MUNDOS EN CONFLICTO EN *EVELINE*, DE JAMES JOYCE

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Resumen:
Este artículo tiene como objeto analizar el cuento *Eveline*, de James Joyce, desde la perspectiva de la Poética Cognitiva, que utiliza conceptos derivados de la lingüística, la psicología y las ciencias cognitivas. Mi propósito es emplear distintos conceptos del marco teórico de esta disciplina para examinar el rol y la función de las estrategias lectoras en el procesamiento de la información textual y en su interpretación. De esta manera, el artículo intenta analizar la manera en que la construcción mental del discurso literario, privilegia la experiencia estética de la lectura y la re-valoración de los recursos retóricos y de estilo, aportando herramientas de análisis a la práctica literaria.

Palabras Claves: Cognitive poetics, cognitive processing , Text Worlds, discourse worlds, deixis, subworld.

Abstract:
This article analyses the short story Eveline, by James Joyce, from a Cognitive Poetic perspective by drawing concepts from the fields of linguistics, psychology and cognitive science. My purpose is to apply different theoretical frameworks from the discipline of Cognitive Poetics in order to examine the role and function of reading strategies in the processing of textual information and its interpretation. In this way, the article attempts to analyse the way the mental representation of literary discourse involves an aesthetic

experience that re-values the rhetoric and stylistic elements of the text, thus incorporating new tools that contribute towards the practice of literary criticism

A Cognitive Poetic approach to literature represents a comparative study that employs theoretical framework from the fields of linguistics and psychology, in order to explain the results and the effects of the reading process.

This approach conceives the text as an "heteronomous" object of study, that not only speaks linguistically, but opens up a dialogue that stems from the social, historical and cultural contexts of both writers and readers (Stockwell, 2002, p.135).

Several theoretical frameworks within the field of Cognitive Poetics provide useful tools that can be used to analyse literary texts, and that demonstrate the way fictional discourse is mentally constructed. Text World Theory provides a useful framework to analyse how discourse in a fictional text can be cognitively processed and interpreted as a "world" or language event, with two or more participants (Gavins and Steen, 2003, p.130).

I have selected the short story "Eveline"from James Joyce's *Dubliners* (1914), as the story's worlds, represented in the temporal, spatial and human realms, while problematising the notion of plot they invite the reader to interpret it as a product of their interaction. A Text World Theory approach to the story allows for a cognitive systematisation of the different discourse levels, showing how these realms account for the diversification of the main text world. To analyse how the process of diversification takes place, I shall draw concepts from Text World Theory as developed by Peter Stockwell

(2002) and Gavins (2003) that focus on macro aspects of narrative, such as plot, and that can be mentally constructed through the processing of discourse levels. In addition, I shall refer to Stockwell's analysis of the notions of "Figure and Ground" (pp. 13-17) which focus on the highlighting and/or concealment of certain aspects of the text and its effects on the reader. Alternately, I shall demonstrate how the discourse of the text world, contextually rooted through the deictic function of language elements, such as definite articles, demonstrative pronouns and tense, experiences shifts that can be cognitively perceived during the reading process, and that indicate a temporal, spatial or attitudinal change related to the characters or participants in the main text world. I shall also explain how **"**Eveline" as text destabilises the status of the main text world, presenting a conflict of boundaries, which thwarts the processing of plot elements. In turn, through the processing of both text and context, I shall analyse how the different discourse levels or sub-worlds interact. In addition, I shall demonstrate how reading and interpretation becomes an "anthropocentric experience" in that reading narratives involves participating in the scope of human experience." (Fludernik, 2009, p**.**59). Finally, I shall evaluate the advantages and disadvantages of a Text World Theory approach to narratives that present a blending of narrative perspectives.

Text World Theory presents a holistic approach to narrative in that the text as world is reconstructed by the participants within three world levels or discourses: "the discourse world", "the text world" and "the sub-worlds"(Stockwell, pp.136-142). While all of them present the same structural components in terms of world building elements and plot advancing propositions, the sub-world diverts its focus away from the text world.

World building in*Eveline*

"Eveline"'s publication in 1914 temporally links it with the Modernist period in English Literature, occupying the end of 19th century and the beginning of the 20th century. The literary works revealed the movement's special concern with the mind and consciousness, manifested by new narrative forms that challenged realist conventions of story and plot. As Text World Theory values the scientific account of experiencing text's materiality, through its physical contact, the volume of *Dubliners* invites us to reconstruct contextual data, as "Eveline" represents one of a series of stories with a common setting and thematic concerns.

Stockwell explains that the process of Text World building involves three operations. The first one is the building of the "Common Ground" (p. 136), which requires the processing of linguistic and semantic elements in order to permanently upload contextual data (p.137). In the second place, the construction of the first world level, or "discourse world"(p.136) -where participants and readers interact- implies not only the reader's knowledge of genre and period, but the regulation of information drawn from inference, that enables the process of contextualization. The first challenge that emerges when attempting to construct the discourse world is presented in the blurring of the limits between plot and story,demanding a double-track analysis of the chronology or sequence of events, and of the narrative discourse as well. I shall explore how this double-track analysis is practiced in order to build the text world.

Within the main text world, the notions of setting and characters, as well as that of plot development, are respectively constructed through "the word building elements" and the "forward advancing propositions" (p.137). At the story's opening, the "extradiegetic neutral" narrator (Fludernik, p.116) introduces us to the protagonist's situation: it is evening and Eveline is sitting by the window, presumably at her home, looking out of the window, into

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an avenue.Trough an internal and external perspective, the narrator describes how "she smells the cretonnes" (p.37) while she looks absentmindedly out of the window. The passage reveals how the world building elements are established through a reference to place, (her house), temporal data (evening of an undefined day), the material objects present in the scene (the cretonnes, the window, the avenue) and the characters (Eveline). The apparent calm and quiet atmosphere is subjected to a sudden movement -within this world level– marking a change of "texture" as the reader is plunged into Eveline's mind (Stockwell, 140). In the second paragraph, the flashback marked by the adverbial "One time" (p.37), marks a deictic shift within the main text world, revealing modern narrative's tendency to represent the inner world of characters. These intermittent deictic shifts interrupt the descriptive passages, causing a fragmentation of the plot line in relation to the function advancing propositions linked to actions. The deferral of the main text world's focus represents the access to the mental representation of the third layer or deistic "sub-worlds" in the fictional discourse (Gavins, p.131).

Deictic sub-worlds and the complication of plot development

Any departure from the main text world discourse constitutes a new world indicated by a shift, such as flashbacks or flash forwards, representing a deictic sub-world with different temporal and spatial locations. In turn, other sub-worlds, such as "attitudinal sub-worlds" are created as a result of the changes in the discourse produced by the characters' beliefs or desires (Stockwell, pp.140-141). Similarly, "epistemic sub-worlds" can be created when the discourse is modalized by situations characterised by remoteness, probability or possibility that can be accessed by both participants and characters (Gavins, pp. 131-132).

The semantic processing of the alternation between the main text focus -with its forward advancing propositions- and the

flashbacks, will eventually define her situation in the main world and the development of the plot. In addition, the processing of the contents of both attitudinal and epistemic sub-worlds contributes to regulate the pace of the narrative.

Back into the main text world, the narrative plunges the reader back into the past, through three types of deictic shifts, each one representing the protagonist's memories of her relationship with the secondary characters: her father, her mother (and brothers), and Frank. Each of the flashbacks recovers the relational aspects -the sub-world's thematic concerns- of Eveline's family life. However, each of these deictic projections into her past are subsequently intersected by attitudinal and epistemic "modal" shifts, creating different sub-worlds within the main text world (p.131). Their function is to describe the immediate effects of memory on the protagonist, resulting in attitudinal and epistemic sub-worlds depicting the correspondent polarised emotions that emerge, such a| fear, anxiety and regret, against those conveying hope, dreams and desires.

At the level of the main text world, one must analyse the function of perspective in order to understand the basic situation that accounts for Eveline's conflict and its vicissitudes. In the first place, Genette's concept of the role of focalization can be applied to understand the change of perspective, especially in this case where there is a shift onto Eveline, depicting her actions and thus establishing her as the focalised object. Simultaneously within the main text world, this "external focalization" is then shifted to an internal perspective, whereby the attitudinal and epistemic sub-worlds reveal Eveline's thoughts and emotions (Genette on Fludernik, 98-99). To illustrate this point, the flashback or deictic shift into the first sub-world, serves to transmit the picture of an idyllic past with her father, her brothers and mother, in which the sub-world's building elements reveal temporal and spatial changes. The particularity of this moment is evoked when she recalls that "One time there used to be a field there in which they used to play every evening with other people's children" (p.37), hence

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highlighting the joy and fun she had experienced. However, toward the end of the paragraph, the idealized picture of this time of play and games is broken, when she reflects that "Now she was going to go away like the others, to leave her house"(p.37), where the adverbial "now" indicates the change into her present situation in the main text world. This flashback represents a version of the good times with her father, previous to her mother's death, and to the deterioration of their relationship, illustrating thus the contrast between the past and the present.

As regards plot development, once the basic situation is established, the limits of the text world fade as the edgework boundaries blur, configuring a movement down, a "push" of the narrator's "deictic centre" shifted unto Eveline (Stockwell, p.47). Therefore, the reader is transported from the narrator's external perspective of Eveline at home, watching the world unfold outside her window and reminiscing, to the deictic centre of the character's feelings and thoughts, constituting altogether a "mental space" with its own limits (Semino, 2003, p.89). Stockwell, in fact emphasises the idea that "Each character … also has a virtual discourse world inside [his/her] head[s], and the reader often needs to keep track of these belief systems" (p.96). Consequently, with the reader's perceptual stance shifted to her inner mental world, the narrative's semantic content and method enables the cognitive processing of the character's thoughts. A case in point is illustrated in the expression: "She had consented to go away, to leave her home. Was that it wise? She tried to weigh each side of the question" (p. 37), whereby through free indirect discourse, the narrator conveys the protagonist's intentions, the indirect mode revealing the "unrealised possibilities" inside her mind (Stockwell, p.47). In this shift of perspective, the relational expressions implicit in Eveline's postulations, shake the text world's limits, pushing the reader down into a parallel sub-world, whereby a second narrative discourse –that of Eveline's- is displayed. The external perspective in the main text world marked through a tense shift into the past perfect shows the protagonist's decision taken in the recent past. This external

perspective is shifted (internally) unto Eveline's deictic centre, as she is pictured wavering between doubt and certainty, fear and desire. The change from past perfect to simple past, together with the question mark, re-centre the perspective on the protagonist, as she reconsiders the advantages and disadvantages of eloping with Frank. In fact, the free indirect style involves the blending of both perspectives, evidenced in the fusion of both the epistemic sub-world expressions of the main text world, and the relational ones in the deictic shift. Thus, through "relational deixis", Eveline's discourse remains focused and accessible to participants of the discourse world (Stockwell, p.54). Consequently, if perspective is overlooked, these intermittent deictic shifts could present a difficulty for the reader in his/her delineation of the main world boundaries.

Juxtaposition of deictic sub-worlds: aspects towards the re-evaluation of the main text world

Back into the main text world -the narrative's deictic centre recovered- the forward advancing propositions propel the action through plot development, not in terms of action events, but in relation to aspects of her internal conflict. The different deictic shifts depict different stages in the relationship with her father. The flashbacks in themselves should be categorised in detail as the different deictic worlds serve to reveal the significant aspects of their relationship. Indeed, the weight allotted to the evocation of the recent past -in contrast with her younger days- provides additional information as to the deterioration of the father-daughter relationship. Her memory is not arbitrary, as the snapshots chronologically recall the episodes of the father's increasing violence, such as when she recalls how "latterly, he had begun to threaten her and say what he would do to her only for dead mother's sake" (p.39) whilst simultaneously accounting for the character's state of apprehension and fear. An example that throws light into her present situation, is when the text world discourse reveals, through an attitudinal shift, how these violent bouts "had given her the palpitations"(p.39). The expression evokes a circumstance in the

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recent past, which is recalled to reconstruct the memory that precedes it. Furthermore, the tension is heightened when she fearfully recalls her household duties and responsibilities, remembering that "she had hard work to keep the house" [and had to] see that the two young children who had been left to her charge went to school regularly and got their meal regularly' (p.39). Indeed, these facts function as background information that the reader uploads to construct an idea of Eveline's precarious situation and her obligations. As a result, the attitudinal sub-world exposing Eveline's beliefs and decisions stems as a result of the previous deictic shifts, rendering and insight into the father-daughter relationship. In this sense, the world building elements, together with the function advancing propositions depict the familiar dynamics of oppression/domination, while simultaneously function to portray Eveline's plight.

On the other hand, the deictic sub-worlds can also be analysed in terms of thematic links by employing "Figures and Grounds", an approach that illustrates the literary concept of foregrounding that is applied to critically evaluate "certain aspects of literary texts [that] are commonly seen as being more important or salient than others"(Stockwell, p.13). In fact, working as background information, these sub-worlds emerge as*figures*, evincing Eveline's need to re-evaluate her situation. Eventually, these are set back into the background, as*ground*, when the emotional content of the memory gives rise to the subsequent epistemic sub-world, as she dreams about her future life. Alternately, the epistemic sub-worlds erect themselves as figure, regulating the pace of the narrative and creating anticipation.

The first epistemic sub-world arises immediately after the first deictic shift, where an idyllic past with her brothers and fathers is evoked. Watching the room around, Eveline reflects upon the likelihood of eloping with Frank to Buenos Aires. Then she considers the effects that her unexpected departure would have on Miss Gavan and decides that "She would not cry many years after

leaving the Stores" (p.38). This reflection is conveyed right after a deictic shift, whereby Miss Gavan's admonitory speech transmits the friction between employer and employee.

The second epistemic world contains different characters – Frank and herself, as husband and wife- as she reflects about her future marriage. This sub-world is enlarged –as a figure against thebackground memories- since Eveline's daydreaming reveals the motives that had driven her to that decision. The reader learns that even though the world building elements of these worlds are different (Miss Gavan's and Frank's), they still share common themes, like her dreams of the future, the wish to escape from violence and oppression, and the desire to seek respect and recognition through marriage.

Furthermore, the shifts between epistemic and deictic sub-worlds account for the fragmentation of the plot line, effectively emerging after the flashbacks that explain her present situation. Their alternation thus corresponds to figure and ground reversal, working to arrest the narrative pace, fusing together story and plot, while simultaneously echoing Eveline's stasis and inertia. Albeit the delay in the sequence of events produced by the interference of the deictic sub-worlds -evoking Eveline's relation with her relatives- that slow down the pace of the narrative, they nevertheless help to delineate the plot in the main text world, as they contribute to reinforce the protagonist's conviction to escape violence, as evinced in the alternation of attitudinal and epistemic sub-worlds.

Sexual politics and patriarchy: the emergence of conflict in deictic sub-worlds

Through a shift away from the main text world, constituting the third type of deictic sub-world, the narrative plunges the reader into the world of Eveline and Frank's relationship, whereby the development of the love affair can be traced in the forward advancing propositions. In this sense, Stockwell's concept of "Perceptual Deixis" (p. 53), that illustrates a shift in perception and focalization, is exemplified in the moment when she inaugurates her memory of him, conveyed in the first flashback, that shows how he looked "at the gate, his peaked cap pushed on his head and his hair tumbled forward' (p. 40), as she recalls how he looked during this first meeting. However this initial memory of him that depicts their first outing is enriched by Eveline's minute account of different moments subtly reveal Frank's character traits, as well as conveying the impact his behaviour had made on her. Moreover, in an evocative mode, rendered indirectly through the narrator, via free indirect style, we come to learn how, mostly at the beginning, she recalled having felt "pleasantly confused" [and how] first of all it had been all excitement and then she had begun to like him" (p.40). Furthermore, within this deictic sub-world, the forward advancing propositions describe his intrepid and adventurous spirit, as when she recalls how he had told her how, "He had fallen on his feet in Buenos Ayres … and had come over the old country just for a holiday (p.40). The depiction of different moments with Frank, featuring different locations, and indicated by temporal markers - such as the simple past and the past perfect- constitute separate deictic sub-worlds within the scope of the main deictic sub-world, including also different world building elements that allow the reader to mentally construct the most salient aspects of their relationship. This shift in focalization onto Frank, within the sub-worlds, displays through free indirect style, a release in the mounting tension, thus fuelling the reader's predictions as to a change in her attitude. In this case, the effectiveness of the text world approach is shown as the sub-world diversifications allow the

reader to identify the different stages in their relationship that are drawn from memory input sources. Consequently, Frank's traits of character can be inferred through the processing of the discourse in the different deictic sub-worlds, where the development of their relationship is rendered in chronological order. The reader's processing of these embedded deictic sub-worlds result in the construction of Frank's role in Eveline's life. Alternately, the progressive deictic shifts towards the recent past show him as an experienced sailor with the prospect of living abroad and the promise of marriage.

However, once back into the main text world, a flashback drives the action back into the past, as Eveline remembers her father's reaction to the discovery of the affair. Within this new deictic shift, the themes of discrimination and repression emerge as the result of the sub-world processing. This deictic sub-world places her father into the perspective of the recent past, in which the politics of surveillance and oppression contribute to our understanding of the protagonist's attitude in the main text world. Moreover, the reader's presumptions as regards her victimisation and persecution, are confirmed through the direct access to her father, when Eveline recalls the threatening and warning tone of his statements, declaring how [he knew those]"sailor chaps'"(p.40). His banning of the relationship had determined Eveline's decision to escape.

At this point in the narrative, the uploading of the previous deictic sub-worlds' themes that evince the conflict of interests and desires, those of Eveline and Frank's in direct opposition to those of her father, mark a pivotal moment in the plot, generating tension and suspense. Indeed, the information obtained through the processing of the deictic sub-worlds works to trigger off the reader's curiosity and predictions as to Eveline's future actions. Indeed, the tension is further increased by plunging the reader back into the main text world, where the narrative focus is veered towards two letters lying on her lap -one addressed to her father and the other to her brother Harry- thus rendering the sensation of imminent action. However,

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the oscillating movement of the plot still remains the outstanding feature that accounts for the disruption of the plot line. In this sense, the oscillating movement of the plot is the produced by the alternation between *tentative action* -marked by the movement forward caused by the forward advancing propositions and the content of the epistemic sub-worlds- and the *delay* produced by the flashbacks, that arrest the narrative pace and generate stasis.

Deictic sub-worlds and the workings of memories

A flashback into the deictic sub-world of her father emerges with further embedded shifts, presenting two different time zones and locations. The aim in this retrieval is to endorse a different picture of her father in the recent past. In the first place, the first deictic shift pictures him reading her a ghost story beside a cosy fire (p.41). The second retrospective sub-world is further removed into the past, and the inclusion of Eveline's mother reveals a variation within her father's deictic sub-world, showing her as the receptor of her husband's unusual expressions of affection and care. These unexpected deictic sub-worlds' shifts within the main world's setting presenting potentially subversive elements (the farewell letters), are functional to describe Eveline's gradual sense of guilt and fear. The memory constitutes the colouring of her father's image- product of her guilty feelings- that helps explain her tendency to distort the reality that surrounds her.

On the other hand, the passing of time and Eveline's growing inertia, are marked in the world building objects and in the forward advancing propositions, describing how "she continued to sit by the window"(p.42). The foregrounding of Eveline's initial position, as she leans her head against the window, smelling the cretonnes, fades into the back as **ground** as the auditory stimulus triggered off by the organ tune, emerges as **figure** to ignite the protagonist's free association.

The world building elements and function advancing propositions in this last deictic shift mark it as a crucial moment in the past. The scene describes the mournful and dramatic atmosphere, in an unspecified location in Italy, where she and her father, witness her mother's agonizing last moments. The focus is placed on his father's frenzied and aggressive attitude towards the curious Italians. The flashback captures in a snapshot, her mother's life of sacrifice and suffering, which had culminated in her mental breakdown. In her delusion she utters the words "Derevaun Serevaun" (p.41) within a second, unspecified deictic sub-world, and which refers to the end of joy and happiness, hence marking this moment as the climatic peak in the plot. The revelatory content of this deictic sub-world and its epiphanic tone, shifts the narrative into the main text world, where the function advancing proposition accelerate the narrative pace, showing how Eveline rises in terror, ready to leave.

The effects of modal sub-worlds on the movement towards the climax

At this stage in the plot, the reader's anticipation as regards her elopement, are further confirmed as Eveline's thoughts, display the contents of an epistemic sub-world, as she thinks that "Frank would save her … [and] give her life, perhaps love too"(p.41), thus entertaining the plausibility of future projects. Albeit the emphatic tone of her expressions, these are ultimately destabilised by a somewhat dislocating thought, as the adverb "perhaps" points at a hypothetical expression that conveys her doubts concerning the nature of their love. Eventually, this mood is abruptly interrupted through textual deixis, in the form of suspension marks, indicating a change in the text world building elements in terms of setting and characters, while marking the movement of the plot towards the climax.

In the story's last scenes, the movement of the narrative in the main text world is speeded through the function advancing proposition that depict how Eveline's meets Frank at the station. Nevertheless, through the workings of perceptual shift, the

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alternation between different points of view increases the dramatism and heightens the tension. On the one hand, the reader's expectations as regards her departure are stimulated by the narrative external focalisation on Eveline, describing meets her meeting with Frank at "North Hall" (p.42). Meanwhile, the shift of focus on to Eveline's deictic centre provides the reader with an access to her sensations at that moment. Moreover, the world building elements of the main text world seem revisited with emotional and affective power, as in the case that illustrates the moment "she caught a glimpse of the black mass of the boat lying in beside the quay wall, with illuminated portholes" (p.42). The visual image shows Eveline's perception of the boat, picturing it like a kind of dark, monstrous sea creature, threatening to engulf her at any minute. In consequence, Eveline's assimilation of what lay in front of her, triggers off her panic, which results in the emergence of an epistemic sub-world, whose prevalence greatly affects the mood and arrests the narrative pace. A processing of this epistemic sub-world reveals her doubts about the future, as when she considers, that "If she went [the following day] she would be on the sea with [him] steaming towards Buenos Aires" (p.42). At this crucial moment, the tension is generated by the juxtaposition of sub-worlds. In the first place, the world building elements – the sea, the boat, and the bell inside her- generate a deictic sub-world which is "participant-accessible" as her cries, literally conveyed through direct speech, reveal her resistance to leave, as well as the workings of her troubled mind, ridden by panic and desperation (Stockwell, 142). Alternately, a shift into an attitudinal sub-world reveals her fear of him, picturing him as a sea "ready to drown her" (p.43). Back into the main text world, the denouement unfolds in a succinct manner and consistent with the oscillating movement of the plot: the forward advancing proposition describing Frank engulfing movements and his cries against the stasis and arrest represented in Eveline's frozen frame.

The dynamics of procastination

All in all, there are several advantages of a Text World approach to the story. On the one hand, even though the three levelled worlds dynamically interact through the online reading process, they individually supply relevant information, allowing the reader to construct his/her own narrative of Eveline. At the first level of discourse, Eveline's dilemma could be analysed considering the context of production, viewing her as a victim of rigid Irish upbringing and of repressive Catholic education. On the other hand, considering what Stockwell defines as the issue of the "text-driveness" (p.137), one of the salient features of the text is the relationship with her father. In this respect, one can understand Eveline's alienation through a psychologising of character, as the rhythm of patterned evocation and suppression of memories, alternating with her reality, could be explained in terms of the repressed unconscious thwarting her wishes. Furthermore, the attitudinal and epistemic sub-worlds explain the fragmentation of plot, and contribute towards Eveline's stasis.Within the main text world, the forward advancing propositions mainly describe the scene and her immobility, contributing to the slowing of narrative pace.

Moreover, the question of speech types raises my awareness as to the need to extend the application of Deictic Shift Theory in narratives with external/internal perspectives. Indeed, the use of free indirect style and/or interior monologue, works to free speech from the constraints of authorial narrative, resulting in a quasi autobiographical mode product of the permeability of boundaries of the main world.

On the other hand, the function of epistemic and attitudinal sub-worlds varies greatly throughout the plot. In fact, from the initial situation depicted at the beginning, and after the emergence of the pivotal moment, the attitudinal and epistemic sub-worlds, juxtaposed between the deictic shifts, create anticipation and generate expectations as well. Nevertheless, it is the weight produced by the power of the deictic sub-worlds that contributes to frame the

backbone structure of the plot. In fact, the cognitive processing of these sub-worlds, explains the importance of memory as they reveal their impact on the protagonist's life, simultaneously erecting her as a victim of paternal violence that helplessly struggles to escape the cycle of abuse and the dread of mental illness.

Furthermore, an analysis of the role of modal sub-worlds within the main text world shows that the epistemic sub-worlds outnumber Eveline's desire or wish-worlds, accounting for the protagonist's uncertainty about the future and conditioning the realm of possibility. Indeed, the cognitive semantic processing of these epistemic sub-worlds during the climax and the resolution gradually conveys the protagonist's initial fear and doubt materializing into sheer terror. The binary opposition desire vs. duty features the dynamics of procrastination that has marked the oscillating movement of the plot, culminating in stasis, the end point where guilt and panic win the battle against freedom and liberation.

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