


# English Literature Activities



[www.ruthlessteacher.com](http://www.ruthlessteacher.com)



## Eveline by James Joyce



Read the text about the writer's life and answer the questions that follow:

James Joyce, born on February 2, 1882, in Dublin, Ireland, is one of the most celebrated literary figures of the 20th century. Known for his innovative narrative techniques and deep psychological insight, his work continues to influence modern literature. He grew up in a middle-class Catholic family, and his experiences in Dublin profoundly shaped his writing. His early education at Clongowes Wood College and later at University College Dublin instilled in him a love for literature and languages, which would later manifest in his complex narrative styles.



Joyce's literary career began with the publication of his first collection of short stories, *Dubliners*, in 1914. This work is often regarded as a seminal piece in modern literature, offering a candid portrayal of life in Dublin. Comprising fifteen stories, *Dubliners* explores the everyday lives of ordinary Dubliners, capturing the nuances of their experiences, desires, and struggles. The stories are interconnected, revealing the themes of paralysis, identity, and the quest for meaning amidst the constraints of society.

One of the defining characteristics of *Dubliners* is its focus on epiphany—a moment of sudden realization or insight experienced by the characters. Joyce delves into the psychological complexities of his characters, often portraying their internal conflicts and the societal expectations that constrain them. The collection includes well-known stories such as "Eveline," "The Sisters," and "The Dead," each illustrating the multifaceted nature of life in Dublin.

In *Dubliners*, Joyce also employs a realist style, reflecting the social and cultural dynamics of early 20th-century Dublin. He captures the atmosphere of the city through vivid descriptions and relatable characters, creating a rich tapestry of human experience. The work is noted for its unflinching exploration of themes such as poverty, gender roles, and the impact of colonialism on Irish identity.

Joyce's later works, including *A Portrait of the Artist as a Young Man* and his masterpiece *Ulysses*, further developed his narrative techniques and thematic explorations. Despite facing initial criticism and struggles to publish his work, his influence has grown significantly over the years. Today, he is celebrated not only for his literary contributions but also for his role in shaping modernist literature. His exploration of the human condition resonates with readers, inviting them to reflect on their own experiences and the intricate tapestry of life.

1. **How did Joyce's early life and education influence his writing?**
2. **What is *Dubliners*, and when was it published?**
3. **How many stories are in *Dubliners*, and what themes do they explore?**
4. **In what ways does Joyce employ realism in *Dubliners*?**
5. **What has been Joyce's legacy in the world of literature, particularly concerning *Dubliners*?**



**Now read “Eveline” below, one of the stories included in “Dubliners” and do the activities that follow:**

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 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 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.

**Text by Lone Star College:** [https://www.lonestar.edu/departments/english/joyce\\_eveline.pdf](https://www.lonestar.edu/departments/english/joyce_eveline.pdf)

**1 Complete the table with information from the text**

Reasons for leaving	Reasons for staying

**2 What do you think are the reasons for Eveline’s last decisions?**

**3 What was Eveline’s personality conditioned by in your opinion?**

**4 The story is “open-ended”, what do you think this means?**





Pretend you are Frank and write a letter to Eveline to express your feelings towards her and everything that happened:

*Dear Eveline,*

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



# Eveline by James Joyce (1914) Teacher's C1-C2

## Biographical text

### 1 How did Joyce's early life and education influence his writing?

Joyce's early life and education instilled in him a love for literature and languages, which influenced his complex narrative styles.

### 2 What is *Dubliners*, and when was it published?

*Dubliners* is a collection of short stories published in 1914.

### 3 How many stories are in *Dubliners*, and what themes do they explore?

The collection comprises fifteen stories and explores themes such as paralysis, identity, and the quest for meaning.

### 4 In what ways does Joyce employ realism in *Dubliners*?

The collection comprises fifteen stories and explores themes such as paralysis, identity, and the quest for meaning.

### 5 What has been Joyce's legacy in the world of literature, particularly concerning *Dubliners*?

Joyce's legacy in literature is significant, particularly concerning *Dubliners*, which offers insights into the human experience that remain relevant today.

## Eveline

### 1 Complete the table with information from the text

Reasons for leaving	Reasons for staying
a new life	the promise made to her mother
marriage	she didn't find it a wholly undesirable life
social respect	in her home she had shelter and food

### 2 What do you think are the reasons for Eveline's last decisions?

She suffered from lack of courage probably

### 3 What was Eveline's personality conditioned by in your opinion?

Her family, education, religion

### 4 The story is "open-ended", what do you think this means?

We know that she stays but we don't know what led her to that decision and what will happen next, we are free to make our own guesses.





**Thank you for downloading my material! By downloading this you are agreeing that:**

The content is the intellectual property of the website [www.ruthlessteacher.com](http://www.ruthlessteacher.com) and its creator Charisi Giolanta and is protected by law. All the material in print or digital form is intended for personal educational use only. It may in no way be sold, traded, modified, transmitted and/or distributed in whole or in part, nor translated and adapted. Only fragmentary republishing of this educational material is permitted on other websites, provided it is always accompanied by the page name (Ruthless Teacher) and relevant hyperlinks redirecting to <http://ruthlessteacher.com/>. Retransmission and sharing of hyperlinks that lead to direct viewing and saving/downloading of the files is prohibited.

**Major thanks to:** Canva, Wikipedia and Wikimedia Commons, Pixabay, Pexels, Unsplash, Google Fonts.

For any questions you may have you can message me at [info@ruthlessteacher.com](mailto:info@ruthlessteacher.com)

**Σας ευχαριστώ που κατεβάσατε το υλικό μου! Αυτόματα συμφωνείτε ότι :**

Το περιεχόμενο αποτελεί πνευματική ιδιοκτησία του διαδικτυακού τόπου [www.ruthlessteacher.com](http://www.ruthlessteacher.com) και της δημιουργού του Χαρίση Γιολάντας και προστατεύεται από τη νομοθεσία. Το εκπαιδευτικό υλικό σε εκτυπώσιμη ή ψηφιακή μορφή προορίζεται για προσωπική εκπαιδευτική χρήση μόνο. Δεν μπορεί σε καμία περίπτωση να αποτελέσει συνολικά ή εν μέρει αντικείμενο πώλησης, διαπραγμάτευσης, τροποποίησης, μετάδοσης ή/και διανομής με κάθε τρόπο. Επιτρέπεται σε άλλους διαδικτυακούς τόπους μόνο η αποσπασματική αναδημοσίευση εκπαιδευτικού υλικού, με την προϋπόθεση να συνοδεύεται πάντα από το όνομα της σελίδας (Ruthless Teacher) και τους σχετικούς υπερσυνδέσμους που ανακατευθύνουν στο <http://ruthlessteacher.com/>. Απαγορεύεται η αναμετάδοση και κοινοποίηση υπερσυνδέσμων που οδηγούν σε απευθείας προβολή και αποθήκευση/download των αρχείων.

**Πολλά ευχαριστώ σε:** Canva, Wikipedia, Wikimedia Commons, Pixabay, Pexels, Unsplash, Google Fonts.

Για ο,τιδήποτε χρειάζεστε μπορείτε να επικοινωνήσετε μαζί μου στο [info@ruthlessteacher.com](mailto:info@ruthlessteacher.com)

**Follow me for more educational material-Ακολουθήστε με για περισσότερο υλικό**

