ago." Her role in this passage of time has been as a spectator, not a participant. The room is filled with images and symbols of decay, erosion, and stasis. Familiar objects stay dusty, no matter that Eveline has dusted them

every week for years and years. She is one with those objects, dust settling on her as a measure of time passing, events marching on, the invasions of change and erosion. Either she will change along with those events, or she will erode.

5.5 Metatextuality:

Joyce's 'Evelin' is a tragic short story about a young lady of 19 years old. In this story, Joyce tries to present a glimpse into the lives of average Dubliners of various ages and conditions during the close of the nineteenth and the early twentieth century. The story as a whole illustrates the social conditions that women in Ireland faced in the period mentioned. It is a critical commentary on the bad life and bad conditions women in Ireland and especially in Dublin faced during that time.

Dublin suffered a period of political and economic decline during the 19th century following the Act of Union of 1800, under which the seat of government was transferred to the Westminster Parliament in London. The city played no major role in the Industrial Revolution, but remained the centre of administration and a transport hub for most of the island. Ireland had no significant sources of coal, the fuel of the time, and Dublin was not a centre of ship manufacturing. Belfast developed faster than Dublin during this period on a mixture of international trade, factory-based linen cloth production and shipbuilding. The Easter Rising of 1916, the Irish War of Independence, and the subsequent Irish Civil War resulted in a significant amount of physical destruction in central Dublin (from the Wikipedia site, the free encyclopedia).

One of the most fascinating elements of 'Eveline' in Dubliners by James Joyce is the way the whole of a life is summarized through the small images he uses and through the character of Eveline as this character offers a summary of important life events in Dublin at the late 19th and early 20th century. The main point of this story is the life of a common Dubliner. The story is more

about the world that Eveline wants to leave than the world she is going to settle in, i.e. Argentina . It seems to be more about the world of Dubliners and their ordinary lives.

Joyce tries to illustrate the life of the Dubliners at that time in the character of Eveline who is a young Dublin woman. At that time, a woman like Eveline generally had to endure male discrimination in every sector of society. At home, a husband or father expected her to submit to his will even when he treated her poorly. In educational institutions, overseers severely limited a woman's opportunities to study for a professional career. In the workplace, employers usually hired a woman only for menial labor. And her pay was far less than that of a male doing the same work. She could not complain about discrimination for she did not have the right to do so. At the beginning of the story, Eveline's desire to escape a life of drudgery suggests that she believes she will find a new world of equality in Argentina. However, after considering her choices, she seems to believe that life for her in Argentina would be the same as her life in Ireland.

Joyce looks deeply inside the lives of those who live in Dublin. Many people in Dublin at that time were bored with how they live their lives. They wanted desperately to get out of Dublin. They wished to lead exciting lives somewhere else, whether it is in a fantasy or in a different part of Ireland. In the story, Eveline tries to escape her everyday life by travelling outside of her normal everyday activities.

Eveline, like many women in Dublin in the early 1900s, is bored of her current life. Everything around her has changed except her and her state "Everything changes. Now she was going to go away like the others, to leave her home." She has to do her everyday routine like dusting the house; going to the Store where she works; working and eventually giving her salary to her father "She always gave her entire wages – seven shillings –"; her father's accusing that

she used to squander the money "He said she used to squander the money, that she had no head,"; her everyday marketing "Then she had to rush out as quickly as she could and do her marketing,"; her everyday caring of the two young children at home "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." Not only Eveline but also all the women in Dublin suffer from such bad conditions and hard life.

So that, Joyce tries to criticize the Dublin society and show how people were living in Dublin at that time by writing his story 'Eveline' and all the other short stories collected within one title 'Dubliners'.

6. Conclusions

The study has come up with the following conclusions:

1. Intertextuality is a way in which it is not just a matter of which other texts we refer to, but how we use them, what we use them for, why we use them, for what purposes, and how we position ourselves as addressers to them to make our own texts.
2. In written works, especially literary works, we tend to concentrate on only the plot. In that meaning, the function of intertextuality is very important. It makes relationship between works. There are no works which are completely original, completely new, and independent, and so intertextuality is very helpful not only in the understanding of the work itself but also in rebuilding history.
3. The study of intertextuality cannot be completely separated from sociology, psychology, culture, and all the other aspects and fields of linguistics.
4. Intertextual relations are most easily recognizable when the textual borrowing involve some distance in time, space,

culture, or institution. Texts which are common to people can be easily understood and recognized by the addressers.

7. APPENDIX

EVELINE

"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 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."

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 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.

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 no 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 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.

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 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.

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."

(Joyce, 1914: 42-48)

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