

PARAGRAPH INDENTING AND FORMATTING

In a composition of several paragraphs, indicate the start of a new paragraph by indenting the first sentence. Always double-space your papers unless otherwise directed by your teacher. In some forms of writing using single-spacing, paragraphs are indicated separated by line of space rather than indenting. See Tanya Hanton's essay below to observe how confusing it can be when a writer doesn't indent, especially in single-spacing. Tanya's actual essay, double-spaced with indented paragraphs, can be found on the following pages. Behold the improvement!

This is the first page of a longer essay.

Tanya Hanton
English 1B
Online Course
Short Story Essay

Eveline

"Her head was leaned against the window curtains and in her nostrils was the odor of dusty cretonne" (Joyce 427). This first glimpse of the protagonist in James Joyce's "Eveline" speaks volumes about how Joyce viewed the typical citizen of Dublin at the turn of the century. Eveline, a young woman of 19, who feels trapped by tradition and life circumstances, is longing to be free, to find happiness, and pursue her dreams. However, as with most of Joyce's characters in Dubliners, Eveline is the result of a "social fabric" (Meyer 427) that inhibits her ability to break free of her self-imposed prison; she is doomed to live a stagnant life with her nose pressed longingly to that window. Although Joyce uses symbols, setting and mood to emphasize the theme of paralysis that permeates Dubliners (Meyer 427), it is his signature stream of consciousness style of narration (Meyer 426) that allows the reader to eavesdrop on Eveline's thoughts during this pivotal night in her life and gives us the most information about Eveline's dilemma. We "hear" Eveline's dissatisfaction with her drab and confining life, the abusiveness of her father, and her daring plan to run away to Buenos Aires with her dashing and exciting lover, interwoven with the fear and denial created by oppressive cultural and religious influences, which, in the end, overpower her, culminating in an epiphany that crushes her spirit. In the opening paragraphs of "Eveline," the protagonist is "watching the evening invade the avenue" (Joyce 427). The dim light and the dust from the curtains are our first clues to the dreariness of life. She is "tired" as she ponders the new houses across the way: [they are] made of "bright [red] brick" [and] "shining roofs," [unlike their] "little brown house" (Joyce 427). Eveline gazes

about the room and sees a "yellowing photograph" [and a] "broken harmonium" (Joyce 428). In happier times she had played with the other children in a field where the new houses stand (Joyce 427). The reader imagines that her family may have sang and danced to music from this harmonium. But now, her mother, most of her brothers and sisters, and the neighbors are dead or gone (Joyce 427). She seems to be sitting in a world of gradual decline and decay, in which her youthful spirit has been confined to a life of drudgery and duty. Eveline works at "the Stores" and gives "her entire wages" to her father (Joyce 428). Her supervisor, Miss Gaven, is cold and criticizes her in public: "Miss Hill, don't you see these ladies waiting?" (Joyce 428). Her Saturday nights are spent in "the invariable squabble for money [with her father, followed by elbowing] her way through the crowds and returning home late under her load of provisions" (Joyce 428). When her mother was dying, she had promised her "to keep the home together as long as she could" (Joyce 429). Thus, the duties of keeping the house, preparing the meals, and caring for "the two young children who had been left to her charge" (Joyce 428) had fallen on her. The only bright spot in her life is her boyfriend Frank, but she can only see him secretly because "her father had found out about the affair and had forbidden her to have anything to say to him" (Joyce 429). Her father drinks heavily and is both verbally and physically abusive toward his family. Although she gives him all her wages, he accuses her of "squander[ing] the money" (Joyce 428). Joyce implies that Eveline's mother had been physically abused; Eveline imagines how her life will be with Frank: "She would not be treated as her mother had been" (Joyce 428). Also, when they were children her father "used to go for Harry

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Although Joyce uses symbols, setting and mood to emphasize the theme of paralysis that permeates Dubliners (Meyer 427), it is his signature stream of consciousness style of narration (Meyer 426) that allows the reader to eavesdrop on Eveline’s thoughts during this pivotal night in her life and gives us the most information about Eveline’s dilemma. We “hear” Eveline’s dissatisfaction with her drab and confining life, the abusiveness of her father, and her daring plan to run away to Buenos Aires with her dashing

and exciting lover, interwoven with the fear and denial created by oppressive cultural and religious influences, which, in the end, overpower her, culminating in an epiphany that crushes her spirit.

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