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# Far, Far, Away... in Ireland: Reading “Eveline” as a Fairytale

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## Abstract

*This paper gives a fresh new perspective on James Joyce’s classic short story “Eveline”. “Eveline” is read and analyzed through a fairytale lens and compared to the classic Disney princess Cinderella. This comparison provides perspective on gender roles, Irish oppression, and the purpose of Eveline’s ultimate paralysis. Garnering support from critics Gary Leonard, Margot Norris, and Maxwell Uphaus, this paper serves to evaluate the importance of symbols and allegory in the text. The most important symbols that relate “Eveline” to a dejected Irish princess are the lack of parental support, dust, and prince charming meant to rescue the main character. This paper also covers why the comparison to Disney’s Cinderella specifically and how this short story translates to represent Irish oppression and colonization under British Imperialism.*

In the *Dubliners* story, “Eveline”, James Joyce creates Eveline as Ireland’s dejected princess through symbols and archetypes associated with fairytales. Eveline is similar to a romanticized Disney princess but dramatically differs as Joyce deprives Eveline of a typical fairytale happy ending. In this paper, I will compare Eveline to Disney princess Cinderella, whose father dies when she is young and forced to live at the mercy of her cruel step-mother and wicked step-sisters. I will also extrapolate the significance of comparing Joyce’s Eveline to Disney’s version of Cinderella as opposed to other versions of the rags to riches

princess. The tale of *Cinderella* ends with leaving her abusive past behind, making for a happy ending presumably filled with comfort and luxury. Eveline, on the other hand, fails to get her happy ending. Instead, she is struck by “paralysis” as she freezes “like a helpless animal” who lets her only chance of escape sail away without her, leaving her to remain in her brutal and lowly situation (Joyce 41). The paralysis in “Eveline” has become a common Joycean theme, as well as epiphany. In addition to the common Joycean themes, the characteristics between the characters of Eveline and Cinderella are worth nothing. “Eveline” and Disney’s *Cinderella* take place in different historical time frames, but both characters have commonly been subject to many criticisms and have made significant impacts on literature and culture.

Many critics, such as Gary Leonard, Margot Norris, and Maxwell Uphaus, have contributed to “Eveline”’s analysis. Gary Leonard’s “Wondering Where All the Dust Comes from: ‘Jouissance’ in ‘Eveline,’” examines the specific role of dust that binds Eveline to her household duties, connects her to her family, and symbolizes her repressed “jouissance” or sexuality (Leonard 26). Widely known critic Margot Norris, in her article “The Perils of ‘Eveline,’” comments on Joyce’s ability to encourage “the reader to participate emotionally in Eveline’s dilemma in making an agonizing and difficult life decision” through Eveline’s re-examination of her life, but ultimately realizes that either “outcome risks disaster for her whatever or however she chooses” (Norris 56). Finally,

Maxwell Uphaus's "An 'Unworkable Compound': Ireland and Empire in 'Eveline'" also uses various symbols, such as dust and water, as metaphors for the power structures that affect Eveline's decision and allusion to Ireland's national dilemma. Joyce's symbolism and archetypes suggest "Eveline" is a twisted Dublin fairytale that ends in paralysis to display the resignation and oppression of the Irish people. Through specific examples and symbolism, Joyce's Eveline serves as a comparable princess archetype to represent Irish oppression, the burden of femininity, and the responsibility of constantly making the correct choice.

The mass appeal of a princess in folkloric stories lies in her ability to be the champion of the young, the poor, and the weak. Typically a protagonist, the princess is a character that readers actively root for and support. For the long-suffering Irish, Joyce invents Eveline as the long-suffering princess. Suffering is only one aspect, although not always necessary to be considered a literary princess, that Joyce associates with Eveline. Shannon Dahmes Puechner, in her article "'But He Was Your Prince Charming!': Accounting for the End of 'Ever After' with a Divorce Fairytale," examines how the princess criteria set by Disney may help to understand the characteristics of, at least in Eveline's case, a more realistic version of a princess. According to Puechner, the qualifications for a princess are her virtue and passivity (Puechner 166). She draws a particular focus on the first three Disney princesses, including Cinderella. Most striking and most related to Eveline is that Puechner claims, "it is not enough for the princess to be 'good'; she must also be a victim – a passive, helpless victim at that" (Puechner 166-167). Passivity and helplessness are qualities seen in Joyce's main character Eveline. She has a paralyzing moment of truth at the end of the story, as she remains motionless as the boat began to depart. Eveline's peripeteia, or reversal, takes place as she leaves her lover to board without her. Joyce even writes in the last lines of the story, "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 41). Eveline extends beyond the typical desirable princess attributes, such as beauty and kindness. Instead she highlights lesser desirable traits, such as restrictions and oppression, to convey a realistic but disheartening young woman.

Eveline also displays the qualifications of a literary princess in her show of kindness, even when she herself is in an abusive situation. Joyce makes Eveline's warmth apparent in the mentioning of a childhood memory. As Eveline succumbs to the nostalgia of "little Keogh the cripple, she, and her brothers and sisters" playing in the fields as children, Joyce tactically displays Eveline's empathy towards those of disability where there would normally be contempt, similar to the kindness Cinderella shows to her rodent companions (Joyce 36). Not only did Eveline and the other children include Keogh the cripple, as named in the story, but they gave him a role as the lookout. Eveline's exemplary capacity for thoughtfulness is also displayed in her responsibility "to see that the two young children who had been left to her charge went to school regularly and got their meals regularly" (Joyce 38). Norris asserts that Eveline takes on the role of "surrogate mother", a role only a few truly special women can take, in "an attempt to sift and evaluate her alternatives through a series of memories, fantasies, images, echoes, and fictions" (Norris 57). As Eveline acts as "surrogate mother", to not one, but two sets of children, she embodies the model of femininity, as there is nothing so exclusively feminine than motherhood (Norris 57). When reminiscing about her time with children, Eveline "did not find it a wholly undesirable life" displaying the compassionate personality that separates her from any other woman in the story, similar to the lack of kind women in Cinderella, thus making Eveline a princess in her own right (Joyce 38). Puechner also agrees with the limited roles women can take in classical fairytales. Eveline must be a princess since Puechner highlights that the only other options for fe-

male characters in folkloric stories are evil queen, witch, or dead. The evil queen presents herself in the story as a watered-down Miss Gavan. Miss Gavan, representing abuse from another female figure, is cruel and unmarried, the ultimate punishment for a beautiful young woman during the time of "Eveline". While there is no active magic or witch, the dust serves as a magical element that brings Eveline fond memories and recollections of her past. The dust's significance relates to her duties, femininity, and sexuality, which will be elaborated later in the paper. Death is also a subtle theme in the story that is ironically very common in fairytales. The death of her mother and her brother has significant impacts on Eveline.

The archetypes commonly found in pastoral fairytales, such as the deceased or simply absent parent, prosocial morally erect protagonist, and Prince Charming, are also found within "Eveline". The absent parent, specifically the mother, in "Eveline" is significant to Eveline's characterization in comparison to other Disney princesses. Recognizing the importance of Eveline's mother's absence, Puechner states that "despite the claims to family values, wives and mothers generally do not exist in the Disney films. They are silent, absent, dead – their purpose of marrying the prince having been fulfilled" (Puechner 167). The connection between Eveline's absent mother and the missing mother of Cinderella is apparent, but the purpose of this absence varies slightly. Disney's Cinderella suffers due to her mother's death, leading to the betrayal of her father by marrying another and leaving Cinderella to servitude. However, Cinderella is eventually able to move on from her mother's missing presence and find triumph. Eveline, on the other hand, is unable to shake the burden placed upon her due to her mother's absence. The betrayal lies in her father's shifting violence and abuse. With her mother gone, as Eveline recalls in her childhood "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" (Joyce 37). Suddenly, her role becomes the mother. Included in this new role is the abuse and responsibility that follows.

Eveline, like Cinderella, attempts to connect with her deceased mother. With the second inhalation of the "dusty cretonne", Eveline remembers the promise she made to her dead mother to "keep the home together as long as she could" (Joyce 39). By recalling her mother through the dust, Eveline is attempting to "resurrect and strengthen" the relationship she had with her protective mother "during this frightening lull in her life" (Leonard 24). The dust triggers Eveline's memory of her mother causing the paralysis that is to come as she "mused the pitiful vision of her mother's life," ending with the violent "foolish insistence: 'Derevaun Seraun! Derevaun Seraun!'" (Joyce 40). Like magic fairy dust, the dust transports Eveline not into the sky, but rather into the past. By recalling the painful memory of her mother's dying words, Eveline realizes, like her mother, that the choice to stay or leave is "much more complex and desperate than choosing between level-headed reality and a flight into fantasy" (Norris 58). Eveline attempts to keep the memory and promise made to her mother, and by doing so, is constantly faced with the decision to keep the promise to stay within the house or lay the promise to rest in order to find peace. While Cinderella's choice to leave is trivial, Eveline must consider the weight and burden of her decisions.

Critics have argued over whether Eveline understood the depth of her duties to her family and her choices. Norris refutes popular formalist critic Hugh Kenner, in that Eveline did, in fact, understand the depth and severities of her choices. Norris argues that the mentioning of Eveline's dying mother illustrates her desire for more than a version of a romance novel or happy ending, but rather a solution to escape from her current despondent situation. The last utterance, "Derevaun Seraun! Derevaun Seraun!" is not Gaelic, but

rather her mother's attempt to cast an enchantment or spell to protect Eveline from the same fate, yet ultimately fails (Joyce 40). Magical aid is ubiquitous among fairytales and the absence of it in the story, aside from the magically weak dust, exposes the harsh reality to Eveline that, with no mystical or realistic help, either choice she makes will "lead to nothing but confinement, sacrifice, dementia, and death" (Uphaus 39). Eveline's isolation adds to the weight that will eventually prevent her from leaving her home and keeping her frozen on the pier toward the end of the story. Eveline is alone in her crisis.

The death of the morally superior parent and presence of the antagonistic and violent familial figure takes shape in Eveline's father. Eveline was trapped with her "menacing and abusive father" after her mother "had transmogrified before her daughter's stricken eyes into an alien" (Norris 59, 58). While he is not jealous of Eveline, like Cinderella's evil step-mother or step-sisters, her father's violence is his source of masculinity. Eveline endures this aggression as the price to pay for food and shelter. Norris claims that "Eveline knows from her father that occasional charm and kind can coexist with relentless oppression and exploitation in the same masculine personality" (Norris 63). Like Cinderella, Eveline takes the abuse as part of fulfilling her mother's promise and looks to the other masculine figure in her life as a source of escape. Also, like Cinderella, Eveline is constricted to a life of servitude, housework, and subservience to her father. Although, at the end of her tale Cinderella does not look back and ponder whether her life was all that bad. Eveline does. Eveline's hesitation foreshadows her immobility at the end of the story. Hindsight becomes a worthy opponent as Eveline evaluates her life, whether to leave or stay and recalls "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" (Joyce 38). She is rewriting her past and acknowledging the suffering, but she has not yet decided whether the hardships she faced were truly

malignant enough to leave them behind.

The driving force to Eveline's departure and the other important male figurehead in her life, besides her father and brothers, is Frank. Frank's introduction drives the plot of the story. Frank is Eveline's suitor who intends to take her away from the downtrodden life she lives, similar to Cinderella's Prince Charming. Frank is vital as he offers her a pastoral escape to the magical world of "Buenos Ayres", free from abuse and oppression (Joyce 38). After remembering her mother's demise, Eveline critically concludes that she must leave with Frank as 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" (Joyce 40). However, Eveline comes to realize that "Buenos Ayres" may not be the magical escape she hopes it is (Joyce 38). At first, Frank seems as if he is the one to save her from her abusive environment, but as the story develops, Frank is not the one to save Eveline. Only Eveline is capable of making the decision to stay in the midst of violence and oppression or leave for the slight chance of renewal and freedom.

As Eveline and Frank arrive at the dock, Eveline freezes as she hears her name called after her, "Eveline! Evvy!" (Joyce 41). While paralyzed, "he rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her" (Joyce 41). The "he" is not Eveline's supposed Prince Frank at all, but rather her favorite dead brother, Ernest, calling after his "surrogate mother" (Norris 57). Joyce purposefully leaves the "he" questionable to gain the reader's investment in Eveline's dilemma. The distinction between Ernest's nickname for Eveline and Frank's nickname is important as it shows the reader where Eveline's subconscious loyalty lies. Joyce tactfully writes that Frank "used to call her Poppens out of fun," leaving the reader to question who, in fact, is really calling out to Eveline (Joyce

39). Joyce manipulates the reader's assumptions that "he" in the sentence "he rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her" is referring to Frank but may not be so (Joyce 41). At this point, Eveline should have left with him, and she should have had a happy ending. Yet, that is not the reality for Eveline or what is happening in the text. Despite Kenner's scrupulous criticism, Frank is more than a mere "sailor chap", he is a symbol of the future that became overshadowed by Eveline's ghosts and promises of her past (Joyce 39). In the recollection of her dying mother's wish, Eveline hears her brother call out for her one last time. It is not Frank who calls her because, again, his nickname for Eveline was "Poppens out of fun", not "Evvy" (Joyce 39, 41). The tenderness of her dead brother calling for her adds a "poignancy of Eveline's paralyzing suspension between home and world" as Eveline ultimately represents "the fraught position of Ireland at the turn of the century" (Uphaus 31). In addition to responding to her own feminine role, Eveline struggles to balance the male influences in her life.

Regarding the burden of femininity within the story, Leonard uses a psychoanalytic approach to examine Eveline through the introduction of dust at the beginning of the story and evaluates Eveline's sexual desires. Leonard states the dust represents Eveline's strained parental relationships. The contrast between Eveline and her father, displayed by the dust, shows her "familiar[ity] with [the dust] as to wonder about its origin," meanwhile, her father "knows nothing about it" (Leonard 24). Leonard claims that her father's absent knowledge about the dust strengthens Eveline's relationship with her mother, who not only knew about the dust but "is dust" by being dead (Leonard 24). Eveline's absent mother, as implicated by Leonard, is a connection to Cinderella. Another connection to the Disney royal is Eveline's role as a housekeeper. Leonard connects the dust to "the promise Eveline made to her mother" on her death bed (Leonard 24). Eveline's promise

to "keep the home together as long as she could" comes to haunt Eveline at the end of the story and, as Leonard argues, Eveline contemplates her sexual desires to be with Frank (Joyce 40). Her desire conflicts with her psychological need to repress her femininity to cater to her father's violent masculinity. Leonard illustrates Eveline's relationship with her father, "growing more violent only in direct correspondence with her increasing failure to be sufficiently feminine" (Leonard 27). Leonard comments on Eveline's "feminine fantasy" that Frank might be an "unconditionally loving father", as this fantasy strengthens her desire to belong "to a benevolent phallic economy that would regard her as a particularly valuable object of exchange" instead of the subject of abuse she has grown accustomed to by her own father (Leonard 28). Eveline's "jouissance", as Leonard proposes, is torn between being sexually free with Frank or giving up her sexuality in order for her father to retain his masculinity and her place in the house (Leonard 28). Overall, Leonard uses the dust in the early segment of the story to represent Eveline's complex femininity, while also focusing on her sexuality with the introduction of Frank within the story.

Aside from her femininity, sexuality, and responsibility stemming from her absent mother, Eveline is presented in conjunction with specific symbols to highlight her princess-like characteristics. Joyce equips Eveline with all the qualifications of a hopeless Irish princess by using various symbols throughout the story, such as the dust and the role of children. Opening with the dust, Eveline stares out her window, pondering the course of her life when she smelled "the odour of dusty cretonne. She was tired" (Joyce 36). Eveline was tired of her role as a house servant. She found herself in search of a miracle to escape her station, eerily similar to Cinderella, who yearns for an opportunity to leave and let the dust accumulate for someone else to clean. Leonard suggests that the dust is Eveline's "self-censored sexuality [that] settles down... onto every surface of [her] patriar-

chal” home under the conditions that she may express her sexuality by leaving home and finding a husband (Leonard 25). Yet, to Joyce, Eveline is not leaving to a midnight ball, but rather to a port.

In contrast to Cinderella, Eveline does not leave at all. Her freezing at the port also leaves readers in paralysis. The story ends abruptly. Joyce purposefully ended the story with Eveline refusing to move forward, but leaving it a mystery of whether she will go back. Perhaps a third compromising option is available for Eveline. However, it would be naïve of the reader to assume that Eveline receives a happy ending simply because the readers wish to believe she deserves it. The paralysis so common in Joyce’s literature begins to form into another common theme of Joycean literature – epiphany. Eveline’s refusal to take agency makes way for the sudden realization that because a character, or person, or country, has suffered does not mean it will never suffer again. Despite the family-friendly messages sent by Disney’s princesses, bad things can happen to good people, but more importantly, bad things can continue to happen to good people. The epiphanic moment is brought to light by Eveline’s paralysis. As she refuses to move, she becomes a statue – an antique – once again waiting for the dust to settle upon her. Therefore, the dust displays Eveline’s socially imposed responsibilities and duties to not only take care of the house but take care of the people inside of it, excluding herself.

Throughout this essay, Eveline’s ‘choice’ has been mentioned. However, what is the ultimate and life-changing choice that is so important to Eveline that it is imperative she chooses correctly? Some scholars argue that Eveline’s choice is, specifically, Irish immigration or continuation of what has always been. Norris takes a new historical approach, with close attention to narrative, concerning the Irish immigration movement and Joyce’s biographical relationship with the text. Norris agrees with critic Hugh Kenner in the importance of Eveline’s decision but retorts Kenner’s argument about “dichotomizing the safe if dreary

knowability of Eveline’s ‘home’ with the dangerous but exciting knowability of ‘abroad’” as doing so “reductively polarizes and simplifies choices that are far more inscrutable and complex” (Norris 58). Norris states that Eveline goes through deep emotional turmoil in deciding whether to leave or to stay. According to Norris, Eveline’s paralysis “at the dock may reflect less her cowardice”, but instead reflects her panic in the event that her “judicious weighing of pros and cons has come to an end before it has produced a reliable resolution”, suggesting that it is possible both choices may be wrong (Norris 60). Norris defends Eveline’s position to prioritize “safety and security, rather than . . . infatuation” due to the incessant exposure to violence in her home from her father (Norris 62). Similar to Leonard, Norris acknowledges the effects of Eveline’s aggressive father and the dust that haunts her as she “has no ground for expecting ill from Frank, [but] neither does she have guarantees that his courtship generosity and affection will perdure”, leaving her to dust yet again—a different home under the same violent masculine conditions (Norris 63). Additionally, Norris highlights Eveline’s hesitation to immigrate as Joyce’s commentary on the danger of “joining a large aggregation of strangers in a simultaneous, yet non-collective movement away from their homelands” (Norris 65). Norris’s distinctive new historical angle is her comparison of Joyce’s own life in translation to the text. Norris connects Joyce’s own tribulations of asking a young Nora Barnacle to leave her motherland in favor of an exotic adventure abroad with him. Her argument suggests that Eveline is Nora if she had refused Joyce’s offer. Without diving too deep into Joyce’s personal life and influence on his work, the historical connection of Irish suffering is apparent in both the presence and absence of Eveline’s agency. On the one hand, she is presented with a choice symbolizing the great Irish dilemma of leaving her country or staying despite hardships. On the other hand, she is missing the support to make the proper decisions. Also, Eveline’s choices are predisposed be-

yond her control, giving the sense that she never truly had a choice to make in the first place.

Eveline's paralysis displays that there is no right choice for her. She represents the oppressed Irish people under British opposition. If she remains in her motherland, she is susceptible to violence, turmoil, and suffering. The motherland is the house Eveline promised to uphold, along with the people inside. Yet, if she leaves, she betrays the country and people she loves, even if they have died. Her loss of freedom represents the crushing of Irish freedom and individuality under the distraught social, economic, and political rule of England against the Irish. Eveline's paralysis at the dock was portrayed as "all the seas of the world tumb[ing] about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing" (Joyce 41). Uphaus claims that Joyce's symbolism with "the oceanic world" and the water displays the Irish's access to "Britain's maritime power, just as Eveline herself has access to it through Frank" (Uphaus 32). Eveline represents Irish oppression and the identity crisis of the Irish people, as they are torn between whether or not to accept the British world power. However, by accepting British superiority, they surrender their own cultural uniqueness. Britain is the sea, and Ireland is the land as Eveline fondly remembers the Irish fields. Like the land, Eveline cannot move when given a choice. She remains stagnant and unmoving. Her position, "remains one of paralysis, defeat, and despair—and as such, it is inflected by Eveline's femininity and the crippling conditions her society imposes on it" (Uphaus 45). Unlike Cinderella, whose choice to leave with her Prince was clear, Irish Eveline's decision is crippling because she never had a clear choice to begin with.

Continuing with the thread of Irish oppression within the text, Uphaus, analyzes the symbols in "Eveline" using a postcolonial theory to examine Ireland's disposition under British Imperialism. Uphaus follows Eveline's predicament as he "represents each [choice] as both benign and

malign" for a young woman torn by the "attraction and repulsion" of her options' outcome (Uphaus 31). Both Eveline and Cinderella exhibit the trope of a young woman making a choice. Uphaus analyzes the "oceanic world of mobility", represented in the story (Uphaus 31). Similar to Norris and Leonard, Uphaus comments on the Irish history of violence and its relationship with Eveline's paralysis. Uphaus also claims that Eveline is symbolic of "Ireland's identity crisis" as she "resembles the problems of a woman who has no good choices than those of a man who just needs to make a choice" (Uphaus 43). Commenting on Joyce's choice to have a female main character, Uphaus argues that "Eveline's femininity" is connected to Ireland's struggle with "paralysis, defeat, and despair" (Uphaus 45). Eveline has the weight of Ireland's future on her shoulders, yet it seems like whichever choice she makes is the wrong one. Eveline embodies the struggle as the suffering Irish princess.

While Eveline possesses princess-like qualities, the reason behind the comparison to Disney's Cinderella will be clarified. Disney and other modern fairytales gained inspiration from Grimms' Fairy Tales written by the Brothers Grimm. While depicting a harsher, more abrasive, type of cautionary tale, Disney's adaptation has weaved itself into modern culture. As to why Disney's Cinderella, compared to older folkloric princesses, is best summarized by Puechner. She states, "while Disney films are loosely based on the classic tales, particularly as told by the Grimm Brothers, Disney simplifies, sanitizes, and Americanizes the tales, drawing sharp lines between good and evil" (Puechner 164). The easy to spot good princess versus evil villain trope makes Disney's characters, plot, and message clear. Comparing Eveline to the Disney version of Cinderella highlights and emphasizes Joyce's more sophisticated, complex, and intricate argument. Characters, such as Eveline, are not simply good or evil, but rather, Joyce implies that they are complex, complicated, and conflicted.



Although *Eveline* is written far before Disney's *Cinderella* was created, *Eveline* has come to represent the modern woman far better than *Cinderella*. The comparison displays Joyce's perception of Ireland through a feminine lens and the burden of choice, whether one is rich or poor, male or female, princess or peasant. The Irish people needed to decide whether to stay the metaphorical distressed damsel waiting for Prince Charming to find and rescue them or stay behind. At the same time, the world moves forward, carrying on traditions as well as generations of suffering. *Eveline* is the Irish *Cinderella*, similar in many ways except the most important — the happy ending. *Eveline* is the embodiment of Irish suffering, choosing to forfeit the love of one's self in order to satisfy the love of one's country. Joyce's story, read through this lens of *Eveline* as an Irish princess, adds intense depth and a deeper understanding of the country's oppression. Instead of magic and a fairy godmother like *Cinderella*, *Eveline* has dust. Instead of a swooping Prince and relatively easy decision to leave behind her abusive past, *Eveline* has the burden to make a seemingly impossible choice. Love one's country enough to stay and endure for the sake of ancestors past or love one's country enough to leave and finally end the vicious cycle of suffering, finally starting anew. The comparison is not one of new versus old, beautiful versus decrepit, or even right versus wrong. By comparing *Eveline* to *Cinderella*, it is clear the comparison is between what is easy and what is hard. Joyce attempted to display the Irish dilemma, not just in "*Eveline*", but in many of his other short stories through the use of epiphany, paralysis, and subtly.

The significance and purpose of connecting "*Eveline*" to fairytale symbols are to highlight the universally recognizable themes in comparison to the Irish struggle. Joyce's ironic comparisons allow the masses to relate and comprehend the paralyzing oppression the Irish people faced. As Uphaus states, "[in order] to understand [the] contemporary metrocolonial Irish experience, [one

must] understand the experience of a wom[a]n like *Eveline*" (Uphaus 43). Sudden royalty, fantasy, and princesses can be used for more than propaganda. Instead, by reading "*Eveline*" as a fairytale gone awry, readers understand that the Irish suffered under real British oppression. There is no Frank or Prince Charming to offer an escape to prosperity and utopia. Joyce uses familiar tropes to convey a new and untold story of his Irish people. *Eveline*'s choice to remain in Ireland represents the inability of Irish mobility, whether economically, politically, and socially. Ireland, like *Eveline*, is stagnant in comparison to the seas of change where the happy ending she desperately seeks is out of reach and always has been.

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