THE IDENTITARIAN TRAUMA: A DECONSTRUCTIVE STUDY OF ALICE MUNRO'S SELECT SHORT STORIES

Thesis Submitted for the Award of the Degree of
DOCTOR OF PHILOSOPHY

in

ENGLISH

By

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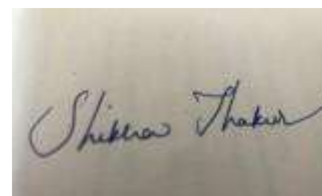

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Geetu Gudwani

Abstract: Alice Munro, the most prominent, recognized, and well-known Canadian short story woman writer of her generation, was awarded the Nobel Prize in Literature in 2013. Munro, the first Canadian woman to win the Nobel Prize for literature, has stated her concern with the portrayal of women in her novels on numerous occasions. Her works explore the emotional, social, and psychological complexities of human existence. Munro’s literary career stretched from the late 1960s to the early 2000s, and she released fourteen major collections of short stories on issues as diverse as trauma, protopia, space, women’s search for identity, feminism, and physical debility among the elderly. Her art explores the nuances of human life by delving into subtle emotional, sociological, and psychological themes. Her stories are multi-layered, full of hidden meanings, and show many sides and perspectives on her own life as well as the characters she creates. She took birth on July 10, 1931, in Wingham, Ontario, Canada. Her stories captivate and entice readers of all ages and backgrounds. Munro’s stories are renowned for their empathetic portrayals of the human mind, societal connections, and the rural-urban divide. As a result, a well-known figure like her prompted and continues to compel numerous researchers to re-examine her writings. This is why she was chosen as a research subject by the scholar. Ms. Munro was a colossal in Canadian literature, according to Canadian Prime Minister Stephen Harper, and the Nobel Prize further reinforces Canada’s status amongst the world's best writers. Her major books comprise: *Dance of Happy Shades* (1968), *Lives of Girls and Women* (1971), *Something I’ve Been Meaning to Tell You* (1974), *Who Do You Think You Are*? (1978); also published as *The Beggar Maid*, *The Moons of Jupiter* (1982), *The Progress of Love* (1986), *Friend of My Youth* (1990), *Open Secrets* (1994), *The Love of Good Women* (1998), *Hateship, Friendship, Courtship, Loveship, Marriage* (2001), *Runaway* (2004), *The View from Castle Rock* (2006), *Too Much Happiness* (2009), *Dear Life* (2012).

Several themes will be focussed on through her works. Gender discrimination has been a problem for women for hundreds of years. The movement for women’s emancipation began in the late nineteenth and early twentieth centuries. Women have not yet attained emancipation; thus, the fight has continued since then. Women have been reliant on male family members since childhood: before marriage to their father, after marriage to their spouse, and after the husband’s death on their son or sons, leading them to believe that they are the inferior sex. Women face discrimination for a multitude of causes, including social, ethnic, and cultural ones. Women’s oppression has long been a component of society, instilling in women the belief that they are inferior to males in all aspects and realms of life.

Women have accepted their fate of tyranny and rarely speak out against it. Sexual harassment and domestic violence are the most common forms of oppression they encounter around the world. In practically every corner of the world, sexual harassment is considered a crime. Women's minds are permanently scarred by harassment. They become completely powerless.

Alice Munro's short stories are inspired by the struggles and tribulations she had been growing up and after her marriage. Munro's characters illustrate the struggle they go through to cope with both the demands of their inner psyches and the pressures of the outside world. As a result, her books have high popularity because readers can relate to the everyday happenings that she depicts through her characters. Munro's writings are multi-layered and include hidden meanings, offering multiple perspectives and interpretations on the events that her characters encounter. An omniscient female narrator, with flashback and flashforward narrative techniques (stream of consciousness), characters experiencing a revelation (an epiphany), and there is the presence of autobiographical resonances in her writings. Munro's work is known for its exact imagery and narrative technique, which is both lyrical and enthusiastic, revealing the depth and intricacies of its characters' daily lives. For example, Munro's short story "The Bear Came over the Mountain," about her mother's Alzheimer's disease, was transformed into a film called "Away from Her" (2006), which received critical acclaim from both readers and critics. Munro's books have been translated into over twenty languages, and her use of Canadian location and time, as well as her ability to explain what her characters go through, have been praised and valued by Canadian readers.

Deconstructive investigations of Alice Munro's works are conducted in this thesis to investigate the trauma experienced by her characters. However, the traumatic circumstance of the protagonists is not found to be an ocean in which they sink, but rather a struggle to transcend such conditions. They appear to be on the lookout for protopia. They could shape their own identity and carve out a distinct niche for themselves. This research can fill a gap because there are only a few scholars who have looked at her work through the lens of poststructuralism theory. The mind becomes open and free of bounds after undergoing Derrida's deconstruction, allowing it to develop a unique platform in the realm of literature. The identitarian trauma of diverse characters is investigated via the perspective of post-structuralism theory and Derrida's deconstruction. As a result, the research gap related to her studies gets bridged. Similarly, terms like trauma, identity, protopia, primordial anonymity, and others are thoroughly examined. Cathy Caruth's trauma theory, Levi Strauss's lang and parole, stage of protopia, primordial anonymity, style, and language are examined to have a clear perspective of Munro's works. The entire research is based on the methodology

of content analysis, with the following objectives: exploration the formation of identity in traumatic circumstances; searching protopia by establishing one's 'self' and 'space;' deconstructing the primordial anonymity: reshaping 'identity;' the style and language in the Alice Munro's works; to analyse internal contradictions or logical disjunctions in her works.

The goal of this research is to give readers a comprehensive and in-depth explanation of how traumatic experiences can lead to new hopes, new space, and thus a distinct identity when challenged with fortitude and commitment. Munro's works motivate us to take on life's issues head-on, to overcome the obstacles in our way, and to move forward. When readers come upon Munro's stories, they become completely immersed in the uplifting oeuvre. Various reviewers wrote about her, and their quotes were published in *The New Yorker's* "Writers on Munro." (2013), giving many critics a venue to voice their opinions. Margaret Atwood, a well-known Canadian writer known for her prose fiction and feminist views, stated that grace abounds in Munro's work, but it's subtly hidden: nothing is predictable. Emotions explode as a result of the situation. Preconceived notions fall apart. There are a lot of them. Surprising revelations emerge. Acts of malice can have a beneficial outcome. Salvation shows up unexpectedly and in unusual ways.

There may be a few stray mentions in all of the critical books and periodicals, but there is no full-length and complete research on the topic, "The Identitarian Trauma: A Deconstructive Study on Alice Munro's Select Short Stories." This research will fill a literary gap because there are only a few scholars who have looked at her work through the lens of poststructuralism theory. This gap will get bridged as all the primary works of Alice Munro are explored and researched utilizing the theories of poststructuralism and particularly deconstruction of Jacques Derrida and searched for self and space after breaking all the traumatic shackles. Intensive research conducted so far states that psychoanalysis has been done on Alice Munro's works. But the application of poststructuralism theory has been done limitedly on some selected stories. Alice Munro has written more than two hundred stories compiled in about fourteen volumes. So, there is a lot of scopes for exploring the works of Alice Munro through the lens of poststructuralism theory. Therefore, this work will give a new perspective to the works of Alice Munro.

This research will add new vistas of knowledge about the issues taken up by Alice Munro in her stories. The study will have social relevance as each man today is sick and wounded due to internal and external pressure. He has to survive in society by overcoming many psychological crises in order to adjust well. He faces many traumas in his life and must try to overcome those hurdles by taking positive steps to fit well in society.

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Introduction

Alice Munro, the most prominent, recognized, and well-known Canadian short-story woman writer of her generation, was awarded the Nobel Prize in Literature in 2013. Munro, the first Canadian woman to win the Nobel Prize for literature, has stated her concern with the portrayal of women in her novels on numerous occasions. Her works explore the emotional, social, and psychological complexities of human existence. Munro's literary career stretched from the late 1960s to the early 2000s, and she released fourteen major collections of short stories on issues as diverse as trauma, protopia, space, women's search for identity, feminism, and physical debility among the elderly. Her art explores the nuances of human life by delving into subtle emotional, sociological, and psychological themes. Her stories are multi-layered, full of hidden meanings, and show many sides and perspectives on her own life as well as the characters she creates. She took birth on July 10, 1931, in Wingham, Ontario, Canada. Her stories captivate and entice readers of all ages and backgrounds. Munro's stories are renowned for their empathetic portrayals of the human mind, societal connections, and the rural-urban divide. As a result, a well-known figure like her prompted and continues to compel numerous researchers to re-examine her writings. This is why she was chosen as a research subject by the scholar. Ms. Munro was a colossal in Canadian literature, according to Canadian Prime Minister Stephen Harper, and the Nobel Prize further reinforces Canada's status amongst the world's best writers. Her major works include *Dear Life* (2012), *Too Much Happiness* (2009), *Dance of Happy Shades* (1968), *The View from Castle Rock* (2006), *Runaway* (2004), *The Love of Good Women* (1998), *Open Secrets* (1994), *The Progress of Love* (1986), *Lives of Girls and Women* (1971) and many others.

Several themes will be focussed on through her works. Gender discrimination has been a problem for women for hundreds of years. The movement for women's emancipation began in the late nineteenth and early twentieth centuries. Women have not yet attained emancipation; thus, the fight has continued since then. Women have been reliant on male family members since childhood: before marriage to their father, after marriage to their spouse, and after the husband's death on their son or sons, leading them to believe that they are the inferior sex. Women face discrimination for a

multitude of causes, including social, ethnic, and cultural ones. Women’s oppression has long been a component of society, instilling in women the belief that they are inferior to males in all aspects and realms of life. Women have accepted their fate of tyranny and rarely speak out against it. Sexual harassment and domestic violence are the most common forms of oppression they encounter around the world. In practically every corner of the world, sexual harassment is considered a crime. Women’s minds are permanently scarred by harassment. They become completely powerless.

Alice Munro’s short stories are inspired by the struggles and tribulations she had been growing up and after her marriage. Munro’s characters illustrate the struggle they go through to cope with both the demands of their inner psyches and the pressures of the outside world. As a result, her books have high popularity because readers can relate to the everyday happenings that she depicts through her characters. Munro’s writings are multi-layered and include hidden meanings, offering multiple perspectives and interpretations on the events that her characters encounter. An omniscient female narrator, with flashback and flashforward narrative techniques (stream of consciousness), characters experiencing a revelation (an epiphany), and there is the presence of autobiographical resonances in her writings. Munro's work is known for its exact imagery and narrative technique, which is both lyrical and enthusiastic, revealing the depth and intricacies of its characters' daily lives. For example, Munro’s short story “The Bear Came over the Mountain,” about her mother’s Alzheimer’s disease, was transformed into a film called “Away from Her” (2006), which received critical acclaim from both readers and critics. Munro's books have been translated into over twenty languages, and her use of Canadian location and time, as well as her ability to explain what her characters go through, have been praised and valued by Canadian readers.

Munro’s characters are well-known and well-liked by readers all around the world; each is full of surprises, such as who her neighbours and family are. Though her early writings are about young women's mental health and social behaviour, she never claims to be a feminist because she says she doesn't comprehend the theories of feminism. Middle-aged females, their romantic entanglements, and their fears are the focus of the middle era. Subsequent stories by her, are inspired by both her personal experiences and the lives of lonely elderly people. Her stories have all of the qualities

of a book, such as depth, accuracy, and expertise. She opted for a little story to depict women's suffering and the male-dominated society as a useful and powerful tool. Her protagonists are typically young girls and women who appear to be normal but are struggling with concerns such as sexual assault, restrictive marriages, repressed love, and the effects of ageing. She has revolutionised the way short stories are written. Munro's insights regarding how women are treated in the worlds she writes about or lives in are as entertaining as her observations about the impoverished and lower classes in general.

Deconstructive investigations of Alice Munro’s works are conducted in this thesis to investigate the trauma experienced by her characters. However, the traumatic circumstance of the protagonists is not found to be an ocean in which they sink, but rather a struggle to transcend such conditions. They appear to be on the lookout for protopia. They could shape their own identity and carve out a distinct niche for themselves. This research can fill a gap because there are only a few scholars who have looked at her work through the lens of poststructuralism theory. The mind becomes open and free of bounds after undergoing Derrida’s deconstruction, allowing one to develop a unique platform in the realm of literature. The identitarian trauma of diverse characters is investigated via the perspective of post-structuralism theory and Derrida’s deconstruction. As a result, the research gap related to her studies gets bridged. Similarly, terms like trauma, identity, protopia, primordial anonymity, and others are thoroughly examined. Cathy Carruth’s trauma theory, Levi Strauss’s lang and parole, stage of protopia, primordial anonymity, style, and language are examined to have a clear perspective of Munro’s works. The entire research is based on the methodology of content analysis, with the following objectives: exploration the formation of identity in traumatic circumstances; searching protopia by establishing one’s ‘self’ and ‘space;’ deconstructing the primordial anonymity: reshaping ‘identity;’ the style and language in the Alice Munro’s works; to analyse internal contradictions or logical disjunctions in her works.

The goal of this research is to give readers a comprehensive and in-depth explanation of how traumatic experiences can lead to new hopes, new space, and thus a distinct identity when challenged with fortitude and commitment. Munro’s works motivate us to take on life’s issues head-on, to overcome the obstacles in our way, and

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Julian Barnes, an English author who won the Man Booker Prize in 2011, thinks Alice Munro has the ability to carry characters across time like no other writer. Readers have no idea that time is passing, and they are similar to the characters, who discover that time has gone and that their lives have altered without knowing how, when, or why. This unusual talent helps to explain why her short stories have the complexity and scope of novels. Barnes continues to ponder and try to figure out how she does it, but never succeeds, and is content with her failure because no one else can — or should be allowed to — write like Alice Munro. Munro represents continuity, seriousness, an uncompromising approach, and work that is frightening, single-minded, and flawless, according to Sheila Heti, a well-known Canadian writer. An American author is known for her short stories, novels, and essays, Jhumpa Lahiri indicated that when she first saw her art, it felt revolutionary, and it still does. She taught her that a short story has the power to do anything. She flipped the form inside out. She encouraged her to dig deeper and break down barriers. Her work demonstrates that the mystery of human interactions, of human psychology, remains at the heart of literature. This brings her immense joy (qtd. in Writers 3).

An American fiction writer, Lorrie Moore observed, that Alice Munro's selection is electrifying, a success for all short-story writers who have admired her work since its inception. It's also a victory for her translators, who did a fantastic job relaying her magnificence to others who don't read English. Another critic, an American novelist, and biographer, Roxana Robinson reveals:

> The great experiences can be set anywhere: a dentist's office, a neighbour's living room, a country road at night. It's those propulsive,

> breath-taking, suffocating forces inside us that make those moments so vivid and shocking, it's what's inside us that cracks the landscape open, shocking, and illuminating like a streak of lightning. She showed us that, Alice Munro. (4)

Countless critics have expressed deep admiration and painted a true image of this brilliant writer. Countless critics have expressed tremendous admiration for this outstanding writer and painted a truthful picture of him. Many reviewers feel Alice Munro has the ability to draft multiple novels. Her writings sparkle with every word she has penned. Nothing is thrown away. Nothing is unimportant. In thirty pages, she can capture the shape and tone, the flavour of existence. She explains what it means to be a person. In every aspect, she defies expectations. After one of her stories, one must halt, gather one's breath, and take a breath. Alice Munro has proved, more than any other living author, that a brief story is an art form and not merely a companion piece to a novel.

Missed opportunities, falsehoods, a fascination with love, and the often-overlooked nuances of marriage from a variety of perspectives, as well as the intricacy and cruelties of ageing and time, are among her recurring themes. Alice Munro's stories frequently feature women in their forties and fifties trapped between memory and reality.

Research Gap Identification

There may be a few stray mentions in all of the critical books and periodicals, but there is no full-length and complete research on the topic, "The Identitarian Trauma: A Deconstructive Study on Alice Munro's Select Short Stories." This research will fill a literary gap because there are only a few scholars who have looked at her work through the lens of poststructuralism theory. This gap will get bridged as all the primary works of Alice Munro are explored and researched utilizing the theories of poststructuralism and particularly deconstruction of Jacques Derrida and searched for self and space after breaking all the traumatic shackles. Intensive research conducted so far states that psychoanalysis has been done on Alice Munro's works. But the application of poststructuralism theory has been done limitedly on some selected stories. Alice Munro has written more than two hundred stories compiled in about

fourteen volumes. So, there is a lot of scopes for exploring the works of Alice Munro through the lens of poststructuralism theory. Therefore, this work will give a new perspective to the works of Alice Munro.

Methodology Used

To meet the goals of this study, the main focus is on the analysis of all of Alice Munro's major novels. The introduction will be followed by five chapters in the thesis. To investigate all of the issues regarding trauma, self and space, the 8th edition of the M.L.A. sheet is used. The primary texts of Alice Munro and Jacques Derrida will be studied thoroughly. Content Analysis will be done systematically. The overall result of this research will be based on methodical and reliable observations made throughout the thesis. Following objectives that will be fulfilled are to explore the formation of identity in traumatic circumstances in Alice Munro's works; to trace the relationship among thought, speech, and writing through different logos created by Alice Munro in her short stories; to analyse internal contradictions or logical disjunctions in the works of Alice Munro; to deconstruct and understand the conceptual systems and relational quality of meaning in Munro's work.

Scope of the Study

This research will add new vistas of knowledge about the issues taken up by Alice Munro in her stories. The study will have social relevance as each man today is sick and wounded due to internal and external pressure. He has to survive in society by overcoming many psychological crises in order to adjust well. He faces many traumas in his life and must try to overcome those hurdles by taking positive steps to fit well in society.

Chapterization

Introduction; Brief Candle: Alice Munro's Life and Works; Deconstructing the Primordial Anonymity; Search for Protopia: Establishing One's 'Self' and 'Space;' Identitarian and Traumatic Circumstances in works of Alice Munro; The Style and Language in Alice Munro's Works; Conclusion; Bibliography

Chapter-1
Brief Candle: Alice Munro's Life and Works

With her writings, Alice Munro, a Canadian writer, shook the globe. The current study aimed to give Alice Munro's vision a new home, enriching knowledge by addressing difficult subjects such as trauma, identity, space, etc. through her works. Amongst women, she is ranked 13th and 110th noble laureate to win the prestigious award but as far as Canadians are concerned, She was the first woman to receive the Nobel Prize in Literature, as well as numerous other honours. As a result, a well-known figure like her prompted and continues to compel numerous researchers to re-examine her writings. One of the reasons scholars chose her for investigation is because of this. Furthermore, the researcher discovered many interesting things when reading her works and felt compelled to contribute to the literature by adding many more additions from completely other angles.

Helen Hoy, retired professor in the School of English and Theatre Studies writes in an article, “Dull, Simple, Amazing and Unfathomable: Paradox and Double Vision in Alice Munro's fiction” all about Munro (Hoy 112). Munro's debut book, *The Dimensions of a Shadow*, was published in 1950, when she was barely 19 years old, according to him. She worked as a waitress, a tobacco picker, and a library worker throughout this time. Munro was a multi-talented and inventive author. In 2013, she was the recipient of the Nobel Prize for Literature.

St. Lawrence University's Robert Thacker teaches Canadian Studies and English. He is the author of Alice Munro's biography and covers all aspects of her life. Her birthday is July 10th, 1931, and she was born in Wingham, Ontario. She moved to West Vancouver after marrying James Munro in 1951. Munro met her husband at the University of Western Ontario in 1951, and the two moved to Canada's Pacific Coast two years later, marrying in 1951 and having three daughters: Sheila (1953), Catherine (1955), and Jenny (1957). Catherine died on the day of her birth because she didn't have working kidneys (Thacker 7). Munro's Books, a popular bookstore in Victoria, was founded by the Munros in 1963 and is still in operation

today. Alice Munro divorced James Munro in 1972 and remarried Gerald Fremlin in 1976, who died on April 17, 2013. He was 88 years old at the time. (Thacker no. 7)

Alice Munro writes about complex people who live in a society where a rigid structure of patriarchal and cultural supremacy prevails. She employs the fabulation style, which is particularly successful at drawing attention to patriarchy's dubious workings. She investigates the topic of women in patriarchal societies by constructing a civilization in which women are the main force. Alice Munro’s work is characterized by her ambition to “get at the exact tone or texture of how things are” (Pfaus 2). As a Canadian writer, she exposes the orthodoxy and narrow-mindedness that Canadian society has imposed on women under the pretext of culture. She exemplifies the negative effects of patriarchal views about women's roles on mental, emotional, and psychological well-being. Alice Munro’s short story collections are mostly focused on the maturing process and the effects of social pressure on individuals. As Catherine Sheldrick Ross says, “she presents ordinary life so that it appears luminous, invested with a kind of magic” (Ross 15). It is important to examine the themes of romance, marriage, female sexuality, and other related concerns as they appear in domestic literature (King 77). Her writing demonstrates how feminism has begun to assign gender ideals, such as those portrayed in the marital formula.

She has authored almost two hundred short stories, which have been collected in fourteen books. Her characters in novels deal with deeply ingrained norms and traditions, and she is a wonderfully insightful narrator. They have faced many traumatic situations but managed to get through those and most of them created their own space and self. Munro's work is frequently compared to that of other great short story authors. American writer Cynthia Ozick, for example, dubbed her "Our Chekhov". Munro's grasp of her ability for describing events in great detail and using plain language gives her work "remarkable precision," as Helen Hoy put it. Her plots of novels typically have emotional and literary depths. When one considers the political climate of the moment, it is clear that Alice Munro's childhood was bleak. She was eight years old in 1939, the year Canada entered World War II. In the post-war years, she studied at the University of Western Ontario. At the age of twenty-five,

she became a young mother. Her first novel was published when she was 38 years old. All of these events had a profound impact on her writings. (Atwood 273).

Jhumpa Lahiri scripts:

> Her work felt revolutionary when I came to it, and it still does. Her work proves that the mystery of human relationships, of human psychology, remains the essence, the driving force of literature. I am rejoicing at this news. I am thrilled for her; my respect for her is boundless. And I am thrilled for the readers of the world, who will now discover her thanks to this tremendous recognition, and continue to discover her and treasure her into the future. (Writers 2)

Her writing style was such that her characters revealed commonplace happenings that were often neglected by ordinary people in extraordinary ways. She has ushered in a major shift in the realm of short story writing. Her stories reveal a truth about her cognitive process: she is significantly influenced by and psychologically restricted by all of the events related by her characters. Alice Munro was a prolific author who published several works. *Dance of the Happy Shades* (1968) is a well-known award-winning example. *Who Do You Think You Are* (1978), *The Progress of Love* (1986) awarded with Fiction winner of the Governor General's Award; *The Love of a Good Woman* (1998), *Runaway* (2004) bestowed with Giller Prize; *Too Much Happiness* (2009) presented with Man Booker International Prize; *Something I've Been Meaning to Tell You* (1974), *Open Secrets* (1994), *The Moons of Jupiter* (1982) nominated for a Governor General's Award. Her last book *Dear Life* was authored in 2012. She was bestowed Literature Nobel Laureate in 2013 as a 'master of the contemporary short story'. Munro returned to a little community in southwestern Ontario after a twenty-year break. She couldn't get away from her surroundings. She tells Eleanor Wachtel about the influences on her writings, as well as about the area and the people who lived there throughout her upbringing. She thought of the behaviour of the people in the past but now when she writes, she keeps unfolding the facts. The identical things happened in the past, and she wasn't able to understand them correctly. Munro has a unique ability to properly develop characters in the framework of a short story. In a New York Times review, novelist Joyce Carol Oates compared Munro's stories to

those of other writers, describing them as having “the density - moral, emotional, sometimes historical - of other writers' novels” (Carol).

Munro has frequently exposed the evolution of thinking in young Canadian girls living up in tiny towns. Alice Munro's greatest success is that she has gained worldwide fame and acclaim by submitting her entire fabrication to a neglected and underappreciated genre: the short story. Short stories or novellas are the most difficult works to sell to publishers, but because of their short length, they are primarily included in University syllabi as pedagogic devices, to be read and debated in the classroom as examples of an author's literary craft. Munro once aspired to say, “What I wanted was every last thing, every layer of speech and thought, a stroke of light on bar or walls, every smell, pothole, pain, crack, delusion, held still and held together – radiant, everlasting” (The New Yorker 2013). When her works are read, comes across that her untiring focus on the particular finishes revealing the general. She is the only author whose writings are so rich that have been observed as rarely mistaken incidents in her stories for memories of her past.

While interviewing Alice Munro, Stefan Asberg spoke about her capacity to mix housework and writing as a housewife, to which she replied that she has no idea how that works. She believes she went to other female authors when she was younger, which was a huge encouragement to her, but she has no idea if she was influential to others. While everyone else is out of the home, she gets down to serious writing. Munro had to maintain equilibrium between the social and domestic expectations of a housewife against her desire to write, and while this balance no doubt cost her some writing time, her conditions were not wholly unfriendly to her creative efforts. Though their marriage finally ended in divorce, Jim Munro encouraged Munro’s work to a great extent and he and Alice Munro finally moved from Vancouver to Victoria to open a bookstore. Alice Munro wrote at a time of expanding opportunities for Canadian writers. Lyrical tone and fragmentation are the most unique qualities of her fiction's genre Her capability to represent the ordinary world with clarity and sharpness filled the richness in her signature (Asberg 7).

Canadian ladies’ authors hold a lot of consideration essentially as a result of the ideological blend of patriotism and woman's rights. They manage natural topics of affection, abhor, descendants, culture and force. The women's activist development of

the 1960s had realized an adjustment in ladies' points of view as “the battle to locate their voices to which to challenge customs which have minimized and prohibited them from power” (Howells 3). Sharing these basic social foundations and limitations, Alice Munro, Margaret Laurence, Rudy Wiebe, and Margaret Atwood composed on multifaceted abusiveness and raised voice through their characters against the straightforwardness of the general public towards ladies' focal issues. Alice Munro's major works with outlines are as follows:

Dance of Happy Shades (1968) is the first collection of fifteen stories that was awarded the Governor General's Literary Award for English Fiction. In the story “Dance of Happy Shades,” a girl in her teens is the narrator, whose piano teacher, Ms Marsalles, is hosting a piano recital performed by her students and simply tolerated by their parents. Their teacher, however, is truly proud of their music; she admires children and is a bit childlike herself.

Something I've Been Meaning to Tell You (1974) is a collection of thirteen stories which is a remarkable piece of work. The sisters, mothers and daughters, aunts, grandmothers, and friends in these stories glitter with hope and love, fury, and reconciliation, as they grapple with their pasts and presents, as well as what they see for the future. *Lives of Girls and Women* (1971) is the cycle of short stories that have received the Canadian best bookseller award. This series of interconnected short stories centres around a woman named Del Jordan as she grows up in the small Southern Ontario town of Jubilee. Del's parents are different. Del lives with her mother, Addie, who despises being in the country and considers herself more at home in the city, whereas her father is content with their semi-rural lifestyle. “Boys and Girls” is a coming-of-age story that follows the narrator through her childhood on a fox farm. She tells of her pride in doing work for her father. She tells us of the conflicts that arise as she is taught to be a ‘girl.’

Who do you think you are? (1978) is a collection of short tales that won the Governor's General Honour for English Fiction for the second time and got the Nobel reward in Literature in 2013. It's Munro's fourth book. This book was named *The Beggar Maid* outside of Canada and was nominated in 1980 for Booker Prize. In this book, the protagonist Rose occurs in almost all stories and all the stories follow the same theme throughout the book. Now and then, Rose is being questioned about her

identity and she continuously faces the challenge regarding her identity. So, the main theme of ‘Identity’ occurs throughout the book. The attention is not just on a young girl's development, but also on a woman's marital life, love affairs, divorce, and job.

The Moons of Jupiter (1982) is Munro’s fifth book and is about the family of Janet that comes into ‘orbit’ around her father as he’s being treated at the Toronto General Hospital. He has a badly damaged heart valve that requires surgery, but his death is a near certainty whether he has the surgery or not. It is a story about the character Carla. The stories in this collection deal with women who are in their forties and find new facts about themselves. They also search for new methods to cope up with life. *Too Much Happiness* (2009) is a story concerned with women who become the victim of many traumas and try to overcome with their strength but is vulnerable. Young grows old very soon in the presence of toxic adults. Women long for happiness at last. *The Progress of Love* (1986) is concerned with the narrator who is twelve years old. During her childhood narrator was reminded of the time spent with her mother. She gets a call from her father who breaks the news of the death of her mother. The characters keep searching for love that occurs between husband-wife, brother-sister, parents-children, friends, lovers, etc. The collection of twelve stories brings out several aspects of experience in the lives of females. *Runaway* (2005) stories are about trapped lives and missed opportunities, of blunted desires and the need for flight. They are among the most stunning and lingering that Munro has ever written. There is a haunting sense of regret throughout this true and heart-breaking collection. “Hateship, Friendship, Courtship, Loveship, Marriage” (2001) shows the consequence of memories arriving as traumas to the present. There is the failure of mind and body and the restraints of loneliness. Stories are filled with memories, betrayal, love, emotions and sentiments. *The View of Castle Rocks* (2006) is a memoir that is presented as a collection of stories, an emotional discourse on memory, and an attempt to find the field of the present in the distant past. It is an outstanding achievement, a characteristically intricate weaving of fact and fiction. Here, the father assures his son that on a clear day he can watch America from Castle Rock in Edinburgh. In the stories that follow, when the dream becomes a reality, two sisters-in-law feel different types of cravings on the long journey through the water to the new world. In another story, the character Penelope, the adult girl wants her freedom

from her parents. As long as the parents have a hold on their children, they lie or do something brutal to get rid of that hold. They want their freedom. Munro shows the pull of the past, exploring the pressing and urgent need to make our myths as the drift of the years begins to narrow the future. *Dear Life* (2012) is her last book that includes stories about women who tries to ignore loads of their upbringings and do something unusual and as a result are punished by men, who either abandon them or betray them at their most subtle time. In her collection *Dear Life*, Munro said that she never kept diaries and just remembers a lot and is more self-centred than most people. Various quotes of Alice Munro from her books are as follows:

"People's lives, in Jubilee as elsewhere, were dull, simple, amazing, and unfathomable—deep caves paved with kitchen linoleum." —from *The Lives of Girls and Women*

"Nobody knew the sober, victorious feeling she had sometimes when she knew how much she was on her own." —from "Rich as Stink" in *The Love of a Good Woman*

"You cannot let your parents anywhere near your real humiliations." —from "Open Secrets"

"There was a danger whenever I was on home ground. It was the danger of seeing my life through eyes other than my own." —from "Family Furnishings" in *Hateship, Friendship, Courtship, Loveship, Marriage*

"Because if she let go of her grief even for a minute it would only hit her harder when she bumped into it again." —from "The Bear Came Over the Mountain" in *Hateship, Friendship, Courtship, Loveship, Marriage*

"That thing was your bright treasure. You don't think about it. A loss you could not contemplate at one time, and now it becomes something you can barely remember." —from 'Runaway' from *Runaway*

"Who can ever say the perfect thing to the poet about his poetry?" —from *Dear Life*

"She hopes as people who know better hope for undeserved blessings, spontaneous remissions, things of that sort." —from "Silence" in *Runaway*

"She was learning, quite late, what many people around her appeared to have known since childhood, that life can be perfectly satisfying without major achievements." —from "Too Much Happiness" in *Too Much Happiness.*

Alice Munro stole the time lying between the busy domestic schedules. As a result, she kept scribbling in between that resulting in the formation of a short story instead of a novel. Her initial desire was to form a novel. An author, Joann McCaig reminds us in an essay “Shaping a Vehicle for her Use” where it is mentioned that a female's life is in no way easy; she has to leave her literature aside to take care of a million other things. Truly, her upbringing has trained her to keep her mind crowded with minutiae, finding it tough for her to focus for long periods of time, such as when working on a novel. A tale, on the other hand, is simpler to market than a lengthy part. (McCaig 91). The point is rounded off by Alice Munro herself, “I can’t play bridge. I don’t play tennis. All those things that people learn, and I admire, there hasn’t seemed time for. But what there is, is the time for is looking out of the window.” After believing that she had “no secret hobbies or extra-curricular activities at all,” She concluded that this occurred as a result of her being “too busy daydreaming” (Munro 3).

Munro has mentioned ordinary lives through her characters in stories but in an extraordinary way. It’s only Munro who can accomplish such a task. All those modest and unimportant people, such as fox farmers, piano teachers, country doctors, solitary widows, and divorced professors in the country, live lives full of immense drama. Enormous writers other than Canadians always wanted her to write more and Munro was of opinion that ‘truth’ plays a major role in creating the best fiction. She writes in a way as if the situation just begins to happen and the readers are engrossed in reading those things. These things are explained in such a way that one feels that this is very common to all of us but Munro gives minute detail of everything in a very vivid and lucid manner. She is a very practical woman with great understanding and knowledge. Though her words are quite simple they are completely involved in narrating situations in the best way. She deserves to be honoured to honour literature. And she is admired in the true sense by the world and thus awarded with many prizes. She never pretends and remains far away from politics. She is a true artist and philosopher whose observation seems very crafty and comprehensive. She misses almost negligible and is very impressive in the true sense. She is a very calm personality and is very friendly. One can say that she has a very brilliant way of narrating the things that cannot be spoken casually and requires significant effort to be spoken openly. She

writes very intelligently and has vast experience of all aspects of life. She also dares to take many risks and face the challenges of life.

Authors like Esfahanil, Mehdi Hassanian and, Rosli Talif together drafted an article “Alice Munro’s Works: A Study in Eric Erickson’s Theory of Psychosocial Development.” They say that when certain related literature is reviewed, the people come across many different opinions. It has been seen in a variety of ways and is most generally thought to be a representation of social changes and/or feminist movements. The writers critically examine the story as a narrative of its protagonist's psychosocial development, trauma, and ego identity accomplishment in this paper and from a new perspective. Many of the psychologically crucial episodes involving Rose, the heroine, have been examined. The protagonists' psychological development and ego identity formation were investigated by looking at stage fifth of Eriksonian theory of personality development, ego identity versus identity confusion, which includes partial characteristics of all other stages supposedly occurring throughout a lifetime. The Ericksonian theory of psychosocial development serves as the theoretical underpinning for the protagonist's search to discover her "self" and resolve her identity issue (Esfahanil et al. 32). Italian author, Silvia Albertazzi wrote an essay “A Comparative Essay on the Sociology of Literature: Alice Munro’s Unconsummated Relationships” and it is revealed that, according to the definition of Frank O'Connor, “The short story has never had a hero. What it has instead is a submerged population group: neither heroes nor heroines, but a sort of typical humanity, whose voice can be heard only by those who deeply know solitude and isolation” (Albertazzi 22).

In the article, authors such as Bahador, Zohdi Esmaeil writes an article “Alice Munro’s ‘Runaway’ in the mirror of Sigmund Freud,” light has been thrown on the complexities to determine the psychological features of its fictional characters, the human psyche is reflected in Sigmund Freud's mirror. The symbolization of three main characters based on three-way agencies of the id, ego, and superego has been discussed based on Sigmund Freud's theory of the Unconscious and its connection with the explanation of dreams, as well as the symbolization of three main characters based on three-way agencies of the id, ego, and superego. In dealing with difficult classification, the world of dreams insists on Alice Munro's artistic production. The unconscious has been discussed concerning the female character's dreams. As a result

of suppression and social urges and desires, the female character's unconscious is represented in her dreams. The female character's suppressed mentality is mirrored in her unconscious through dreams. Flora, Clark, and Sylvia represent the id, ego, and superego, respectively. The three Freudian mental agencies were examined in this research. The goal of this paper is to interpret Munro's "Runaway" through the eyes of Sigmund Freud in order to detect the psychological features of the fictitious characters. The characters are guided by Freudian mental agencies and go through various stages of psychosis. (Bahador and Zohdi 2). The writer, Fauzana Khairani, finds that the irregularity of id, ego, and super-ego affects the main character's life and personality, leading them into repression, in one of the articles "Married Woman's Repression in the Selected Short Stories of Alice Munro's "Hateship, Friendship, Courtship, Loveship." There is a discussion of the protagonists' psychological issues, which makes them anxious later on. The Freudian repression theory is then appropriate for analysing a character who psychologically represses particular impulses, anxieties, or feelings. (Khairani 3).

Ms. Munro said in an interview with The New York Times that now that she is in her eighties, she is unconcerned about her ageing process. In spite, she feels that she worries less than she did earlier. She believes that one can stop time and the age passing away with time. Lecturer, Dr. Palakurthy Dinakar, in his research article, “Women’s Liberation and Quest for Identity in Select Works of Alice Munro” tells a great amount of information about Alice Munro. Dinakar writes that Peter England, the Royal Swedish Academy's permanent secretary, praises Munro, by calling her a master of the contemporary story, whose texts frequently feature depictions of everyday but decisive events, epiphanies of the kind that illuminate the surrounding story and allow existential questions to appear in a flash of lightning. She has fostered an art form, the short story, which has tended to fall under the shadow of the novel, nearly to perfection. He also believed that Ms. Munro has the ability of a “fantastic portrayal of human beings. She has done a marvellous job. What she has done is quite enough to win the Nobel Prize. If she wants to stop writing, that’s her decision” (qtd. in Dinakar 1).

Ms. Munro clarified in a brief interview that she had decided to cease writing because she had worked since she was about 20 years old. “That’s a long time to be

working, and I thought, maybe it's time to take it easy," she stated. Jhumpa Lahiri stayed very happy when pondered over her work because her fantastic work proves that the essence of literature lies in the secrets of human relationships and his psychology. Jhumpa Lahiri finds Munro's work very revolutionary with tremendous recognition. Munro's art of writing was such that her characters disclose the ordinary events often overlooked by common people, extraordinarily. She has brought a great revolution in the field of writing short stories. Her stories expose the fact about her thought process that she inclines deeply and restricts psychologically to all the events as narrated by her characters. Munro came back to small-town south-western Ontario after a gap of twenty years. Twenty years passed; she was not able to forget her environment. Munro is known for her ability to develop characters fully at the expense of a short story. Comparing her to other writers, author Joyce Carol Oates described Munro's stories in a New York Times review as having "the density - moral, emotional, sometimes historical - of other writers' novels" (Oates 5). Oates further wrote, "Fictitious worlds that are mimetic paradigms of utterly real worlds yet are fictions, composed with so assured an art that it might be mistaken for artlessness" (7).

Munro has written extensively about young women growing up in small-town Canada, where she grew up. Alice Munro's greatest success is that she has gained worldwide recognition and acclaim while devoting her entire career to a medium that is relatively unknown and underappreciated: the short story. Short stories or novellas are the most difficult works to sell to publishers, but due to their short length, they are primarily used as scholastic devices on university syllabi, should be read and discussed as examples of a writer's literary technique in the classroom. Munro once aspired and have everything held fast and held together, including every stratum of speech, and thought, a stroke of light on a bar or wall, every aroma, pothole, sorrow, fracture, and delusion– glowing, ceaseless forever. When we read her writing, we notice that her unwavering attention on the specific ends up illuminating the broad. She is the only author whose works are so rich that situations in her books are sometimes mistaken for memories of her past.

During the interview, Stefan Asberg asked Alice Munro about her ability to combine housework and writing as a housewife, to which she responded that she

doesn't know about that and that she thinks she went to other female writers when she was younger, which was a great encouragement to her, but she doesn't know if she has been important to others. She believes that while everyone else is out of the house, women have time to indulge themselves in writing of their choice and interest (Asberg 4). A single Alice Munro short story can be as powerful as a novel. Nothing is thrown away. Nothing is unimportant. Every syllable gleams. In thirty pages, Munro can capture the shape and tone, the flavour of existence. She explains what it means to be human. One must pause, gather one's breath, and come up for air at the conclusion of her stories. Alice Munro has done more than any other living author to show that a short story is an art form, not a poor friend to the novel. Munro's stories are frequently set in small-town rural Ontario, where she has spent most of her life. Her protagonists frequently leave the country for more intellectual and creative life in the city, only to discover that they have become entangled in unwanted domesticity, which leads them to become pale copies of themselves, and then feel the need to break free again later in life. The stirring of the creative drive, the bohemian rejection of provincial anonymity and conservatism, the unwillingness to be confined by conventional ideas of womanhood, and the richness of female sexuality – is not, however, what makes Munro's literature so extraordinary. To do so, we must examine her personal style. Munro's use of structure, as well as the stories' disjointed chronology, portrays the drift of our thoughts, the never-ending flow in and out of moments. Munro's sentences are intriguing in their clarity, riveting in their correctness, and tempting in their simplicity. Munro's prose has a controlled, sarcastic, dazzling grace, devoid of passion but submerged in a harsh misery. Munro had to strike a balance between a housewife's social and household demands and her desire to write, and while this balancing undoubtedly lost her some writing time, her circumstances were not entirely hostile to her creative endeavours.

Despite the fact that their marriage would eventually result in divorce, Jim Munro loved and supported Munro's career. Munro has stated that he, like her later companion, Gerald Fremlin, who also attended Western at the same time as Munro, believed that a woman doing thoughtful work, rather than merely enjoying herself, was conceivable and that it was achievable in her generation. Jim was an avid fiction reader, and he and Alice Munro eventually relocated to Victoria to operate a

bookstore. Munro's writing remained primarily a solo endeavour because she had limited ties to the literary society and no institutional assistance, although she did so at a time when prospects for Canadian writers were expanding. The most unusual aspects of her fiction's genre are its lyrical tone and fragmentation. Her ability to paint the common environment with clarity and sharpness added to the depth of her signature. She expresses the complexities of things in a very simple and nice way with her natural ability. Another very vital feature is her link to the land full of life in it. She has a talent for describing the natural ambiance of the place along with the colourful frame the life is painted. All ordinariness of life seems to be woven in a string of words in such a way that it presents extraordinarily. Margret Atwood has all praise for her talent and simplicity in her style of narrating things.

Holcombe writes:

> Everything in Alice Munro’s fiction is tinged with irony. There is the possibility of failure, hope, redemption, and despair, but only the possibility, the suggestion. Nothing is ever fixed; nothing is closed off or closed down. It is in this treatment of the essential imperfection of life and its failure to conform to the quick of our fantasies, that Munro achieves greatness. (Garan 7)

Another very interesting part about Alice Munro is that when she concealed copies of the book *Dance of the Happy Shades* in a closet so she wouldn't have to look at them when she received them from her publisher. But she couldn't help herself, and one night she got out a copy, read it, and discovered that it wasn't as horrible as she had imagined. However, this work went on to win the Governor General's Literary Award in 1968, contrary to her expectations. Now she felt confident about her writings and thus invented the hidden talent inside her. *The Dance of the Happy Shades* was read by Margaret Atwood in 1968, the year it was first published in Canada. When Atwood first read it, she was flustered next to a bar heater in freezing Edmonton, ponder over it, and exclaimed with the expression of joy and surprise that it was a real thing to be read. In some of her stories, one come across that Munro still feels guilty about not staying at home to take care of her sick mother and going to university. She’s called writing about her mother her “central material in life…If I just relax, that’s what will come up.” After her first story collection won the Governor General’s Literary Award

in 1968, Munro felt a lot of stress to write a novel. She tried but in vain. Her publisher, Douglas Gibson, told her that she is a great short story writer and should work on short stories as he was eager to publish those. This way he kept encouraging her to go for this genre and thus carved a special place for herself in literature. She kept her watchfulness very active and pen down all the observations to create the level of curiosity rather than undergoing practically to feel the exact happening. Such is her talent which is praiseworthy and marvellous. She is a fortunate person as she got such life partners who encouraged her a lot. Both of her husbands, James Munro and Gerald Fremlin were just like marvellous gifts for her as they were quite understanding and supportive of her writing. Munro fell in love with Anton Chekhov's stories as a teenager and was captivated by the significance he placed on everyday life and ordinary people. She is the bane of every creative writing teacher's existence, according to Joseph Boyden, since she breaches all the norms of the short story, yet the outcome is some of the most amazing literature ever read. She has written many of her stories based on her hometown but with time, the place and society have been transformed but the nature of the people remains the same. Such changes were accepted by Munro and this sets a benchmark for her writing that involves a high level of understanding. She has one more attraction and that is his simplicity and unpretentious nature. She is small, delicate, and very feminine in appearance. In the contrast, Atwood, quick and funny, establishes a direct affinity towards Munro. Munro stays away from the risk of excessive stylization and writes in a very simple way and asks the readers to fill the gaps, add the obvious things that are left out in stories. Munro chose to create a short story because of its briefness and fragmentariness, which allows women authors to scribble in their spare time and does not require the same level of attentiveness as a novel, and it was initially an unavoidable decision for Munro. The life of a woman is never easy. She had to put her writing aside in order to complete a number of other tasks. Her daily schedule was so busy that she couldn't sit still for long enough to generate the flow of ideas that novels demand. Another notable contemporary writer, Anne Tyler, who was also a scribbling housewife, has a similar attitude toward writing. McCaig then goes on to illustrate how distraction, interruption, and spasm differ from meditation, continuity,

and consistency. It's simple to understand how the realities of many women's lives don't transition well into the novel's ideological shape (Mc Caig 91).

Esfahanil, Mehdi Hassanian and Talif, Rosli together wrote a paper entitled "Alice Munro's works: A Study in Eric Erickson's Theory of Psychosocial Development," where Del and Rose, two of Alice Munro's most well-known characters, are seen to go through a series of events that culminate in a novel-length plot that is psychologically significant. "Lives of Girls and Women" (1971) and "The Beggar Maid: Stories of Flo and Rose" (1978) are analysed from various perspectives and argued to be representations of social transformations, feminist waves, class-bound and social stratification, cultural heritage, and so on. There is also the process of creating an ego identity as reflected by the protagonist, as well as finding a response to the stories' figurative endings. Many scholars investigated the protagonists' psychological development and ego identity formation, focusing on stage fifth of Eriksonian theory of personality development, ego identity versus identity confusion, which includes partial characteristics of all other stages supposedly occurring throughout a lifetime (Esfahanil et al. 2). In an interview with *The New York Times*, Ms. Munro said that now that she is in her eighties, she isn't as concerned about aging. She said that she worries lesser than she did earlier. She further adds about her experience that she has done what she wanted to do and now she is contented. She feels that a person should be dynamic and bring things into action according to one's capability. This state of action is better than being dead. Peter England, the permanent secretary of the Swedish Academy, told a reporter after the prize was announced that Ms. Munro is capable of a "fantastic portrayal of human beings." Mr. England expressed his thoughts. "She has done a marvellous job. What she has done is quite enough to win the Nobel Prize. If she wants to stop writing, that's her decision." Ms. Munro explained in a brief interview that she had decided to cease writing because she had worked since she was around 20 years old. "That's a long time to be working, and I thought, maybe it's time to take it easy," she said (Asberg 7).

Joyce Carol Oats claims to be a fantastic writer. It is a pure joy to read her work. She is called "a writer's writer" and she is deservingly honoured. Her achievements are truly exceptional. William Faulkner also said, "Maybe every

novelist wants to write poetry first, finds he can't, and then tries the short story, which is the most demanding form after poetry. And, failing at that, only then does he take up novel writing" (Writers 2).

As McCaig wrote about Munro that she may Imagine if she compared her work to that of great American South ethnic nationalists like Faulkner, McCullers, Welty, and O'Connor, she could transcend her Canadianness and achieve "universal" authorial status. Furthermore, in a small cultural milieu like Canada, the word "Canadian" is all too often associated with "inferior" or "provincial," and a Canadian artist, whether a musician, actor, or writer, does not truly achieve what Foucault refers to as the "author function" until she receives international, particularly American, acclaim (McCaig 42). Alice Munro can carry characters through time in a way that no other writer can, according to Julian Barnes. The readers have no idea that time is passing; all they know is that it has. They resemble the characters, and they discover that their lives have been altered in ways they don't quite comprehend. This exceptional talent helps to explain why her short stories have the complexity and scope of novels. Julian has tried but failed to figure out how she does it, and he revels in his failure because no one else can or should be able to write like Alice Munro. The publication of *Too Much Happiness* in 2009 allowed for the same kind of analysis, with some consideration of the unique qualities of the title story in that volume; in some ways, it is unlike any other Munro story; in some ways, it is unlike any other Munro story (Thacker 7).

Alice Munro, like Chekhov, doesn't go out to make a political argument, according to Roxana Robinson. She goes on to say that Munro has no grudges against anyone. She solely covers the front lines and bears witness to human suffering. She, on the other hand, makes a political argument, one that is both bold and unsettling. The notion is that girls and women, even if they live little and confined lives, have no authority, and have limited world experience, are just as vital as boys and men who use drugs, cross borders, float down rivers, or hunt whales. The tremendous forces that drive all significant events also drive the lives of women. All of those internal energies, it turns out, are fury, love, envy, hatred and grief. Whether the backdrop is harpoons or swing sets, these are the things that make women's lives so wild and dramatic. The best experiences can take place anywhere: in a dentist's office, in a

neighbour's living room, or on a dark country road. Women's propulsive, breath-taking, suffocating forces are what makes those moments so vivid and terrifying; it's what's inside women that rips the landscape-wide, frighting and illuminating like a jolt of electricity (Writers 3).

In his book *Trauma and Recovery*, Judith Lewis Herman writes about how defilements of the social compact, such as child sexual exploitation, are "too terrible to utter aloud," leading victims to submit to the desire to deny the violence they have endured and witnesses to the desire to look the other way. The narrator speaks relatively little about the abuse, allowing the narrative reserve to vibrate with the abuse's silences. (Herman 94). Munro investigates the humming energy of trauma and unhealed wounds in "Vandals," urging her readers to shatter the stillness. Her narrative choice to employ metaphors and a structure that both invites and defies decryption to indirectly disclose the abuse and the silence that hides it proves to be a very effective way to authentically induce the painful experience of child abuse (Herman 8). Munro follows a looping path from childhood to adulthood in a small village in Canada's Ottawa Valley. The braided link between the past and the present can be found there. She depicts the joys and sorrows of familial love. Not only in imaginary cities like Jubilee and Vancouver, but also rich suburbs and middle-class marriages, the mystery of private lives and the persistent calculus of social interactions (Clark 55). A detailed reading of Munro's writings, examined from a Lacanian viewpoint, reveals the libidinal force at the heart of the stories and provides particular vision into issues such as embarrassment and dishonour - sentiments that Munro conveys with terrifying insight. Murray examines the child's perplexity as she meets the incomprehensibility of parental prohibitions and symbolic roles, while stories about women later in life talk about discrimination in the sphere of relationships, where want and love are essential considerations (Murray 208). She accomplishes conceptual abundance by establishing adversaries, inconsistencies, and ironies, frequently disrupting sequential segments, or allowing the sophisticated adult to remember the vitality and liveliness of the child's experience to juxtapose such opposites as the strange and the familiar, as well as the useable and the enigmatic, or unfamiliar. She creates a dynamic interaction among opposing forces in a spiral movement that involves advancement and departure, affirmation, and in a sarcasm

way. She does it by pitting her central character against dual conflicting forces, resulting in the dramatic developments and conclusions seen in the cases of Del, Rose, and others (Martin 124). Munro's writing has a lot of depth to it. For instance, the closing paragraph of *Dance of the Happy Shades*' "Walker Brothers Cowboy" exemplifies her abilities. Here it is:

> So my father drives and my brother watches the road for rabbits and I feel my father's life flowing back from our car in the last of the afternoon, darkening and turning strange, like a landscape that has an enchantment on it, making it kindly, ordinary and familiar while you are looking at it, but changing it, once your back is turned, into something you will never know, with all kinds of weathers, and distances you cannot imagine. (Munro 33)

It's a lovely piece of writing. The deliberate delight is enhanced by its excellent structures, balanced words, repeats, and slightly precious comments. As can be seen throughout the book, there are several variances; some stories end in soft focus, while others end in sharp light. Munro's advice in her early 1980s writing was to get rid of crucial moments like this. Her writing grew more economical and prone to stuttering. Munro's development of the intriguing short narrative takes a new path, leading to non-disclosure and a need to learn more. The pattern of *Friend of My Youth*, as in many of Munro's mature stories, is one of qualification, if not cancellation, of what has been asserted earlier in the narrative, a process of working backward from accepted truth or assumed knowledge towards contradiction and uncertainty.

The causes for the novel's neglect, according to Canadian reviewer Joan McCaig, can be linked to three factors. First, as a literary form, the short story has a shorter history than the book and hence hasn't had as much opportunity to gain critical acclaim. Second, the short story is more popular than the novel, because of its marketability in magazines, and thus is deemed less worthy by critics. Third, the formal properties of the novel more closely inscribe the ideology of the dominant culture, thus making it a more central form. He further wrote that It is possible that in placing her work alongside that of the Munro feels that, like great American South regionalists like Faulkner, McCullers, Welty, and O'Connor, she will surpass her Canadianness and acquire "universal" writer stature. Furthermore, one of the oddities

of artistic life in a small social environment like Canada is that "Canadian" is all too often associated with "inferior" or "provincial," and that a Canadian artist, whether a composer, performer or author, does not truly achieve what Foucault refers to as the author function until she receives international, particularly American, acclaim (McCaig 42).

According to Julian Barnes, Alice Munro has the ability to carry characters across time like no other writer. The reader is unaware that time is passing, only that it has passed—in this, the reader is similar to the characters, who are similarly aware that time has gone and that their lives have altered, without fully knowing how, when, or why. This uncommon talent helps to explain why her short stories have the complexity and scope of novels. She is credited by many writers, not just Canadians, with motivating them to begin writing. Munro realised early on in her career that best fiction is shaped by the truth. She's been watching, listening, and speculating. Writers all across the world look to her in the same way she looks to Chekhov and Joyce of Dubliners. Anyone who has ever conducted an interview with an author will remind that Alice Munro is the most commonly named author when acknowledging her inspirations.

The selection of the brilliant Alice Munro, as narrated by Lorrie Moore, is a thrilling one, a success for short-story writers everywhere, who have admired her work since its inception. It's also a victory for her translators, who did an outstanding job transmitting her magnificence to those who don't read English the way she did. This could be due to her persistent themes and solid, though radical, narrative architecture, but careful translation appears to have aided these traits. If short stories are about life and novels are about the world, Munro's sprawling tales might be seen as a mix of both. She is fascinated by time, fate, and love, as well as the unexpected repercussions of these events. She reminds her readers that love and marriage are never trivial as stories—that they are, correctly or badly, the essential shapers of existence. She avoids making apparent judgments, especially about human brutality, and instead lets human experiences speak for themselves. She values mystery and acts as an impartial observer in the face of unpredictability. Her brilliance lies not only in the unusual detail that reappears but also in the breadth of vision that she brings to bear on a smaller genre or form that has few such wide-eyed practitioners. She is a

short-story writer who has redefined the idea of narrative shortness and reimagined what a story may do by gazing over and past every ostensible restriction (Writers 3).

By establishing contrasts, she develops conceptual depth, strangeness, and ironies, frequently flouting sequential arrangements or enabling the knowledgeable grownup to recollect the vibrancy and vitality of the child's experience in order to put such conversations as the unusual and the known, and the enigmatic into context or unfamiliar side by side. She creates a discursive interaction that defines the relationship between the demanding binary oppositions in a spiral movement that contains progress and retreat, affirmation and irony; to do so, she typically places her main character between two factors or family ties, and the resulting creative friction produces the dramatic developments and solutions seen in Del, Rose, and others, in fact, escapes the risk of keeping experience "in anecdote, as in a kind of mental cellophane," as Helen and Maddy do when they recall the same experiences of their youth in different forms, thanks to her dynamic art. Munro permits an ever-changing reality to mark her reconstruction of the facts, whereas the sisters try to put the past beneath various bell jars unintentionally (Heble 6).Ms. Munro remarked last year in an interview with The New York Times that she isn't as anxious about ageing now that she is in her 80s. "I worry less than I did," she replied. "There's nothing you can do about it, and it's better than being dead. I feel that I've done what I wanted to do, and that makes me feel fairly content" (Bosman 3). The type of summation gesture she cultivated in her head will be revealed by an example of a meaningful conclusion. The concluding paragraph of *Dance of the Happy Shades* i.e., in "Walker Brothers Cowboy" is as follows:

> So my father drives and my brother watches the road for rabbits and I feel my father's life flowing back from our car in the last of the afternoon, darkening and turning strange, like a landscape that has an enchantment on it, making it kindly, ordinary and familiar while you are looking at it, but changing it, once your back is turned, into something you will never know, with all kinds of weathers and distances you cannot imagine. (Munro, "Walker Brothers Cowboy" 33)

The stories in Munro's collection are not fairy tales with a happy conclusion. Far from it, as the majority of her stories conclude with an open, often ambiguous ending, one that suggests a possible conclusion but is debatable and left to the reader to interpret. Readers recognize their deepest identities when they read Munro’s stories that are supplemented with emotional honesty, sympathy and familiarity. Her stories are termed as ‘compressed novels’ contrasting past against present, one point of view against another. Though her stories untie the surface truth of life that purpose is also done in such a manner that ordinary things of life appear vital, radiant, and laden with magical treatment. Some of her stories also focus on the struggle, the protagonist, Rose undergoes. She negates being a string-puppet in the hands of others, thus, surpassing societal limitations to create space and a distinct identity for herself. The other stories investigate the hope, anger, zeal, human passion of love and longing, twinges of separation, and resolution for life through traveling between the past and present of various characters. It offers an exclusive vision of the strengths and weaknesses of human life. They unfasten the trials and viewpoints of middle and old-age women. Munro’s stories are an endeavour to unbar the doubts of the condition of the female life. It highlights Munro’s female characters that are not muted by their lessening the influence of changing circumstances. Instead, they remain calm to assert their identity positively and delicately.

Conclusion: This way Munro has opened up a new panorama for women in society thus providing a space for them to proclaim their own identity as independent individuals. Munro's stories inspire a whole generation of troubled women and adolescent girls to realise their full potential. Their voice becomes polyphony, accommodating all oppressed voices, and their assertion of individual identity is the voice of the masses, not just a few characters from short story collections, who, when deconstructed, speak of a language that has transcended socio-political boundaries and further, echo a universal language for freedom. Munro's characters advance from the perimeter to the centre stage in a continuous process, not by relocating or insulting anyone, but by being recognised as human beings with full human dignity. Munro seeks a better world and tries to establish a positive thought for women. She finds guilty in the repressive nature of these societies and postulates that women should not be passive but should recognize their strengths and capabilities to proclaim their own

identity. Her heroines demonstrate that women should use their creative power and regulate their energy to come out from self-pity. Women should empower themselves rather than subdue their natural ability. Munro deserves a big round of applause for portraying the inner chaos and psychological struggle of women in a very realistic manner. Thus, she truly deserves to be awarded all esteem and appreciation.

Chapter-2

Deconstructing the Primordial Anonymity

Cambridge English Dictionary defines 'anonymity' as "the situation in which someone's name is not given or known" ("anonymity" 26), and the adjective 'primordial' means "existing at or since the beginning of the world or the universe" ("primordial" 550). In this chapter, internal contradictions are created through binary oppositions, by various characters and are observed experiencing trauma where they didn't get drowned into. Rather they struggle hard to come out of their destructive phase and finally drift towards their normal life in a better way by displaying the optimistic attitude which is very appreciable and urgently needed to carry on and continue the beautiful process called life. On consulting *Merriam Webster Dictionary,* it is known that 'anonymity' means "the quality or the state of being anonymous" ("anonymity" 28) and 'primordial' means "first created or developed" or "existing in or persisting from the beginning" ("primordial" 554). If one refers to *Collins's dictionary*, one finds many synonyms of primordial such as primitive, first, earlier, ancient, etc. So, to begin this chapter, the anonymity from ancient times or the historical background is taken into consideration. By deconstructing the primordial anonymity, Munro's characters in stories are found to be laden with internal contradictions and binary oppositions. Thus, the reshaping of identity takes place through various characters.

The literary history of the word 'Anonymity' is as follows. Anne Ferry, professor of English Emerita at Boston College and the very famous author states about the adjective 'anonymous', which gave us the noun anonymity. She said that this word, in the long run, gave people the thing obscurity, which was brought into English from Greek in the late sixteenth century when it frequently exhibited its learned source by its spelling 'anonymous. It was quite often used to depict a piece of composition or its writer and appears to have no commonly held relationship past the interpretation of its Greek root: without the name. It remained nearby to this lexical importance until the primary portion of the 20th century. All things considered, by the 1830s the aggregated changes in the social suspicions about scholars and compositions that are without name extended the implications of the adjectives. At that point in the mid 20th century, new implications, some of them communicated by

use of mysterious ways to depict things arbitrary to creation, started to come off on the adjective from the noun 'anonymous' shaped by the addition of a suffix. A noun made from an adjective has a place with an overall class whose work isn't chiefly or as a rule to change the semantic job, that is, the root meaning, yet to move the syntactic class of the root (as in happy, happiness). In the main cases when 'anonymity' showed up in English, which was not until the second quarter of the nineteenth century and afterward just infrequently, and for over fifty years after, it appears to have accomplished recently that work: to have been utilized distinctly to depict writers or their compositions in the condition of being anonymous, of not being known by a name. The early history of the noun obscurity matches intently the simultaneous history of its root adjective (Ferry 194).

Adjectival nouns shaped by adding the specific addition 'ity' (for most of the old-style or French cause) have a place with a subset of the overall class by being uniquely connected with what etymologists call more noteworthy lexicalization or vocabulary construction. When such nouns are framed, they introduce something new into the language that didn't exist before, so their entire implications can't be deduced from their arrangement. Because of the grouping of the assumption that is driven into a lexicalization when it is effectively institutionalised, these items can be effectively minimum evidence of social changes at that moment (Ferry 194). The adjectival noun anonymity exhibits this cycle of word making it was standardized in the middle of the 20th century. The source and history of this noun comprise a minute model of such active transaction that happens after some time among words, poems, different works, and the pressures factors in the culture that produces and is created by them. This model likewise shapes the conversation here. Its line of contention will follow the abstract history of a thing along with its parent descriptor which has at this point become so loaded with presuppositions and distractions that it can frequently detect the construction of sentiments related with it to be available even in settings where the word isn't unequivocally utilized (Ferry 195). Like immense quantities of different words Englished in the sixteenth century, mysteriousness was imported to serve a recently felt need. It turned into a traditional shorthand-before long shortened 'anon' to sign works whose writers were anonymous, especially poems that were interestingly offered on paper to a public who had not approached them when they

were passed in composition among favored circles of readers who may know their creation without mentioning.

Helen Nissenbaum, professor of information science at Cornell Tech, writes in one of his articles, “The Meaning of Anonymity in an Information Age” that ethnography's consideration regarding the intricacies of organized anonymity can originate at the expense of creating methodical cases across various contextual investigations. Simultaneously, it empowers us to plan plenty of structures and portrayals: anonymity exists in profoundly controlled and exceptionally irregular settings, it shows up in purposeful and non-deliberate structures, it is once in a while a defensive safeguard against the outside of a given social design, and some of the time a characteristic of the relations contained inside. It tends to be invited and embraced, yet it can likewise be founded as a system after reluctant members. It can welcome correspondence or intentionally dispossess correspondence. It very well may be both a condition and a cycle. It is undefined and temporary. It is situational and explicit in its surroundings. It is thus, a class that resists simple methods of demonstrating and outlining, yet additionally a classification that opens up an organized field of likely properties. With an ethnographic, hypothetical, test, and imaginative sort of inquiry, the authors of this issue contribute to the planning of this topic. The issue's overall theme is the social production and efficiency of namelessness. He describes anonymity in the following way:

> The natural meaning of anonymity, as may be reflected in ordinary usage or a dictionary definition, is of remaining nameless, that is to say, conducting oneself without revealing one’s name. A poem or pamphlet is anonymous when unattributable to a named person; a donation is anonymous when the name of the donor is withheld; people strolling through a foreign city are anonymous because no one knows who they are. (Nissenbaum 142)

Gary T. Marx, a scholar in the field of sociology, suggested through the article, “What’s in a name? Some Reflections on the Sociology of Anonymity” (2006), seven types of identity knowledge that involves legal name, location, images connected and not connected back to these through mediators, particular appearance and personal conduct standards, social classification, and affirmation utilizing information or

ancient rarities. Various significant reasoning and settings are distinguished for namelessness (free progression of correspondence, security, experimentation) and recognisability (e.g., responsibility, correspondence, qualification) and propose a standard of truth in the idea of naming, which holds that the individuals who use pseudonyms on the Internet in close to home interchanges commit to demonstrating they are doing as such (Marx 101).

Professors named Gotz Bachmann, Michi Knecht, and Andreas Wittel together wrote an article, "The social productivity of anonymity" (2017), where they say that anonymity is in every case socially beneficial and consistently created. For this reason, it isn't attempted to build up a standardizing or moral rule. To contribute to the construction of the social world, the only justification is to include circumstances for, and opportunities for, unexplored sorts of social activity and connection. Commitments to anonymity are complicated. Without a doubt they incorporate those to extremist political activity, as secrecy can assist with sidestepping and battle observation; however, it can likewise empower specific types of correspondence or certain types of standing up and making some noise. To be sure, the links between radical governmental concerns and obscurity will only grow stronger– a model for this is the ability of namelessness to resist new sorts of excess value extraction in the information economy. Nonetheless, it is well acknowledged that scorn discourse or attacks on the traits and practices of questioning and assessing truth claims thrive under enigmatic heavenly bodies as well. What's more, in fact, every such structure and possibilities, be it for governmental issues of the extreme left or its inverse, are important for a considerably bigger field of the social efficiency and creation of namelessness as a rule: a field that isn't just set apart by different and frequently conflicting moral and political possibilities, yet in addition by plenty of structures, practices, actors and results. It is intended to investigate how the profitability and creation of anonymity add to the creation of society (which incorporates yet surpasses revolutionary governmental issues). Given that anonymity assumes a huge part in the constitution of the social world, it got for quite a while fewer hypothetical consideration than one may anticipate. However, the present circumstance has begun to change significantly. As anonymity is viewed as both under danger and undermining – the two cases are regularly attached to advanced

media, the subject of secrecy has created a little blast of exploration in an assortment of orders. Obscurity has hence become a subject in an association that considers media and interchanges, reasoning, history, writing examines, social science, data, topography, and metropolitan studies. A few orders can draw on more concentrated practices of commitment: these involve social brain research, law and lawful examinations, and cryptography, math, and software engineering just as the new, particular observation contemplates. While it is outstanding that the subject has seen an ascent of consideration in a variety of controls, it is likewise surprising how little affirmation or conversation there is across them (Bachmaan et al. 2).

Nissenbaum further adds that anonymity can be created differently, such as, socially, desultorily, technically, or lawfully. What is delivered is a shortfall of data. Regardless of whether we are anonymous, we may in any case not be nondescript, a reality that acquires new importance during a time of pervasive reconnaissance cameras and face acknowledgment, driven by AI calculations. As we are conveying on the web while spreading unconnected our all-around effectively clear hereditary material, it is neither name nor face-yet tracelessness that has been the most threatened characteristic of obscurity in recent years. After all, why needs a name when you've got an IP address and DNA? Or, on the other hand, when you use a specific tangible device known as an advanced cell? Obscurity is a condition that changes truly, and its creation does as such, as well. Undoubtedly, secrecy is arranged in a group of ideas, which are all going through verifiable changes. This bunch incorporates terms like protection just as group, dejection just as classification, and different contrary energies going from straightforwardness and observation to individual and normal property (Nissenbaum 144).

‘Anonymity’ and concept of ‘Self’

Some researchers and professors named Yphtach Lelkes, Bernadette Park, Jon A. Krosnick, David M. Marx, Charles M. Judd, together form an article based on the study that was carried out to see the relationship between ‘anonymity’ and the concept of ‘self.’ Allowing people to respond to surveys anonymously has been demonstrated to result in greater reports of socially unacceptable opinions, convictions, and activities, and analysts have long taken this as an indication of increased trustworthiness. Such proof, on the other hand, does not show reports compiled under

more precise and anonymous settings. Although complete anonymity may reduce an individual's motivation to manipulate reports in socially appealing ways, it may also reduce responsibility, reducing motivation to respond thoughtfully and precisely. The investigation shows that permitting understudy members to respond to questions anonymously in some cases expanded reports of socially unfortunate credits, however, reliably decreased revealing precision, and expanded review satisfying. These investigations propose that total secrecy may bargain estimation exactness instead of improving it. So, an individual's motive to misrepresent reports in socially desired directions may be reduced if they are completely anonymous. Complete anonymity also lowers motivation to provide meaningful and detailed responses. It was discovered that self-reports from identifying individuals were more accurate than self-reports from anonymous participants (Yphtach et al. 5).

Psychologist, Tatsuya Nogami writes the article “Re-examination of the Association Between Anonymity and Self-Interested Unethical Behaviour in Adults” where he writes about the relationship between anonymity and self. The grounded thought that the recurrence of self-intrigued untrustworthy conducts increments among anonymous individuals were re-evaluated utilizing a more severe meaning of anonymity, intentional dishonest conduct, and grown-up people. Anonymity was characterized as no associability of the participant’s qualities concerning untrustworthy conduct (Noagami 269). How the identity is found to be deconstructed, is the question to be pondered over. But before that, Derrida’s post-structuralism theory has to be studied in detail, which again requires the details of structuralism, which is discussed below. Derrida’s deconstruction is also required to be discussed here.

In his essay “Claud Levi-Strauss Obituary,” British anthropologist Maurice Bloch defines structuralism in the social humanities as a school of thinking created by French anthropologist Claude Levi-Strauss in which civilizations are dissected in terms of primary relationships among their parts. Levi-Strauss theories propose general examples in social contexts. According to Levi-Strauss' theories, general examples in social contexts are the result of the invariant construction of the human psyche. Although he identified confirmation of such construction in his long-running investigations of connection, patterns in mythology, handicraft, religion, tradition, and

culinary practices, Levi-Strauss limited design to mental construction. The acclaim of Claude Levi-Strauss, who has died at the age of a hundred, expanded well past his subject of human sciences. He was without question the anthropologist most popular to non-trained professionals. For the most part, this is because he is widely regarded as the founder of the scholarly movement known as structuralism, which had such an impact, notably during the 1970s. He was one of those French scholarly figures – like Jean-Paul Sartre, Simone de Beauvoir, Michel Foucault, Roland Barthes, Jacques Derrida, and Paul Ricoeur – whose influence spanned a wide range of disciplines because they were thinkers in a much broader sense than the British and American scholastic logicians. Maurice Bloch, British Anthropologist, wrote, "Claud Levi-Strauss Obituary," which carried a lot of information about Levi-Strauss. Levi-Strauss was brought into the world in Brussels hooked on a group of French craftsmen and go along with a genuinely normal vocation meant for an effective French humanities understudy. It was through Levi-Strauss' period in the US that "structural anthropology" got built. This prompted what has come to be known as "structuralism," a word utilized for an assortment of hypotheses both in human sciences and past, which, although they guarantee to be gotten from his thoughts, don't generally bear a lot of connection to his work. It is striking how, notwithstanding the enormous regard with which he is dealt with, particularly in France, he has no immediate devotees or understudies. Many guarantees and have professed to be structuralists yet it, for the most part, turns out that lone a restricted part of his idea impacts them, and to say the least the appropriation of the mark "structuralist" was simply a matter of passing fashion. He is a desolate, if forcing, figure throughout the entire existence of thought. Levi-Strauss's structuralism is an individual combination of a naturalist way to deal with the investigation of people and a philosophical disposition got from this. The carefully logical viewpoint was to a great extent the aftereffect of the blend of two kinds of hypothetical impacts. The first has to do with his contact with American social human sciences, a connection that is vague since it is so much "at a distance," as was to be his mentality to any remaining contemporary hypothetical impacts. Besides, he came into contact with primary etymology, a behaviouristic blend of European and American hypotheses, and especially the more inventive work of Roman Jacobson, the Russian theoretician of

language who was additionally at the New School at that point. The contact with the underlying etymologists recommended to him a methodology that could both sum up and stay consistent with the lavishness and explicitness of the first material. Along these lines, Levi-Strauss received the expression "structural" from a specific school of semantics that thrived during the 1940s and 50s, which joined the impact of the Swiss, Ferdinand de Saussure, with that of the American Leonard Bloomfield. The human idea is administered by the organizing limit of the human mind however not clarified by it. In this light, the myths are the record of the genuine history of the vital philosophical undertaking of humanity, and Levi-Strauss needed to record this undertaking, yet additionally to go along with it. The myths topic is his topic. Subsequently, this generally detached of scholarly people considered himself to be a member in the Amerindian exchanges he investigated without guaranteeing any sort of priority for himself. Since the legends are about the interrelationship of living things, it is fundamental for him to comprehend the normal history of all species to comprehend our regular history (Bloch 2).

There is an evident tasteful tendency for an imagination that is disseminated throughout a community and that does not wear its feelings on its sleeve throughout Levi-Strauss' work. This essential philosophical tenet of his technique has often been overlooked, owing to the fact that some subsequent researchers, such as Foucault and Derrida, despite acknowledging his influence, were labelled as post-structuralists because they differed from him in this aspect. They were thus credited with the potential of "subject death," while essentially following him. However, the philosophical ramifications of this position not just certainly underlay such a large amount of his idea yet were made very express in the questioning against Sartre's glorification of individual decision, which frames the last piece of Levi-Strauss's most bold book, written in 1962, *The Savage Mind* (Bloch 4).

So, the basic, oblivious consistencies of human articulation—that is, the inconspicuous structures that shape behaviour, society, and culture—are contemplated by structuralism (also called French structuralism at times), which examines the basic, oblivious consistencies of human articulation. The fundamental idea of Structuralism, in linguistics, any of a few schools of twentieth-century linguistics focused on the structuralist rule that a language is an independent social construction, the

components of which determine their reality and their worth from their conveyance and oppositions in texts or discourse. Structuralism was the main school of psychology and focused on breaking down mental processes into the most basic components. Specialists attempted to comprehend the essential components of cognizance utilizing a technique called self-analysis (Structuralism 4). The father of structuralism, in psychology, a methodical development established in Germany by Wilhelm Wundt established a precise development. He is known as the father of structuralism and principally related to Edward B. Titchener who was his student, invented the term structuralism. Wundt accepted that the psyche could be separated into structures by ordering cognizant encounters into little parts that could be investigated, like other sciences. One of structuralism's central assumptions is that it murders the person, i.e., the subject. What matters most is the underlying logic of thought that defines the framework. The subject is ruled by structures, and as a result, the subject is subjected. Two significant attributes of structuralism are that they have two perspectives: signifier and signified signifier is the ‘material’ angle and signified is the theoretical viewpoint. Barthes and Levi-Strauss have stretched out linguistics to different areas of semiotics. All things considered, structuralism is a technique for recognizing the hidden design or rationale of general meanings. The extent of structuralism lies in the individual story (the parole) from a pattern of myths that didn't have a different and inborn significance yet must be perceived by thinking about its situation in the entire cycle (the langue) and the likenesses and contrast between that story and others in the arrangement. This way structuralism empowers to move toward messages generally or trans-socially in a trained manner. At whatever point the consideration is towards all the more impartially or while crossing over hindrances of time, say, or of culture or interest, at that point the primary technique, the quest for standards of request, lucidness, and significance, becomes predominant. The use of structuralism in writing is that it is regarded as a progression that adds value to the core structure of a scholarly text. It pays incredible significance to the underlying similitudes inside different writings, while the individual work content is dismissed (Structuralism 6).

The work of structural linguistics provided the foundation for Levi-Strauss’s theories. From N.S. Trubetzkoy, the founder of structural linguistics, Levi-Strauss

developed his focus on unconscious infrastructure and an emphasis on the relationship between terms, rather than terms as entities in them. Based on the work of Roman Jakobson of the same school of linguistic philosophy, Levi-Strauss embraced the so-called differentiating feature approach of analysis, which postulates that a subconscious meta-structure develops through the human cognitive process of matching opposites. The human mind is considered in Levi-system Strauss's as a source of a wide range of natural material from which it picks pairs of components that can be joined to construct various structures. Oppositions pairs can be broken down into single parts, which can then be used to create new oppositions.

Primary etymology was used to create the core system of Levi-Strauss hypotheses. Levi-Strauss learned about the oblivious framework from N.S. Trubetzkoy, the originator of primary etymology, emphasized the link between terms rather than terms as elements in them. Levi-Strauss obtained the purported unmistakable component technique for examination from Roman Jakobson of a similar school of linguistic thought, which hypothesises that an unaware meta-structure emerges through human mental interaction of matching alternate extremes. The human brain, according to Levi-Strauss, is viewed as a storehouse of an extraordinary variety of natural material from which it selects sets of components that can be consolidated to form various structures. Pairs of oppositions can be broken down into specific components that can be used to create new oppositions. The structuralist approach to myth relies on the parallels between fantasy and language. Similarly, myths are formed out of vast oppositions between specific terms and classes, just as a language is made up of key resistances (e.g., between phonemes, the constituent clues of the language). Structuralist investigation targets revealing what it sees as the rationale of fantasy. It is contended that crude idea is intelligently steady however that the provisions of this rationale are not those with which current Western culture is natural. Rather they are terms identified with things of the regular world in which the primitive culture exists. This rationale is normally founded on observational classes (e.g., crude/cooked, upstream/downstream, or experimental items (e.g., wild ox, stream, gold, falcon, etc.). This way structuralist, for example, the French anthropologist Claude Levi-Strauss, has accentuated the presence of similar coherent examples in myths all through the world. In prior human studies, the primitive attitude

was described by the failure to make differentiations, by a feeling of spiritualist investment or identity between individuals, the universe, and any remaining creatures. Starting with complex connection frameworks and later investigating different scientific classifications, structuralists contend to the contrary end: the probably primitive individuals are, regardless, fixated on the creation of differentiations; their scientific categorizations uncover an intricacy and refinement that rival those of current humankind. During the 1900s, Levi Strauss, a French anthropologist, established the 'binary opposites' concept, which states that most stories in media forms, such as books and films, feature opposing main characters. These two opposing extremes help to develop the plot, expand the story, and provide differentiation. Levi-Strauss speculations have been highly reprimanded, and few would subscribe now to them in how they were initially figured, however in any case numerous anthropologists are ceaselessly astounded and awed by the reality that, using a theory that many thinks about misguided, or possibly rather unclear in nearly every department of cultural and social human sciences, Levi-Strauss had the most fascinating and spectacular encounters. Derrida made introductions for his audience into the essential associations of redefining a picture of anthropology, philosophy, and culture in general over the long hurl since the Greeks that his audience was unprepared for, and that eventually transformed how one could think about culture and individuals. Every story, according to Roland Barthes, is made up of lexis organized into five basic codes: proairetic (regarding narrative sequence), hermeneutic (interpretive), cultural (common knowledge), and semic (stereotypes and symbolic expansion of semic codes). He read several tales to determine the myth's language and to identify "mythemes," or common themes that run through all of them. A mytheme serves as a building block in a myth, just as a phoneme serves as a building component in language. This means that the myth's construction and distribution of mythemes keep the myth's meaning within the story. As a result, the myth's meaning is derived from this involuntary memorized structural pattern (Bloch 3).

Chad Mazzola, a product manager, and executive at technology companies in both the US and Sweden write in an article "Technology of the Self: A Short Introduction" about the view of Roland Barthé's, that to study the discourse, the

sentence is studied. The sentence is the unit of study in linguistics, yet even when communication extends beyond linguistics, there is nothing in the conversation that the sentence lacks. This is the reason that it is most sensible. Three levels of study of narrative are suggested - functions, actions, and narration. A unit of meaning is its function. Therefore, an action should be attributed to characters as psychological units which are the contributing intermediaries in the formation of the discourse as an interpersonal structure. And the description is possible to take shape only in an intermediate space because the provider of narrative assurances its receiver, while the receiver indicates its giver. So, to read the text structurally, In nearly every department of cultural and social human sciences, Levi-Strauss had the most fascinating and spectacular encounters. Derrida made introductions for his audience into the essential associations of redefining a picture of anthropology, philosophy, and culture in general over the long hurl since the Greeks that his audience was unprepared for, and that eventually transformed how one could think about culture and individuals. In the late 1960s, just when structuralism was reaching its pinnacle as a prominent and influential theory of language, a new movement of philosophers emerged committed to exposing it to a rigorous and persistent critique, termed post-structuralism. What makes Foucault's structure so valuable is that it permits one to look at people's practices and desires, yet the apparatuses and practices they use to sanction them, just as the social settings encompassing them (Mazzola 4).

Progress in philosophy and literary theory occurred in the late twentieth century, particularly in relation to Jacques Derrida's work and those of his followers, which became known as poststructuralism. Jacques Derrida was a Jew, born in 1930 near Algiers, and was made to leave school in 1942. At nineteen, he moved to Paris to study philosophy. Derrida was not extensively familiar until 1966. But he altered the existing theory and brought a new revolution at a conference at Johns Hopkins University, by presenting a paper--"Structure, Sign and Play in the Discourse of the Human Sciences," that bravely exposed contradictions in structuralism's major thinker, Levi- Strauss's, thought Derrida's critique became one of the foundations of what became known as poststructuralism.

As a critique of structuralism theory, poststructuralism originated in the late 1960s. Poststructuralist theories are based on the belief that language is insufficient.

In order to better understand the world, poststructuralism investigates the link between language and existence. The historical attack against the central idea of structuralism is usually drawn from a paper, that has a revolutionary theory, "Structure, Sign and Play in the Discourse of the Human Sciences," where Jacques Derrida's in 1966 address at the International Conference at Johns Hopkins University and this became very popular historical attack that brought storm in the literary world and its origins can be found in Martin Heidegger's theory of *Destruktion*. The father of deconstruction is Jacques Derrida, a French philosopher who is at the forefront of poststructuralism. From the late 1960s, some of the post-structuralist writings associated with Derrida are Roland Barthes, Jacques Lacan, Michel Foucault, Julia Kristeva Jacques Lacan, Helene Cixous etc. New literary theorists, philosophers, and critics like Judith Butler and Steven Connor, Gayatri Spivak, who translated *Of Grammatology* (1976).

Deconstruction is a school of thought by Jacques Derrida who talks about deconstructing the basic nuances of structuralism. Deconstruction refers to Jacques Derrida's idea of meticulous linguistic examination in philosophical and theological texts. Derrida is a notoriously tough writer; yet, this style is not an afterthought, but rather a necessary component of the text. Derrida was a brilliant text interpreter, but his brilliance was matched by his obscurity. Deconstruction is a method of study that asserts that all texts include ambiguity and disagreements and that even the most determined attempts to transmit meaning cannot overcome these inconsistencies. As a result, it is a feature of language that eliminates the possibility of communicating any meaning in its entirety. Deconstruction, in reality, is a critique of structuralism. Derrida acknowledges Saussure's linguistics' foundation only to undermine it. As a result, the language is always in a state of spread. Derrida's work has spawned a slew of poststructuralist terms. Saussure says that signs refer to the meaning that exists in the outside world, whereas Derrida claims that there is no meaning outside language. Nothing exists outside of language, according to Derrida, and language is self-referential. He aims to communicate the idea that words have no meaning outside of the realm of language. Outside of the words, there is nothing. There is nothing outside the text. Deconstruction addresses everything mystical, that depends on appearances and presumptions. This procedure of deconstruction is a characteristic one; rather it

has a place with the logical technique. The new aspect of post-structuralism's deconstruction is that it goes much beyond, for example, past the periphery of doubt that we have constructed for ourselves or that reality has imposed on us. The goal of deconstruction is to look at everything and question everything. The whole thing is narrow and that is simply approximately joined to certain ideas however not so much demonstrated the demonstration of demonstrating itself - nothing is to be saved. Re-understandings can't be known as deconstruction however it is the contribution of the incomprehensible yet amazingly sensible story of the content to keep it moving strains in play as opposed to giving an alternate story. Deconstruction uncovers the clarification of shrouded components and structures laid behind the structure to make straightforwardness. Making an inconceivable understanding and refined mindfulness for specific procedures dependent on specific realities is what is known as straightforwardness. On the off chance that we talk about realities, deconstruction isn't the arrangement. It will be neglected to look through conclusive reactions. Every single reasonable way of thinking has been changed or negated by succeeding logicians. So, if history does not end in the coming years or decades, this deconstruction process will be replaced by another means of revealing the truth. The endeavour for reality surely won't end; it simply goes amiss its appearance. Also, the inquiry will by no means go to a culmination, positively not reach at a finishing result as the main way left is to confide in our faculties, the main thing left to be depended on. Whatever, here the intention of deconstruction isn't upreared yet rather it is the contribution of solidarity as far as anyone is concerned - if people become aware of their confinements, and they can esteem their decisions generally. People are the ones who make this earth a better place to live. The things they observe are given names. Those names must be revealed to be exactly what they appear to be: phoney and otherworldly structures. They are images that refer to a framework. It is these developments that give rise to information hallucination, commonality figment, and truth deceit. They must understand the flaws in their path in order to see beyond the layers of reality. In any case, naming is making.

Derrida directs deconstruction contrary to the Western philosophical practice, which he believes is involved in metaphysics of absence. Metaphysics of absence means that the meaning of a word keeps changing because of something absent. First,

investigations have to be made into the very conditions that condense such a presence possible before opening the mouth about something. Derrida demonstrates that traditional philosophy is supposed to accept transcendental or ontological positions, and thus build dualisms and oppositions, to be able to consider such a complete presence in the first place. One of the central dualisms identified by Derrida is that there has been a clear preference for oral language as an ancient, natural, and original in the history of Western philosophy, as exemplified by Plato, Rousseau, Saussure, and Levi-Strauss, while written language is considered a secondary position. Traditional views describe logos (speech, spoken words) as direct images of mental descriptions, whereas written language is viewed as a symbol of already existing symbols, and therefore as counterfeit and second-hand. He believes that the circumstance that makes them possible is also the condition that makes them impossible. Aporia is a philosophical term for a text's logical impasse, paradox, or contradiction. It's also popular in literary criticism, especially among post-structuralists.

Writing, according to Derrida, can keep its purity across the ages, whereas speech is incapable of doing so. As a result, he demonstrates that writing is not inferior to speaking. Aporia is a term used for an insoluble contradiction in a text's meaning. There is no end to this. Without the option of synthesis, thesis and antithesis remain in opposition to each other. There is no such thing as a text that has no meaning. Numerous meanings can be given through different angles of perception. There's always the chance that a fresh interpretation will emerge. A text is multi-layered, and the language is always metaphorical. Derrida eliminated the boundary between literature and non-literature in this way. Early works of Derrida was an interpretation and discourse on Edmund Husserl however blended with Heidegger, Derrida's work was taken as total retention in phenomenology and as a conclusion to the phenomenological Derrida, work likewise references to Martin Heidegger and is additionally bringing down of Heidegger investigating cut off points to the craftsmanship or study of understanding known as hermeneutics. Aporia was initially a Greek word that meant "puzzle," although it has since evolved to signify "impasse," "deadlock," or "paradox." Derrida has described the paradoxes or contradictions that impact concepts such as generosity, hospitality, forgiveness, and grieving in

particular. He believes that the circumstance that makes them possible is also the condition that makes them impossible. Aporia is a philosophical term that refers to a text's contradiction, paradox, or logical impasse. It is also used in literary criticism, particularly in the post-structuralist movement. In an aporia, the writer can openly express doubt about the current topic about which they're writing. Jacques Derrida used the term 'Aporia' to describe a text's most doubtful or contradictory moment which plays a crucial role in deconstruction work. In literature, Aporia is a figure of speech wherein a speaker expresses doubt or confusion regarding a question and questions the audience about the way to proceed. For example, in *A Handbook to Literature* written by William Harmon, 'aporia' is recognised as "a difficulty, impasse, or point of doubt and indecision", while also observing that critics such as Jacques Derrida have used the term to "indicate a point of undecidability, which locates the site at which the text most obviously undermines its rhetorical structure, dismantles, or deconstructs itself" (Derrida 39).

In *Of Grammatology* (1967), a key term is differance, another word made by incorrect spelling difference 'contrast' yet articulated indistinguishably. This plays on the importance of variety and concedes, the sign of distinction among 'difference' and 'difference' is just distinguishable recorded as a hard copy, not in discourse. Present-day semantics approaches as for talk over structure, still, Derrida is ecstatic about demonstrating how the Greek word logos, which may be translated as discourse, mind, reason, or language, is based on an illusion of full proximity and the denial of composing. Derrida offers such riddling conversation starters to show the built idea of language and character. Derrida writes in his book *Writing and difference*, dealing with this scenario, there are two options. i.e., to ask a series of questions systematically and methodically, the founding notions of philosophy's whole history, or to make these concepts criticise themselves by playing with them, criticising their limits here and there, and considering them as tools that can still be employed (Derrida, *Writing and differance* 358). In *Of Grammatology*, Derrida contends that implication, comprehensively considered, consistently alludes to different signals and that it is impossible to arrive at a sign that alludes just to itself. He recommends that "composing is not an indication of a sign, aside from on the off chance that one says it everything being equal, which would be all the more significantly obvious" (Derrida,

Of Grammatology 43), and this procedure of interminable referral, of never showing up at importance itself, is the thought of 'composing' that he needs to underscore.

The text is released in Roland Barthes' *Death of the Author* (1967) in an infinite free play of meanings, free of all forms of textual authority. According to Barthes, the reader, not the text, was the source of meaning, which was acquired through the textual process. Barthes scripts in *From Work to Text* (1977), the text is experienced only as an activity of production. The author, according to Barthes, is the controlling authority who keeps work from becoming a text. As long as we assume the author bears and owns the meaning of a poem or novel, it will remain work and not a text. When a reader rejects authorial authority, work becomes a text, according to Barthes "famous formulation: the birth of the reader must be at the cost of the death of the author." As a result, every text is open, comprising of an endless chain of signifiers that relate to other signifiers and other texts rather than leading to a single decisive interpretation, and the pleasure of a text is found in the narrative's play. Derrida in, *Letter to a Japanese friend*, writes that there are no theorems, axioms, tools, principles, procedures, or methodologies in deconstruction and deconstruction has no defined object (Derrida 218). Deconstruction, on the other hand, is neither an analysis nor a critique. Deconstruction isn't a method, and it can't be made into one. It should also be stated that deconstruction is not an action or a procedure. The deconstructive process is initiated by the text itself, not by the reader/critic (272).

Binary oppositions, according to Derrida, are hierarchical, with one element credited with a sense of superiority over the other, while the other is associated with a "lack" and driven to the outskirts. Such hierarchies are considered as creating hegemonies that have been historically established, justified, and accepted as "natural." Examples of oppositional pairs include west/east, white/black, man/woman, centre/periphery, culture/nature, presence/absence, and so on. The binary opposition of speaking and writing was the most important to Derrida among the binary oppositions. Speech has always been preferred above writing because of the speaker's authority and presence. Writing, on the other hand, has been regarded as unnatural and unreliable due to the lack of a speaker. Derrida questioned and attempted to overcome the basic contradiction between speech and writing, which he labelled "phonocentrism," an expression of "logocentrism," the centrality of the logos. The

overarching concept of “logos” or “word,” which historically and etymologically refers to the “word of God” and, by extension, the church, clergy, rationality, wisdom, or anybody who claims power, is his subject of critique. The word logos can also mean “essence,” “ultimate truth,” or “core.” Derrida discovered a canon of western philosophy rooted in this metaphysics, in its quest for a core meaning, in its preference for presence over absence, and rejection of difference. As a result, he attempted to downplay the significance of centres, origins, and essences in his theory.

Due to the lack of a speaker, writing, on the other hand, has been considered as unnatural and unreliable. Derrida pondered and attempted to resolve the fundamental contradiction between speech and writing, which he labelled “phonocentrism,” a symptom of "logocentrism," the primacy of the logos. The overarching concept of “logos” or “word,” which traditionally and origin of the word refers to the “word of God” and, by extension, the church, priests, reasoning, learning, or anybody who claims power, is his subject of critique. The word logos can also mean “essence” or “ultimate truth.” Derrida discovered a canon of Western philosophy based on this metaphysics, in its search for a core meaning, in its preference for presence over absence, and rejection of difference. As a result, his philosophy tried to dismiss the importance of centres, origins, and essences. In conclusion, we can deduce that language is neither fixed nor universal. Language varies greatly from one population group to the next, and it represents a considerable deal of social history. Language evolves all the time. As a result of absorbing new experiences and words, language develops in unanticipated ways, enabling and frustrating perfect communication between its speakers. The grid or box-like form of structuralist models is considerably distinct from this concept of structure. Levi Strauss talks about the concept of ‘lang’ and ‘parole’ and applies to myths i.e., stories. ‘Parole’ refers to the language used by the characters in stories while narrating about their tradition, culture, situations, and conditions that aroused trauma inside their psychology and influenced their identity. Whereas ‘lang’ refers to grammar used while using that particular language. If any character is behaving in a particular manner, comes under ‘parole;’ but why that character is behaving in such a manner come under ‘lang.’ As discussed above, ‘binaries or binary oppositions created in various characters in Alice Munro’s stories are discussed. This way, internal

contradictions are created through binary oppositions by characters used in stories or it can be said deconstruction occurs through a lot of characters facing traumatic conditions but anyhow they manage to face it and overcome those. This way binaries occur as their trauma gets healed. Shocking stages get healed. The growth of characters from negative aspects gets entered into the positive aspect.

Here is an outline of Alice Munro's “Passion.” Grace returns to the Ottawa Valley's late spring local area after forty years, where she first met the Travers family when she was twenty years old. She recounts the past as she locates their prior home, and the story that follows unfolds. After graduation from secondary school, she chose to become a waitress in a motel and hunt for a perfect self. Maury, the younger Travers child, sees her and falls in love with her, romanticizing her poverty and soul. Elegance is introduced to him by his mother, whose wisdom and background run counter to the comfortable, working-class existence that her second husband has provided her with, and that Maury currently expects Grace to lead. Grace, ostensibly drawn into Maury, meets his more experienced stepbrother, Neil, a married specialist for whom alcohol is a welcome distraction from suffering. When Grace has a small mishap, Neil rushes her to the emergency room and then, with her permission, takes her on an excursion through the countryside, abandoning responsibility and legitimacy. When Neil casually licks Grace’s hand, he demonstrates how to operate his vehicle and acquaints her with joy. They don’t have sexual connections; instead, they have a deeper bond—a fantasy of life’s security undermined by its absence. The next day, after realizing she won't be able to see Maury again, she discovers Neil has killed himself in a car accident. She is traumatized at this point, but she tries her hardest to overcome the circumstance and decides to move forward. Maury’s father comes to see her and presents her with a $1,000 cheque. She uses the money to build a different fate after imagining an offer of refuse. She has returned as an elderly person, possibly with some unresolved difficulties from a previous period, to see where her life’s defining moment occurred.

Instead of being a victim of trauma, she is successfully healed in this manner. It is being observed that internal contradictions are created through binary oppositions by characters. She put an end to her mourning and promptly resolved to resume her

quest. As a result, she was able to forge her own identity and embark on a new path filled with dreams, ambitions, and desires. Thus, her state of grief gets transformed into a state of happiness as she hopes positive attitude about her future life.

Alice Munro’s short tale “Dimensions” is about triple infanticide. Lloyd, Doree’s better half, has committed a heinous crime by slaughtering his children without Doree’s knowledge. Doree’s journey to London to meet her better half begins the story. The demonstration, its fallout, and its mental ramifications on Doree are logically introduced by the creator in the middle of the adventure. Doree has a strong attraction to her significant other. Her better half has a firm grip on her at all times. Lloyd is a commanding personality. Lloyd conducts himself as if he is the epitome of morality. Lloyd’s main concern is criticizing people and the way the world works. Doree will always be his victim. He chastises Doree for neglecting his children. He sees her regularly. Lloyd has Doree completely under his control. Lloyd was the one who had chastised Doree for buying an imprinted spaghetti tin. He accused Doree of endangering his children by buying the imprinted spaghetti. He has unexpectedly slain his children with no explanation. The short story is about the father's crime of murdering his children and the mother's remorse over the act. It's not unusual for people to kill and get away with it, but the father's reaction is incomprehensible. It is distasteful that under the guise of insanity, one has imposed his brutality on the lives of innocent people. However, there is no reason a rational individual would act in this manner, especially when it involves innocent lives. The readers are still perplexed by his argument. The father's rationale for the murdering of his children, as suggested in the story, is that he is rescuing his children from their mother’s evil scheme to kill them. Doree, the mother, is at the centre of the plot because she is the one who is being abused. A twenty-three-year-old woman had experienced a horrible event, but the narration had drowned it out. She's acting like a moth. It must have been a terrible ordeal for her. His demonstration was labelled as "criminally insane," and he was confined to a recovery facility. With their family photo, this incident received widespread coverage in the print media. Ms Sands counselled Doree, and she continues to recover from the trauma caused by the tragedy. Despite Lloyd murdering their children, Doree is still under Lloyd's control, which is harming her experience. She discusses a mishap in which a child is injured while on her way to London. She

disembarks from the bus with individual passengers. She can feel the kid's heart beating in his neck, who is otherwise still. Doree is the one who provides medical assistance. She tries to resurrect him. She tries to revive the child through breath mouth to mouth. The child begins to unwind. The life of the person is saved. By bringing an unknown boy back to life, the psychological dispersal of her embedded thoughts makes sense. Here again, the internal contradictions are created through binary oppositions by the occurrence of death in the former phase and the revival of a child in a later case. Doree has finally freed herself from Lloyd's clutches, and she is entirely to blame. So, one can see the internal contradiction of slavery and freedom. Doree is no longer bound by the shackles of her past. Doree is freed from her sense of guilt at the end of the story. She visits his office three times to meet him but is twice turned down. Ms Sands assists her in recovering from her injury. Doree has changed her name to Fleur to hide her true identity. As a result of altering his name, she finds a new job as a housecleaner at the Blue Spruce Inn. In this way, she attempts to move on from the terrible incident and maintain her life in a better way by establishing a space where she can breathe without restrictions and have her own identity. The shift from a negative phase to a positive one is being observed (Munro, "Dimensions" 20).

Del portrays the predicament of females who are subjected to sexual degradation in a world controlled by men. "God was made by man. Man at a lower and blood thirstier stage of his development than he is at now, we hope. Man-made God in his image" (Munro, *Lives of Girls and Women* 189). Mr. Chamberlain's amorous ideas embarrass her, and his misbehaviour with Del in bringing a glass of scotch is an obvious example of society's sexual exploitation of women. She attempts everything she can to protest the physical onslaught on her, but she is unsuccessful.

> He rubbed against the damp underarm of my blouse and then inside the loose armhole of the jumper I was wearing. He rubbed quick, hard against the cotton over my breast. So hard he pushed the yielding flesh up, flattened it. And at once withdrew It was like a slap, to leave me stung. (176-177)

Mr. Chamberlain even humiliated Del publicly. He used to pat and squeeze Del's intimate areas, and she was astonished to observe the painful masturbating process in which Mr. Chamberlain was involved to disgrace her. She is irritated by the behaviour

of her male counterparts and spends most of her time reading books and publications. Reading historical novels, modern books, and Somerset Maugham's publications provide her with relaxation and joy. "I was happy in the library. Walls of printed pages., evidence of so many created words – this was a comfort to me" (130). She is a firm believer in the equality of men and women in society and wished to be free of the constraints of a male-dominated society. She expresses a desire to fulfil manly chores and declares, "men are supposed to be able to go out and take on all kinds of experiences and shuck off what they didn't want and come back proud" (Munro, *Lives of Girls*

and Women 147). Whatsoever, she manages to find happiness through her positive mindset. She can come out of the cocoon made by a male-dominated society. She made herself comforted in the library as she had an incredibly good habit of reading.

Munro's characters progress from uncertain persons to confident women as their personalities mature. She portrays the character and confidence of a young girl Dorrie in the narrative "A Real Life," who tries her hardest to maintain her individuality with the person to whom she must marry. She is self-assured in her abilities and willing to challenge cultural standards. Her interaction with Millicent, the groom, demonstrates her confidence. Millicent says he wants to offer Dorrie a genuine life by marrying her, but she responds boldly, "I have a life," and she doesn't need the approval of anyone in society. The female characters work hard to overcome their difficulties and sufferings. They yearned to be free of the sociopsychological anguish that a male-dominated culture had created. They desired to break through the walls erected by wilful males and to be free of the grips of male chauvinistic culture.

The protagonist of "Walker Brothers Cowboy" is a young girl whose fox farm has been lost, and her father has been forced to take a job marketing patent medications to farmers in Ontario, but the girl still looks intently at the common world and finds enchantment in it. Isolation, identity, and maturation are all themes that are explored in the story. The heroine is a young girl who exhibits wisdom beyond her years when it comes to understanding her father and breaking free from her mother's isolation. Within the sphere of everyday experience, it is a highly emotional story.

To establish their identities, humans are always lured to the better side. In Alice Munro's *Dance of the Happy Shades*, the title tale from her debut collection, Ms Marsalles, an old, damaged piano teacher, throws a "party" (her word for presentation) for a small group of her students and their mothers, a diversion she can endure. The lavish but nearly unappealing prizes, the bizarre blessings, and the monotony of the presentation pieces emphasise the disparity between Miss Marsalles peaceful satisfaction in the merriments and her reluctant but outwardly well-mannered visitors' dreadful endurance. The presence of Miss Marsalles' new students, a group of intellectually disabled children from a nearby organization, in the middle of the celebration heightens their tensions. Different pupils and their mothers fight to maintain the appearance of calm, but they are revolted inside, especially when one of the cognitively challenged young ladies performs the lone successful performance of a sporting piece called "The Dance of the Happy Shades." The highbrow mothers acknowledge that the notion of an intellectually disabled young lady learning to play the piano isn't in a fine sense of taste; it's "useless, out-of-place," much like Miss Marsalles herself. This is Miss Marsalles' final gathering, but the storyteller can't bring himself to feel sorry for her, to remark, "Poor Miss Marsalles." "It is the Dance of the Happy Shades that prevents us; it is the one communiqué from the other country where she lives." The dreadful Miss Marsalles is cheerful; she has fled the misery she would suffer if she knew how people regard her or care about her. She is residing in another nation, cut off from the rest of the world, seduced by the prospect of enormous apathetic satisfaction. She has carved herself a distinct individuality that is never influenced by others.

'Lichen' is the second tale in Munro's 1985 collection *The Progress of Love*. Stella and David, the two main protagonists in this narrative, were married for twenty-one years but haven't lived together in eight years. Despite this, they've stayed friends and get together every year for her father's birthday to see him in a nearby nursing home. David is accompanied by his most current girlfriend and tells her, "Look at what's happened to Stella, She's turned into a troll" (Munro, "Lichen" 34). David's irritation directed at women stems from his displeasure with the aging process. He produces his new love, Catherine, who is approaching forty, at his ex-wife's yet, his presentation of her as someone who is 'drooping over [Stella], a tall, frail, bony

woman' makes it extremely certain that she is destined to be replaced (44). However, David's claim that his activities keep him young is contradictory. He's as successful as his father-in-law, who, according to Stella, "fixes up the past of anything he wishes had happened did happen." David has idealized Stella's thoughts of her, "going over the yard with her sunlit hair... and her exposed, toasted shoulders" at a celebration (70). He prizes the image and recollections of Dina; however, a piece of him realizes he fantasizes. Dina was never as wild, avid, or destined as he portrays her, and she was never as typical as he portrays her to be (65). David is concerned about the masks of youth remaining in place. He wants to keep Dina in the female enclosure by romanticizing her portrait as a snapshot. Munro writes about Stella, David believes, acting on her own volition. It's more than just accepting natural decline. Stella tended to exaggerate everything. However, Stella isn't the only one who has been affected. At this age, there's a certain type of woman who has to burst through the female envelope, displaying overweight or indecent scrawniness, growing warts, and facial hair, refusing to cover pasty legs, almost gleefully, as if this is what she'd always wanted to do. That is no longer acceptable to say aloud. Stella isn't David's first wife, and he's ready to move on to his next win right now. He's nearly enthralled by the prospect of cheating on Catherine, and he carries a photograph of the most recent lover in his pocket. He even goes as far as to use a "walk" after dinner as a pretext to make his way to a phone stall to make contact with the "other woman." In this way, he pretends to be exceedingly young by developing feelings for many ladies and thus misleading his better half. In reality, rather than becoming disabled, the protagonist Stella becomes stronger to better survive. She resides in a late-spring house on Lake Huron, where, although being alone, she has a full, occasionally hectic, and happy existence.

Whatever David thinks of Stella's mature and ageing figure, he hasn't escaped the effects of time too, as Catherine trusts Stella to colour his hair and incline his head in such a manner that Stella wouldn't notice. It's the knowledge of David's secrets, and much worse, his flaws, which has gathered in Stella's mind and memories that make it (rather made it) impossible for them to be together. Stella appeared to be in excruciating pain at times when David brought his girlfriends to meet her. In actuality, David failed to recognize the path toward maturing, and his enraged,

misanthropic attitudes against growing women are visible when he speaks his mind to the body, “There’s the sort of woman who comes bursting out of the female envelope, flaunting fat or an indecent scrawniness, sprouting warts or facial hair, refusing to cover pasty, veined legs” (74). Accepting the fact of her husband hanging around with other women can be extremely painful from a psychological standpoint. Furthermore, introducing a wife to a large number of girlfriends generates trauma. Stella, on the other hand, appears to be a brave person, as she ignores these facts and attempts to recover herself by engaging in numerous activities and purposefully being busy to overcome such painful experiences. She can manage as long as she doesn't succumb to the anguish of what David is doing. She is an active, imaginative woman who contributes to the world by composing, jamming, and growing vegetables. She has opted to mature gracefully rather than obsess over her weight. In the face of a man's passion, she is no longer defenceless. She's burst out of her female ‘envelope,’ a derogatory term David employs but which may be interpreted as a positive gesture of liberty. The characteristics of developed gentility damage and govern the bodies and minds of women. She is a busy, helpful, and imaginative person who cultivates veggies with “great skill and persuading.” She writes, makes jam, and is a productive member of her community. To bolster her independence, Stella informs David and Catherine about a lady who spins her fabric. The women in Stella's people group aren't just something to lust after. They adapt, but not to the point of becoming ‘man-haters,' as David acknowledges (80). This way, Stella does not appear to be harmed as a result of the situation. Instead, she was able to create an entirely new persona to endure such obstacles.

Munro’s “Chance” is a trio of stories about Juliet who is travelling to meet a lover, and she is not certain how she will be received. She is taking a chance as it is observed that for much of the story, we find her in this liminal space between one life and another. It is June 1965 and she is taking a trip to the coast from Vancouver to see a friend. Juliet is young and beginning her life, which will be extraordinary in and of itself because it will be so different from what her parents expect — at least for the time being. She is 21 years old and works as a Greek teacher at Torrance House School for Girls. While she has a lot of love and appreciation from her parents and co-workers, it’s evident that many of them believe this is not the best career for her as a

woman. Juliet is a young woman who is just beginning her life. When June 1965 rolled around, she was not offered a permanent position. She was highly stressed. Ultimately, the professors wonder what will become of this young woman with so much change in her future. Will she be able to hold her identity? When will she marry and have children? And if she doesn't, is that the type of teacher they want at Torrance House, someone who can become "bleak and isolated"? Her teachers who loved her and encouraged her curiosity wonder that she has a life in front of her, and she has just received a letter from a man she met six months prior on a train but this man is older and married, though his wife met with an accident and is now "a total invalid, more or less brain-dead" (Munro, "Chance" 48). The man, named Eric sends her a letter. While the letter Juliet received before heading off to "get out into the world" could be interpreted as a friendly letter following up with someone met on a train — Eric tells her about how his wife is doing, that he was visiting his eleven-year-old son that day they met, he hopes she is well at school, etc — its arrival is significant and none of that is lost on Juliet. Who, after all, sends a courteous letter to a woman he met once on a train? It's all the clearer his intentions are not to be courteous when he ends the letter this way, "I often think of you. I often think of you. I often think of you zzzzzz" (50). But then with this letter, Juliet is taking this opportunity to see what might happen with this married man she met once who lives up the coast. She, to retain and improve her identity, accepted a challenge. Again, internal contradictions are created through binary oppositions by Juliet by being passive in the former stage but gradually she accepted the challenge and becomes active enough to face the challenge and take a risk. It's quite a chance to take, and it's quite the way to leave one's life up to chance and fate, something Juliet knows well from her classic studies. Their meeting is entirely due to chance, helped along by a few horrific moments on the train. Indeed, the first time Juliet talks to Eric she is in distress, and he is dismissive. They were still unmarried but in living relations.

The story "Soon," by Munro, is in the middle of a trilogy about Juliet. Juliet established her connection with Eric in western Canada in the last tale. Juliet and Eric have a kid, Penelope, and Juliet's mother and young daughter are visiting Juliet's parents, Sam, and Sara, in Ontario, as "Soon" begins. Juliet is still with Eric, but she is single, which was unusual in the 1960s. Worse, her 13-month-old child has been

added to their unmarried living relation. This condition creates a shameful identity in her own eyes as well as in the eyes of society. But she faces all those challenges and create her own space and carved a special place for herself. So, again binaries of shame versus boldness to face arise by the protagonist Juliet. she has always had a close relationship with her parents, who were intellectuals but were also a touch eccentric. However, the novel addresses Juliet's inevitable maturation and isolation from her parents, which has left her father upset, her mother bewildered, and Juliet herself desperate to return as soon as possible. Juliet's father may have lost his teaching position as a result of a squabble over Juliet's single status. He appears irritated by Juliet and the scenario as a whole. He has retired from teaching and now works as a truck gardener. Ironically, he now appears to be modelling Eric's free-spirited love life, showing an improper, if not downright repulsive, interest in the young babysitter who assists him with his ailing wife. Her father cuts Juliet by remarking that the caretaker "has restored [his] faith in women." Juliet composes a letter in her head to Eric: "I don't know what I'm doing here, I should never have come here, I can't wait to go home" (Munro, "Soon" 117).

But the condition of her mother makes one think of the trauma faced by the old sick mother who is almost on her dying bed. Juliet is inexorably turned to stone when her dying mother makes an emotional appeal to her.

> My faith isn't so simple," said Sara, her voice all shaky (and seeming to Juliet, at this moment, strategically pathetic). 'I can't describe it. But it's – all I can say – it's *something*. It's a wonderful – *something*. When it gets really bad for me –when it gets so bad I – You know what I think then? I think, all right. I think— Soon. *Soon I'll see Juliet*. (117)

Whether it's because of her failed Ph.D., her status as an unmarried mother, or both, it's evident that so much has changed that her visit is essentially a disaster. Juliet must depart as "soon" as possible. And, despite Juliet's knowledge, 'soon" is the rate at which her mother will die. Juliet may later reflect on how she missed the fact that she was so close to death. As if she was oblivious to what was going on around her. But life goes on and so does Juliet move forward. In the last story of the trio, 'Silence,' A terrible storm strikes, killing Juliet's husband Eric while he is out fishing. Now Juliet is a widow. But still unmarried and with a grown-up daughter. She comes out of the

frightening experience of losing her husband and rather creates her own identity by indulging herself in her TV show as a career. Thus, existing internal contradictions are created through binary oppositions by the character Juliet by existing courage at times of grief. But she is an atheist, who troubles her daughter Penelope greatly. She is busy with her career and not paying any attention to her choice due to which she feels traumatic at times as Juliet was a single parent. Penelope has a great desire for spiritual fulfilment. So, to fulfil that deficiency, Penelope finally decided to be somewhere in the lap of spiritualism, away from her mother. So, this way the character Penelope searches for her identity through the prevailing conditions that didn't allow her. Anyhow, she managed to do so. But it's found that the mother is unable to understand her grown-up daughter. Juliet exacts a price for her godless existence in 'Silence.' Penelope is hardly present in Juliet's life anymore, prioritizing her spirituality and only communicating with her mother by card, which was "the sort of card you send to an acquaintance whose tastes you cannot guess," (Munro, "Silence" 132). Furthermore, as time passes, their relationship becomes increasingly distant; Penelope's letters become less regular, and she avoids calling her mother entirely. Juliet acknowledges that she could not do better than distance herself from Penelope, and Penelope accepts that she could not do better than detach herself from Juliet (155). She ran away from her responsibilities as a mother by being unsupportive to her daughter and her choice of worship. As a result, she ends up feeling empty and lonely. In a nutshell, Juliet is attempting to connect with her estranged daughter Penelope, who is using silence as a weapon against her mother in "Silence." The short story begins by focusing on the power of silence, as the young woman utilizes it to sever her relationship with her mother, thus harming and punishing her. This was all done as Penelope wants to come out from the trauma she felt in the presence of her mother and did her best to make Juliet realize her mistake. But whatever, it is observed that whether Juliet or Penelope, they seem to create their own space by struggling hard in the prevailing conditions. They were found to be a victim but came out through with flying colours and were found to establish to rediscover their unique identity.

"Deep-Holes," a story from *Too Much Happiness*, is about a young boy who becomes estranged from his family spectacularly and bizarrely. The journey of Kent's

family is the starting point of the novel. Alex's feat will be commemorated by their vista to Osler Bluff. The board displaying “Deep-Holes” can be seen here, in the designated location. It metaphorically depicts the emotional and generational divide between family members. Munro is well-known for producing stories with a strong emphasis on human feelings. She shows how the characters' emotional fluctuations lead to numerous psychological crises. Kent, the story's protagonist, is Alex and Sally's son. Throughout the novel, he is shown as a person who is unable to adjust to his surroundings and existence. As a result, he becomes increasingly neurotic. A lack of warmth, affection, and love from one's family are just a few of the variables that contribute to neurotic behaviour. The child almost loses his identity. As Paris writes, “the importance Horney assigns to culture as the determinant of neurosis notwithstanding, she places more responsibility on family” (Paris 115). Kent's family environment is one of the key factors of his neurotic growth. The protagonist in the novel yearned for his father's affection and attention at all times. He created an idealized version of himself. Kent had always wanted to be the apple of his father's eye; therefore, he went to tremendous efforts to do so. He was very considerate and, “courteous to his father, bringing him the paper that had been rescued from Savanna and carefully refolded, pulling out his chair at dinner time” (Munro, “Deep Holes” 100). He admired his father and referred to him as his champion. Alex, on the other hand, was usually dismissive of Kent and he was unconcerned about his feelings or emotions. Every word Kent said irritated Alex. Kent considered him as his life's defender, whilst Alex was uninterested in him. Kent had always aspired to be important in his parents' eyes, but their indifference shattered his entire world. Alex thought of him as "a sneak and troublemaker and the possessor of dirty mind” (96). They were having a picnic at Osler Bluff when they had a terrible accident.

He fell into a pit while taunting his younger brother, Peter. Alex and Sally both dashed to the scene after hearing their cries. Sally's prediction came true and said, “If any accident happened it would not be to her six-year-old who was brave but not inventive, not a show-off. It would be to Kent” (97). Kent was seen as a family troublemaker by both Sally and Alex. Kent began walking in his father's footsteps in an attempt to emulate him. Alex's nasty and harsh behaviour, on the other hand, destroyed his entire conception and contributed to his becoming a neurotic individual.

This disparity between his actual and idealized personality harmed his mental health, leading to fundamental uneasiness. To get out of this circumstance, he ran away from his family. He never made any contact with them for so many years. Later, he wrote his mother a letter in which he described his mental state and the cause for his leaving.

Kent's attitude toward his father, who has always treated him cruelly, has been mentioned in the above lines. His father was a geologist who didn't do anything else. He was always lost in his goals and never fulfilled Kent’s yearning for a good parent. His mental setup was severely harmed by this moral and emotional betrayal. Kent's initial goal was to mould his personality after his own, which was successful, intellectual, and self-assured. For him, he had a distinct personality. But, as time passed, this idealistic vision was broken, and he began to despise him, “one thing I have learned to give up is intellectual pridefulness-” (102). Kent has become a beggar and now lives in a faraway nation. He changed his name to 'Jonah' and cut himself off from the rest of his family. He was living with underprivileged people. Kent's major purpose was to defend his individualism and inflict vengeance on his family, who insisted on keeping their pompous demeanour. He gravitated toward these poor folks because they showered him with love and attention. He desperately needed this affection. His conversations were solely about them, and he was irritated by any distraction or interruption. Kent yelled, "These people are my life," when Sally told him to talk about him rather than "those beggars" (112). It reveals his animosity toward them. He told Sally about his memories of his previous life while he was with his family. He was alone, even though he was around his family. No one understood what he was going through. He was completely absorbed in his fraudulent identity, which was a shadow of his father. This career choice could be linked to how he manages his mental health issues. He had tried before to emulate his successful father, but the mental pressures and tensions he felt as a result of his filial ties had alienated him. This estrangement can be seen in the lines he writes to his mother, Sally, “My life, my life, my progress, what all could I discover about my stinking self. Purpose of me…. My spirituality. My intellectuality. There isn’t any inside stuff, Sally…” (113). Kent's outlook on life towards the conclusion of the novel reflects his growth into a stable entity. He is at ease with his new identity and intends to maintain it for the rest

of his life. Sally was also told by him that she should pursue her true self as well and said, “you know you can only save yourself” (114). This sentence prompted her to consider her own self-identity. Alex had put her in a frame for the rest of her life. Kent's notion had stayed with her for the rest of her life. She is now re-evaluating herself in the aftermath of Alex’s death. Throughout the story, the protagonist is looking for a replacement for his lost self. Despite the fact that his disease has worsened, he sees it as a coping mechanism for the mental hardships he has endured and a way to reclaim his real self. Thus, internal contradictions are created through binary oppositions by character Kent by facing the negligence of his father with abandoning the place and moving to a different shelter where no one will neglect him and rather love him instead.

Similarly, in the story “The Peace of Utrecht” At Jubilee, in Canada, two sisters are seen as they cope with the death of their mother. The story is told by Helen, who is one of the sisters. Helen starts the story a few months after her mother's death when she arrives home. Helen was unable to attend her mother’s burial due to a blizzard. The older sister, Maddy, stays behind to look after their mother. Helen travels home to meet her older sister, which brings back many painful memories from their childhood. Their unidentified mother is stricken with a degenerative mental condition early in the girls' lives. The girls hate their mother's incessant demands, as she requires assistance with all of her physical requirements. Helen and her sister eventually abandoned all feelings, including the pretence of love. They stated, “We took away from her our anger, impatience, and disgust, took all emotion away from our dealings with her, as you might take away meat from a prisoner to weaken him, till he died” (Munro, “The Peace of Utrecht” 113).

Despite this, the tough old woman survived and may have lived longer if Maddy had not committed her to the hospital after being abandoned by her mother and wanting a life of her own. After she attempted to run, restraint became necessary; she did not live long after that. Helen and Maddy, who have less zealous authority, try to deal with their complex sorrow through avoidance, justification, and warning, "don't be blameworthy," but Munro is far too fair to expect they will be fruitful. This affects both of them. Helen decides to leave home and relocate to Vancouver to start a new life. Before she left, she pledged to return in four years, when it was Maddy's

turn to leave. She gets married and has two kids. Maddy takes care of their mother at home. She is not a married woman. When the mother tries to flee the hospital, Maddy traps her and takes her back by deceiving her into going back to take tests. The mother was tied in her bed so she couldn't get out when she returned to the hospital. In the story, the remorse and desire for redemption are evident. Maddy was present and witnessed her mother's suffering in her final days. Maddie was obliged to be responsible for her mother's care, regardless of how inadequate it was. Helen believes she was absent from both her mother and sister's lives. Helen flees, desiring her own adult life. Maddy is haunted by remorse as a result of her mother's treatment in the final days of her life. Maddy has a male buddy who appears to be a companion to her. This is a quasi-relief to Helen because it means Maddie has a chance at a life of her own. Maddy bristles as the sisters prepare a lunch for the man and Helen's daughters. Maddy brings in a large, antique bowl, which she drops, shattering it. The sisters interpret the breaking of the bowl as a symbol. Maddy's life has been shattered as she stands in the middle of her shattered glass bowl. Will she be able to put her life back together? Helen is sceptical that she will be able to help Maddy find a new path while her sister looks for a broom to help clean up. She wasn't much of some help to her when it came to their mother. Helen, on the other hand, advises her sister to get out and enjoy her life. Helen is essentially encouraging Maddy to let go of her guilt. In difficult conditions, everyone does her best. Helen pushes Maddy to leave their house and find a new place where she won't have as many memories. First and foremost, Maddy agrees that she will seek a means to escape her mother's memories. Maddy reverts to her previous way of thinking about the guilt as she cleans up the bowl. She said, "I've got a whole shelf full of glass bowls. I've got enough to do me the rest of my life…. But why can't I Helen? Why can't I?" (123). Eventually, Maddy requires more assistance in letting go of her guilt over her mother's death. In any case, she kept trying to break free rather than fall deeper into it. Helen encouraged her sister to be a strongly emotional person. They did their best to carve out their niche and maintain their individuality. They tried everything they could to get out of the psychological pain and get back on track to normal mode.

When the protagonist, Rose, is victimised or traumatised as a child due to the ill-treatment by her stepmother, Flo, at home and by her teacher, Ms Hattie, who

continually keeps her questioning her identity with the painful words, she becomes the protagonist of the story. "Who do You Think You Are?" as the title, it is discovered that the protagonist, Rose is victimised or traumatised during her youth as a result of ill-treatment by her stepmother, Flo, at home and by her teacher, Miss Hattie, who continually keeps her inquiring about her identity with wounded words 'who do you think you are as the title suggests. Ms Hattie, the teacher, wrote a long poem on the chalkboard one day at school and stated that “everyone was to copy it out, then learn it off by heart, and the next day recites it” (Munro, “Who do you think you are” 16). Rose had no trouble learning poetry, so skipping the first stage sounded logical. She remembered the poem verse by verse, then repeated it in her head a few times. Ms Hattie was perplexed as to why she wasn't copying while doing this. Rose said that she was familiar with the poetry, though she wasn't sure if this was accurate. “Do you really?” said Ms Hattie. “Stand up and face the hack of the room.” Rose did so, shivering with embarrassment at her boast. “Now recite the poem to the class” (15). Rose's faith in the future was correct. She was flawless in her recitation. What did she expect to happen next? Surprise, compliment, and unexpected respect? “Well, you may know the poem,” Ms Hattie said, “but that is no excuse for not doing what you were told. Sit down and write it in your book. I want you to write every line three times. If you don't get it finished you can stay after four.” Of course, Rose had to stay till four o'clock, cursing and writing while Ms Hattie worked on her crochet. Ms Hattie replied softly but definitively as Rose brought the copy to her desk, “You can't go thinking you are better than other people just because you can learn poems. Who do you think you are?" (16). Many times, previously, Rose had been asked who she thought she was; in fact, the question had often struck her as a monotonous drumbeat to which she had paid no attention. Ms Hattie was not a wicked teacher, she learned later; she had kept her words to herself in front of the kids. She wasn't vengeful; she wasn't seeking vengeance since she had been proven wrong in her doubts about Rose, She believed the lesson she was trying to impart was more important than any poem, and she truly believed Rose needed it. Many others appeared to believe she required it as well. (17). Such a childhood, accompanied by a lack of love and care from parents, turns the child stonehearted, causing the victim tremendous psychological distress. However, it is noted that Rose is unconcerned and does not take things seriously. This

is done to better react to the situation or to establish a stable identity. The other narrative in the same book has Rose becoming a victim again, but she strives to overcome it by confronting it boldly and with a positive mindset to survive and lead a better life to carve out for herself a new space.

In Munro's "Royal Beatings," a stepmother nicknamed Flo, attempting during one of their will-power battles to put Rose in her place, asks the chilling inquiry, "Who do you think you are?" "Royal Beatings," The main story begins in the imaginary town of Hanratty, Ontario. Rose, her father, and her stepmother Flo live behind their modest food and furniture repair shop in a run-down western neighbourhood. Rose makes words that cause Flo to wonder "who does she think she is," and when Rose's father arrives home, Flo vents his fury on her behalf until he starts to remove his belt, at which point Flo flees.: *"*Oh, you don't have to use the belt on her. Do you have to use the belt*?"* Rather than staring at him or the belt, Rose attempts to concentrate on the elegant and pleasing geometrical pattern on the kitchen floor. How can this happen in front of such constant witnesses as the linoleum, the calendar with the mill, creek, and autumn leaves, and the antique pots and pans? He tells her to extend her hand, but she recognises that she will not be protected if she does so. "They turn bland and useless, even unfriendly. Pots can show malice, the patterns of linoleum can leer up at you, treachery is the other side of dailies" (Munro, "Royal Beatings" 6). Alice Munro's The Beggar Maid and the actions of one of the central figures, Flo, have been recounted in great detail. In doing so, she believes that the family's interactions are shaped by Flo's urge to control her environment. The family is led to calm by Flo, who discovers that their reprieve, however brief, provides some sort of normalcy. Munro portrays the many roles played by the family in Rose's beating. The beating appears to be punishment for Rose's humiliation of Flo. However, a closer examination reveals that the beating is more of a type of delivery, a practically restorative cleanse, and a method for alleviating Flo of her dissatisfactions with her bleak life than it is a discipline for wrongdoings. Even though Flo is in charge, each relative has a specific task to complete, and each has a role to play in carrying the event to its horrible conclusion; Flo, on the other hand, chooses the situation and orchestrates the entire drama. "Royal Beatings" is a show put on by Flo and masterfully performed by this family in light of these

circumstances. Flo, the stepmother, and Rose have been adversaries for a long time. yet it is Flo who chooses the situation and truly coordinates the entire scene. In light of these circumstances, “Royal Beatings is a show put up by Flo and performed brilliantly by this family. We learn that Flo, the stepmother, and Rose have been adversaries for a long time since Munro says that "in the beginning, there was a long truce between Flo and Rose” (7). Rose, on the other hand, is the worst aspect of Flo's presence. Rose is undoubtedly her father's little daughter, prone to withdrawing into another world, wondering, and categorising her life when it suits her.

Something prevents Flo from going on her ordinary shopping and socialising trip to town on that particular day. Instead, she's in the kitchen, scouring the floor, feeling awful, and planning to restart her feud with Rose. As Munro suggests, “The wrangle with Rose has already commenced, has been going on forever” (13). The current brawl is started by Flo, and Rose responds in kind. Flo accuses Rose of behaving badly toward Brian, and Rose rehashes the Vancouver song; Flo erupts, shouts, and Rose murmurs it once more. It becomes better as time goes on, with each player using a line that guarantees the perfect reply in the other. It’s a warm-up for a full-fledged fight that the two are rushing into. This is unquestionably not a one-of-a-kind episode; a similar show has already aired. Brian flees the house as Flo issues yet another warning; he's seen it all before. No one appears to notice, though. Being a boy, free to help or not help, to get involved or not get involved. Not interested in the struggles of the family. They don't need him in the first place unless it's to use against each other. They can't stop themselves from continuing, and they can't leave each other alone. They are just waiting and building up steam when they appear to have given up (15). As previously said, Brian, who has benefited from Rose's poetic knowledge of Vancouver, has seen everything he wants to see and thus abruptly quits his connection. Finally, Flo and Rose spar alone in anticipation of the impending conflict between stepmother and stepdaughter. Rose waits for her cue in the ensuing silence. There is little question that it will arrive soon; nevertheless, the timing will be determined by Flo. Brian, who has benefitted from Rose's poetic information about Vancouver, has seen what he wants to see and so completes his duty by quitting the scene quickly, as previously said. Finally, Flo and Rose are alone, and the anticipated showdown between stepmother and stepdaughter takes place. Rose expects her

prompt in the resulting silence. There is no certainty that it will come soon.; Flo, on the other hand, will choose the situation. Rose makes a snide remark about Flo. What does each of them have to say to the other? It makes no difference. Rose's smart-aleck behaviour, rudeness, sloppiness, and vanity, according to Flo. Her lack of gratitude, as well as her desire to do work for others. Brian's innocence, as well as Rose's degradation, are both highlighted. Flo interrogates her on her identity by asking, “What do you think of yourself?” Rose contradicts and objects, demonstrating theatrical unconcern, with her poisoned rationality and mildness. As a result, we can see binaries here. Flo goes above her usual contempt and arrogance to say that Rose is the one who has given up her life. She wondered what her father would react when she saw him with a baby daughter. As a result, she'll have to (16). An assassin has been dispatched. Flo produces the appropriate words to arouse his rage, allowing him to continue thrashing. “Enriched, pained, sorry, it seems to have been constructed on the spot,” she says of her new voice (6). So far, the father has stayed uninvolved in the dispute, oblivious to what they are arguing over or what the issue is. He is well aware of Flo's requirements. “things that Rose has said to Flo are such that if Flo had said them to her mother ... her father would have thrashed her into the ground" (16). As a result, the punishment is recommended, and Flo finally finds an excuse: “She humiliates me” (17). Flo arrives with a happy grin on her face to allow her father, the true source of her discontent, to finish the flogging of Rose, the daily symbol of her displeasure. Then, stuck in the middle, Rose realises that “it is the struggle itself, that counts, and that can't be stopped, can never be stopped” (17). Early on, she recognises that attempting to modify the situation in any way is pointless. Consequently, the beating takes place, severe, humiliating, abusive, while Flo and Rose beg the father to stop. By this time, Flo has had enough. The violence has had a cathartic effect on her; her rage has spent itself. She now proceeds to mollify the father and attempts to minister to Rose's wounds. She summons him in a warning, calling voice, as though preparing him for unpleasant news against her will. He'll be aware of the situation. The kitchen floor is covered in five or six different linoleum patterns. Ends that Flo collected for free and carefully trimmed and stacked, surrounding them with tin strips and tacks. While waiting at the table, Rose examines the floor, which is arranged in a pleasant pattern of rectangles, triangles, and some other shape whose name she can't

recall. She can hear Flo coming back through the woodshed on the noisy plank walk that has been laid over the dirt floor. She, too, is on the prowl and ready to strike. She and Rose are at a point where they can no longer carry this on their own. Rose is awakened by the arrival of her father. She stiffens and feels her legs shake on the oilcloth as a tremor passes through them. Her father is called out of himself, called away from some tranquil, absorbing job, away from the thoughts going through his head. He speaks, "Well? What's wrong?" Flo's voice is now joined by another. It appeared to have been created on the spur of the moment, enriched, hurt, and apologetic (17). Rose, realizing beyond any doubt that the royal beating is coming, proceeds with the presentation and assumes the part true to form of her. It is fascinating that Munro treats the two soldiers similarly like they are two grown-ups instead of recognizing Rose's childhood (Rose is somewhere near ten years of age). She consequently gives proof of the strength of Rose's character and the profundity of feelings seething between the two. Munro has now made way for the alarming second demonstration of her show; it is the ideal opportunity for Flo to enrol the guide of the concealed relative. Flo, detecting that she has done the outburst as far as possible with the unmanageable Rose, concludes right now is an ideal opportunity to carry the father into the fight. Given the circumstances, this whole circumstance and her disappointments have begun with him; let him be the one to determine it. Decisively, she interferes with his dreams and calls him to continue, to have his influence in the beating. She feels sorry to disturb her husband as she has called him from his work due to distractions created by Rose. After so many exaggerations deliberately made by Flo to her husband against Rose, made him come into action. He loosens his belt and the beatings follow. At the first, or possibly second, crack of pain, she pulls back. She's not going to put up with it. She dashes around the room, trying to get to the doors. Between her and the rest of the world, her father constructs a barrier. She seemed to be lacking in both bravery and stoicism. She yells, pleads, and begs. Her father is chasing her down, occasionally cracking the belt at her before dropping it and relying on his hands. Over one ear, then the other, and so on. Her head kept ringing back and forth. A slap in the face. Banging my head against the wall, banging my head against the wall, banging my head against the wall, banging my head against

the wall, banging my He shook her and slammed her against the wall, kicking her in the legs. She's stuttering, shouting, and nonsensical.

> Forgive me! Oh please, forgive me! ----He throws Rose down----kicks her legs again----Now he stops, he is out of breadth. He allows Flo to move in; he grabs Rose up and gives her a push in Flo's direction, making a sound of disgust. (21)

Rose is in a stressful state as she climbs upstairs. Rose has had to hold back her sobs to listen to them, and when she gets tired of listening and wants to cry some more, she is unable to. She's reached a condition of calm, in which her fury is seen as full and definitive. Events and prospects take on a charming simplicity in this state. There are numerous options available. The words that spring to mind isn't quibbling, and they're rarely conditional. The right to use a word is never granted at a moment's notice. She'll never speak to them, she'll never forgive them, and she'll never look at them with anything but hate in her eyes. She will put an end to their lives by punishing them (22). Since she recognises that Flo's punishment is as much a part of the custom as the beating, Rose realises that Flo's punishment is as much a part of the ceremony as the beating itself. "step on the stairs ... contains ... a sure knowledge of the whole down-spiralling course of events from now on" (20). Flo, perhaps to ease her guilt about the occurrence, offers Rose rare items from the store on a mystery platter outside her door. This is also necessary for the ritual; Rose knows what will be on the plate ahead of time. This is also necessary for the ritual; Rose knows what will be on the plate ahead of time. She is well aware of the internal struggle she will face in trying to disregard the sweets (as pictures of pacification from her parents) when she consumes them one by one. Rose fails to achieve her goal of never communicating to the protectors, and the guardians begin to blame each other for the intensity of the thrashing. Rose finally calms down and recalls the outcomes of the numerous comparable situations through which she has persevered, despite the difficult sensations generated this day:

> Rose will understand that life has started up again, that they will all sit around the table eating again ... They will be embarrassed, but rather less than you might expect considering how they have behaved. They will feel ... not far off satisfaction. (21)

Along similar lines, Munro closes the curtain on a stressful event in this family's life. So much has been said; nonetheless, few words have been spoken at this time. Because of Flo's signals, messages have been issued and activities have been undertaken. Regrettably, no one in the family realizes what has happened, even though they have unintentionally contributed to the outcome. A family finding fulfilment in a display of viciousness is an unusual ending to this novel, but it appears to be shockingly genuine based on the creator's exploration of the depths of feelings. To someone who has never had such an experience, the ability to convey the deepest thoughts of a roughly moved youngster in such minute detail is unattainable. When Flo collaborates with Rose, we don't know what she's thinking. because the storyteller speaks to us from the perspective of the children, but Rose, despite her dislike for Flo, doesn't condemn her. Rose does not accuse Flo; in fact, it appears that Rose has come to accept this treatment. Flo acts out of unhappiness with her significant other's neglect of her enthusiastic and practical needs. The child, who acts as a point of convergence between Flo and the underlying source of her wrong, her better half, is the target of these dissatisfactions. Regardless matter how genuine her feelings are, she appears incapable of expressing or traditionally resolving them. Alternatively, she may revert to dishonesty and harshness inside the family to create a haven for herself. Following the play's content, we witness an illustration of each family member having a distinct role in the beatings, with the scene remaining constant. Following the beating, Flo has regained control over Rose to some extent. She has limited her significant other to play a functional role in the family unit by having him direct the beating. She’s also forced him into a conversation with her, even if it's just to argue the wrongdoing and severity of the beating. She has also regained her sense of ultimate control, despite her desire for her father to suspect something (accordingly her demonstration of lowliness and hurt while needing the father to beat Rose). Rose has been the focus of her parents' worry for a brief moment, which is unlikely to happen at any other time. In the story's final sections, Munro depicts familial happiness; the group finds a seat at the table, chatting and having a great time, once again led by Flo. Following the day's injuries, we learn that there was a little respite from this family's despicable and awful activities, during which there appears to be

some kind of normalcy. This method allowed the condition to overcome the worst situation and enter a better space to recover from the trauma and return to normal life.

Conclusion: This way the deconstruction is observed and the internal contradictions are created through binary oppositions, by various characters, which include guilt versus liberty, shame versus facing bravely, trauma versus healing, despair versus hope, bondage versus liberty, and insult versus patience. Thus, it was realized that various characters were experiencing trauma but they didn't get drowned into. Rather they struggled hard to come out of their destructive phase and finally drift towards their normal life in a better way. Throughout all stories discussed above shows the optimistic attitude which is very appreciable and urgently needed to execute and continue life. Thus, successful in reshaping identity has been formed by breaking their primordial or ancient phase of anonymity.

Chapter- 3

Search for Protopia: Establishing One's 'Self' and 'Space'

An ideal world is a network or civilization that is imagined as having extraordinarily appealing or nearly ideal attributes for its inhabitants. Sir Thomas More coined the phrase for his 1516 novel Utopia, which depicted a fictional island society off the coast of South America in the South Atlantic Ocean. A utopia emphasises balance in areas such as finance, government, and equity, with the approach and structure of proposed use altering depending on one's belief system (Claeys 11). Furthermore, in *Utopianism: A Very Short Introduction* (2010), Lyman Tower Sargent writes that the perfect world's propensity is essentially opposed on the grounds that the social order is not homogeneous and has demands for which there is a battle and hence cannot be fulfilled all the time. He expresses himself succinctly:

> There is socialist, capitalist, monarchical, democratic, anarchist, ecological, feminist, patriarchal, egalitarian, hierarchical, racist, left-wing, right-wing, reformist, free love, nuclear family, extended family, gay, lesbian, and many more utopias. Utopianism, some argue, is essential for the improvement of the human condition. But if used wrongly, it becomes dangerous. Utopia has an inherent contradictory nature here. (Sargent 21)

A dystopian network or society is uncomfortable or unsettling. It is the antonym of the ideal world, the utopia, a phrase coined by Sir Thomas More and used as the title of his most well-known work, published in 1516, which envisioned an ideal society free of wrongdoing, poverty, and brutality. In *Oxford Dictionary*, dystopia is defined as "an imaginary place or state in which everything is extremely bad or unpleasant" ("Dystopia" n.pag.). Michael Shermer, the publisher of *Skeptic* magazine, a monthly columnist for *Scientific American*, and a presidential fellow at Chapman University in California, states that Dehumanization, oppressive governments, natural disasters, and other features associated with a catastrophic fall in civilization are widely used to define oppressed worlds or dystopias. Many anecdotal works and aesthetic renderings, particularly in stories, feature tragic social orders or dystopian societies.

George Orwell's *Nineteen Eighty-Four* (1949), Aldous Huxley's *Brave New World* (1932), and Ray Bradbury's *Fahrenheit 451* are probably the most famous models (1953). Dystopian societies appear in a variety of literary genres and are frequently

used to draw attention to society, climate, legal difficulties, financial matters, religion, psychology, morals, science, or innovation, among other topics (Shermer 3).

As a result, the transition from dystopia to utopia dismantles the binary hierarchy, prioritising men over women, while also refuting gender polarity, describing males as energetic, aggressive, and worldly, while women are passive, submissive, and domestic. This chapter primarily deconstructs gender-centric cultural taboos that sanction prejudiced statements in order to comply with the binary opposition, and then shows how gender bigotry has become naturalised. In Alice Munro's short tales, the chapter delineates in-depth the destructive combination of gender and sex organised by power led by patriarchy and defining oneself and place. Several authors use the phrase to refer to actual social orders, many of which are or have been authoritarian governments or social orders in a state of high breakdown.

Protopia is a concept that refers to a methodical and realistic approach to solving current human problems. Instead of utopia, it is a more useful and acceptable manner, and it is preferable to dystopian. In light of the current pandemic, countries seeking an idealistic or utopian framework have established themselves in a dystopian situation. Those that take it in a practical form based on their available infrastructure, despite medical services that are not on par with those in rich capitalist countries, reduce the effect. It's a word that describes a middle ground between dystopia, or the struggle for survival, and utopia, or a perfectly peaceful environment. People turn to protopia after becoming perplexed by utopia's apparent perfection as a path to emancipation. The multimedia storyteller Nathalie Sejean uses the term protopia, which was coined by American researcher Kevin Kelly. Protopia, he reasoned, would be the logical inverse of dystopia:

> And that minor improvement every year, when it’s compounded over decades or centuries, becomes civilizations. So, this is a big thing, but we won’t even see it, really, except in retrospect because it’s a 1% improvement in the world that is drowned out, overwhelmed by the news of disasters and all the other ills that are present, and there are many of them----And yet I think that’s something good to aim for. (Sejean 3)

Protopia inspires everyone to keep working hard to make the world a better place and to believe that if everyone puts in enough effort over time, big things will happen. The word ‘protopia,’ additionally gives individuals a beam of expectation when things get dull or when it feels that people are just the more reprehensible race, and they have the right to be expelled from the earth. Overall, 'protopia' is an umbrella term that has aided in maintaining humanity's confidence and expectation, as well as using protopia as fuel to keep going when things seem boring. Kevin Kelly is being quoted in the work of Stowe Boyd as follows:

> Perhaps at this stage in civilization and technological advance, we enter permanent and ceaseless future-blindness. Utopia, dystopia, and protopia all disappear. There is only the blind now. That is possible. But I am hoping that our current future-blindness is only a passing phase and that we will again begin to generate plausible visions of a desirable future, ones that are slightly better than today. These protopian visions won't be as thrilling as either dystopias or utopias, but they might be thrilling enough to aim towards. (qtd. in Boyd 1)

Kevin Kelly also says, “I call myself a protopian, not a utopian. I believe in progress in an incremental way where every year it's better than the year before but not by very much—just a micro amount.” Protopian development, according to Michael Shermer's book *The Moral Arc* (2015), best depicts the great, good achievements of the previous few centuries, such as the prohibition of war, abolition of servitude, abolition of torment and capital punishment, general testimonial, liberal vote-based method, social equality and freedoms, same-sex marriage, and so on. These are typical protopian depictions, as each minor step was taken one by one. A proto future is not only plausible but also practical. A protopian plan is the only way to keep humanity from destroying itself. In any event, there aren't many protopians in command of our existence. Despite numerous attempts and enormous financial investment in revolutionary transformation, there has been little progress (Shermer 9).

The study of 'self' and 'space' gives the protopian universe a certain allure. It is quite important. William James, American philosopher, and psychologist, in his work *The Principles of Psychology* (1890), states that the psychology of self is the study of one's personality's psychological and emotional depiction or the subject of

involvement. The distinction between the self as I, the emotional knower, and the self as me, the subject of knowledge, is framed in the earliest definition of the self in modern psychology. It is becoming increasingly possible to correlate psychological and full-feeling self-experience with neuronal cycles. One goal of this ongoing investigation is to gain insight and knowledge of the components that make up the complicated duplicate ordered self of human personality (James 3).

‘Self,’ in general, refers to a distinct individual who is the focus of its intellectual consciousness. Because the self is a subject's reference to another subject, it is inherently emotional. Many philosophers have different perspectives on the concept of self. 'Self' has been defined by a variety of people at various times, and they have constructed their agreement and explained their assumptions about the ‘self.’ Voler Haut in his article “12 philosophers of the ‘self’” narrates, what is said by many thinkers collectively. He quotes many philosophers. Socrates believes that the daily routine is not worth experiencing until it is examined. As far as he's concerned, the 'Soul' is inextricably linked to the ‘self.’ He believes that people have an everlasting soul that resides within their physical bodies. ‘Oneself,’ according to Plato, is an eternal soul. The reason, true craving, and soul, or excitement, are the three components of the spirit. The reason for this is simply the ability to think clearly and make wise decisions. Yearning, thirst, and sexual urges are all necessary requirements of a human. Finally, spirit or passion is made up of the essential emotions that one experiences. Saint Augustine observed that the body is inextricably linked to the soul and is not separate from it. The soul of the self is eternal. He is the one who stated, “I'm questioning, in this manner I am.” According to Rene Descartes, there are two aspects to the self: the self as a thinking essence and the self as a physical body. In addition, he emphasised the platitude: “I think therefore I am” in his work *Principles of Philosophy* (1644), this means that the individual is cautious in their reasoning and naturally cognizant in their actions. He quotes John Locke, who claims that the keys to comprehending himself are conscious awareness and recall of previous experiences. He claimed that there is a self in the way that an individual is a reasoning substance, sensible, and thinking about its personality. The ‘self,' in his opinion, is awareness. There is no self, according to David Hume, if one carefully examines himself using the contemplation approach. The development of an

individual's attributes is simply a result of the humanistic creative mind and concerns. Individuals, according to Immanuel Kant, must simply make their own decisions. Self-constructs its own existence, resulting in a reality that is unsurprising to him/her. The self, according to Sigmund Freud, is multi-layered. Conscious, Unconscious, and Preconscious are the three layers of one's personality. Gilbert Ryle, on the other hand, sees the self as a way of life. The greatest way to see oneself is as a model of behaviour, the limit of an individual's ability to act without hesitation and under certain conditions. The potential of oneself, according to Paul Church's thesis, is indistinguishable from the mind and the physiology of the body; the self is the brain. All information about oneself, according to Maurice Merleau Ponty, is based on the marvels of engagement. Subjectivity has been embodied by the self. It indicates that oneself is a product of previous experiences and that one's personality evolves as a result of each of those previous contacts in which one made decisions. (qtd. in Haut). Erik Erikson (1956) concentrated on identity, which he defined as "a persistent sameness within oneself and of essential character with others" (Erikson, *Identity Youth and Crisis* 57). Erikson emphasized the individual's core identity, which is distinct from social identity and relates to an individual's inner working model.

Space is an essential, inextricable component of presence, manifesting itself in every aspect of material, mental, and public activity. It's also a one-dimensional class, which means it can't be noticed straight away. In this approach, all depictions of the space have a basic spatial measurement, and all depictions of the room require a medium (such as things and occasions) through which its quality can be demonstrated. An anecdotal universe is defined by space, the area of settings, and environmental aspects of occasions, people, and objects in the abstract account, as well as diverse areas (narrative, character, time, and belief system). Thematicizations of space that incorporate elective or coherently contradictory universes are the most extreme. American psychologist, John Wellwood, studies the link between mind and place from an experienced phenomenological perspective. Psychological space is separated into directed space, emotional space, and open space, and is defined as "lived in" space. Unlike oriented space, which is concerned with the body's interaction with physical objects, emotional space is concerned with how our psychological environment is generated and experienced. When we are happy, space is light and

wide; when we are unhappy, space is heavy and oppressive. As a wholly unconditioned formless dimension that underlay both directed and perceiving space, open space is the essence of what Buddhist psychology refers to as "empty mind" or "no mind." We can perceive the relationship between feeling space and open space as a single continuity rather than two discrete dimensions when we use a spatial perspective to consciousness (Welwood 4).

From the 1970s to the 1990s, French feminism was a collection of theories, philosophies, and systems of thinking produced by and about women. Dani Cavallaro, a writer is of the view that these concepts have run parallel to, and at times in antagonism to, the political women's active creation in France, but are now known as French feminist philosophy, which is supported by a metaphysical and literary approach. Its compositions will be unrestrained and allegorical, with a concentration on 'body' ideas rather than political doctrine (Cavallaro 22). Understanding the concept of sexual preference imbalance is the key principle of feminist theory or women's activist hypothesis. In a variety of areas, including human studies and humanism, communication, media considerations, counselling, home financial dimensions, schooling, and philosophical theory, it examines men's and women's social jobs, as well as the challenges they face encounters, desires, tasks, and feminist government topics. Among the noteworthy members are Monique Wittig, Helene Cixous, Luce Irigaray, Julia Kristeva, and Bracha Ettinger. Non-French authors who have made significant contributions to France and the French tradition are included in this category. In France, post-structuralist women's liberation combines post-structuralism with feminist viewpoints to determine whether an abstract work has successfully used the cycle of mimesis on the female image. If this is true, a new image of a lady has emerged. Because it was written by a woman for a woman, it is far from a one-sided review by men. Helene Cixous, along with Luce Irigaray and Julia Kristeva, is regarded as one of the mothers of post-structuralist feminist thought. According to Gill Allwood, Professor of Gender Politics, N T University, UK, in the essay "French Feminism: National and International Perspectives," these three, together with Bracha Ettinger, have had a considerable influence on French feminism and feminist psychoanalysis since the 1990s (Allwood 214). The contributions of a few of the contributors are discussed here.

Helene Cixous investigates how females have been subjugated through their bodies throughout history in her essay “The Laugh of the Medusa” (Cixous 875). If women are constrained to stay in their bodies due to male restrictions, she says that they can do one of two things. The only option is to remain trapped inside their bodies, so perpetuating their inaction. The next option is to use the female body as a form of communication, an instrument through which women can communicate. This is surprising since the body, which has long been associated with females and has kept them trapped inside, will suddenly be able to transform into a vehicle for breaking free from the limitations imposed by the body. In the first fantasy, Medusa was a wonderful woman who had to deal with innumerable challenges brought on by men's actions. Various divine entities or gods raped, executed, and decapitated her. Regardless of adversity and disdain, Medusa was nonetheless portrayed as a significant person. A Pegasus flew out of her body after her head was removed, marking the birth of beauty. Medusa is a beast with 1,000 snakes' hair who can turn anything she stares at into stone, according to the most well-known rendition. Cixous says that this massive image of Medusa exists solely because it was determined by the male appearance. People continue to believe the modern version of the legend despite the fact that it is a misrepresentation of the original version. Cixous believes that it is critical for women to expose the flaws in the language that exists today. Women can overcome the difficulties created by what she refers to as phallocentric communication by paying attention to such flaws and developing stronger articulation techniques. She claims that it will always be impossible to characterise a female act of writing, even if efforts are made to reveal existing insufficiencies because this training can never be postulated, encased, or coded. It will continually surpass the discussion that manages the phallocentric framework; it occurs in areas other than those subjected to philosophic-hypothetical mastery, and it will continue to do so. Individuals who are automatism breakers will be the only ones who can imagine it (Cixous 829).

Luce Irigaray, a French women’s activist, psychoanalyst, and social scientist was born in Belgium in 1932. *Speculum of the Other Woman* (1974) and *This Sex Which isn't One* (1976) are two of her most popular works (1977). According to Mary Beth Mader, a philosophy professor, Luce Irigaray was inspired by Jacques Lacan's

psychoanalytic explorations and Jacques Derrida's deconstruction. Her research hopes to unearth a secret language that would allow women to express themselves if it could be spoken, as well as moves toward a new female language that would allow women to express themselves if it could be spoken. She maintained that there is no authentic heterosexuality in Western society because culture primarily represents or cultivates a male subject, not a female subject, especially in the fields of law, religion, political theory, philosophy, and art. Irigaray's goal was to include both male and female subjects in this philosophical legacy and to advocate for the formation of a culture and ethic that would benefit both. Her work was divided into three stages, according to her: The first phase depicts the male perspective that dominated Western discourse; the second phase depicts the female perspective. The second part explores the possibilities for constructing a feminine subject, while the third phase focuses on the social, legal, and ethical circumstances that are required for relationships between two subjects of different sexes (Mader 2).

Julia Kristeva is a Bulgarian French scholar, rationalist, psychotherapist, literary critic, women's radical, and most recently a creative, who has lived in France since the mid-1960s, according to American philosopher Kelly Oliver (Oliver 2). Julia Kristeva's debut book, *Semeiotike*, was published in 1969 and has since become influential in contemporary global basic research, social hypothesis, and women's liberation. Despite the fact that Kristeva does not identify her organisation as a women's activist, a number of women's activists visit her work to build and have various debates and conversations on women's activist hypotheses and investigation. Helene Cixous, Luce Irigaray, and Julia Kristeva each have their own approach to creativity. They wrote in the hushed tones of a social critic, mastermind, or psychotherapist at times. They have powerful female lobbyist voices. They're memory modes that are up close and personal. On social occasions, they adopt a relaxed, unpretentious demeanour. Furthermore, they have expressive modes for the most part, especially in the historic period. As a result, Cixous, the most 'dazzling' of the three, falls into a dreamy, all-too-pleasant developing approach. Helene Cixous is acutely aware of Jacques Derrida-related thoughts. In her work "French Feminism in a Global Frame," Gayatri Chakravorty Spivak expounds on Cixous and claims that she endorses Derrida's work in her famous works "Laugh of the Medusa" and "Sorties."

She employs the Derridean system of turning about and uprooting hierarchized double limitations, particularly in the latter. The content begins with a succession of these limits, and Cixous claims that the mother does not participate in the resistances and is not associated with the father (who is combined with the child). Following that, Cixous delivers the Derridean thought of remains or minimal appreciation, giving a lady a dispersed and disparate personality: She doesn't exist; she may not exist at all; nonetheless, there should be evidence of her existence. She connects man to his particular torment, his desire to be (at) the start. She approaches the question of socio-political and philosophical textuality with a sureness of touch that places her squarely in the Derridean-Foucauldian conundrum of humans being imprisoned in an unanalysable arrangement of millennial societal judgments. It's impossible to learn more about 'woman' than about 'man' without entering a philosophical theatre where the constant augmentation of portrayals, pictures, reflections, legends, and IDs constantly changes, disfigures, adjusts every individual's non-existent request, and renders all conceptualization invalid and void ahead of time. So, rather than looking for a woman's personality, the decision was made to speculate about a woman's talk. This is associated with the deconstruction-of man's focus on his way of life as sold out by existing models of talk- delivered by conventional French and anti-humanism (Spivak 170). Though French women's rights have not clarified these probable effects, Gayatri Chakravorty Spivak believes that some women's feelings are not at all like Irigaray's and questions feminists' gathering. Irigaray says:

> For a woman to arrive at the point where she can enjoy her pleasure as a woman, a long detour by the analysis of the various systems of oppression which affect her is certainly necessary. By claiming to resort to pleasure alone as the solution to her problem, she runs the risk of missing the reconsideration of a social practice upon which her pleasure depends. What we must answer is not the false problem ... which consists in measuring the role of biological factors and the role of social factors in the behaviour of sexed individuals and this arises many questions. (175)

Munro depicts numerous characters' battles to rebuild their lives after being shattered by horrific events in many of his works. The majority of the characters appear to have

experienced very serious traumatic situations in the past, and they appear to recognise their traumatic situation in the present circumstance and are knowledgeable of how to combat the trauma. They don't descend into the abyss of pain; instead, they're always on the lookout for protopia. Because Protopia is a state that is better today than it was yesterday, many of her characters in the selected stories appeared to battle to improve their previous circumstances and overcome those terrible conditions in order to create their own space and recreate their new identity. Characters like these, as well as their situations, are depicted in her subsequent writings.

The tale ‘Lichen’ is the second in Munro's 1985 collection The Progress of Love. Stella and David, the two main protagonists in this narrative, were married for twenty-one years but have been separated for eight years. It is clear from this that no tie built over twenty-one years has survived. Despite this, they've stayed friends and get together every year for her father's birthday to pay him a visit at a nearby nursing facility. "Look at what's happened to Stella, she's turned into a troll," David says to Catherine, his most recent lover (Munro, “Lichen” 34). One can picture Stella's feelings when her husband abuses her in front of his new lover in this scene. She would have been in excruciating pain here. David's irritation directed at women stems from his displeasure with the ageing process. He arrives at his ex-wife with Catherine, his so-called new darling, who is approaching forty; yet his characterization of her as someone "drooping over [Stella], a tall, fragile, bony woman" (44), ensures that she will be replaced. She must be traumatised to hear such comments, which reveal her husband's eventual rejection of her because of her heavy physique.

Despite this, David's statement that his exercises keep him young seems incongruous. He's as successful as his father-in-law, Stella claims, ‘fixes up the past of anything he wishes had happened did happen’ (70). Stella's appearance at a party has been romanticised by David, 'going over the yard with her sunlit hair… and her exposed, toasted shoulders' (70). He treasures Dina's picture and memories, yet a part of him recognises that he fantasises. Dina was never as wild, avid, or destined as he portrays her, and she was never as typical as he portrays her to be (65). David is concerned about the masks of youth that people put on in order to maintain their youth. He's trying to keep Dina in the female envelope by romanticising her portrait as a snapshot. David takes authority and power in order to appropriate youth. In any

event, his male dream is just a hallucination that he has to put up with since he must reject his humanity. Munro writes:

> David thinks Stella has done this on purpose. It isn't just an acceptance of natural deterioration--oh, no, it's much more. Stella would always dramatize. But it isn't just Stella. There's the sort of woman who has to come bursting out of the female envelope at this age, flaunting fat, or an indecent scrawniness, sprouting warts and facial hair, refusing to cover pasty legs, almost gleeful about it as if this were what she'd wanted to do all along. You can't say that out loud nowadays. (103)

Stella isn't David's first wife, and he's ready to move on to his next win right now. He's nearly enthralled by the prospect of cheating on Catherine, and he carries a photograph of the most recent lover in his pocket. He even goes so far as to misrepresent a "walk" after supper in order to make his way to a phone stall in order to contact the "other woman." In this way, he pretends to be exceedingly young by developing feelings for many ladies and thus misleading his better half. David's action demonstrates that he is enthralled by the woman's physique and sprints furiously after it. However, rather than being debilitated, the protagonist Stella becomes stronger in order to better survive. She lives in a late-spring house on Lake Huron, where, although being alone, she has a full, often hectic, and happy existence. Stella does not fall into the ocean of trauma, but instead tries her hardest to face it and overcome it. Whatever David thinks of Stella's mature and ageing figure, he hasn't escaped the effects of time too, as Catherine trusts Stella to colour his hair and incline his head in such a manner that Stella wouldn't notice. It's the knowledge of David's secrets, and much worse, his flaws, which has gathered in Stella's mind and memories that make it (rather made it) impossible for them to be together. Accepting the fact of her husband hanging around with other women can be quite painful from a psychological standpoint. Furthermore, introducing a wife to multiple girlfriends generates a state of distress. Stella, on the other hand, appears to be a brave person, as she ignores these things and attempts to recover herself by engaging in various activities and purposefully being busy in order to overcome such terrible experiences. She can manage as long as David's suffering does not destroy her. She is an active, imaginative woman who contributes to the world through composing, jamming, and

pickling. She has opted to mature gracefully rather than obsess over her weight. She is no longer defenceless in the face of a man's desire. She's exploded out of her 'female envelope,' a term David uses disparagingly but which may be construed as a positive expression of liberation. She is a busy, helpful, and imaginative woman who grows veggies with ‘considerable skill and coaxing’ (51). She writes, makes jam, and is a productive member of her community. Stella informs David and Catherine about a woman who weaves her cloth in order to reinforce her freedom. The women in Stella's people group aren't easy commodities to lust after. This way, Stella does not appear to be harmed as a result of the situation. Rather, by engaging in numerous domestic household activities, she was able to create an entirely new identity and overcome such obstacles. She uses her sturdy body's power and stamina to keep herself occupied with various domestic activities, such as preparing jams and pickles, in order to become self-sufficient and to distract her attention from David's troubling elements. As a result, she was able to carve out her own space and develop her own distinct character.

'Passion' by Alice Munro is available now, along with a synopsis of the plot. Grace returns to the late spring local area in the Ottawa Valley, where she first met the Travers family when she was twenty years old, after forty years. As she locates their prior residence, she reflects on the past, and the story that follows unfolds. She was needed to join her uncle in caning seats professionally after graduation from secondary school, but for the late spring, she was waitressing at a motel in Bailey Falls to have a taste of life. Maury, the younger Travers child, sees her and falls in love with her, romanticising her poverty and soul. Elegance is introduced to him by his mother, whose perspective and background are at odds with the comfortable, working-class existence that her second husband has provided her with, and that Maury now anticipates Grace. Grace, ostensibly pulled into Maury, encounters his more experienced stepbrother, Neil, a marital specialist for whom booze is a welcome distraction from suffering. When Grace has a small mishap, Neil rushes her to the emergency room and then, with her permission, takes her on an excursion through the countryside, abandoning responsibility and legitimacy. When Neil casually licks Grace's hand, he demonstrates how to operate his vehicle and acquaints her with joy. They don't have sexual connections; instead, they have a deeper bond—a fantasy of

life's security undermined by its absence. The next day, after realising she won't be able to see Maury again, she discovers Neil has killed himself in a car accident. She is traumatised at this point, but she tries her hardest to overcome the circumstance and decides to move forward. Maury's father comes to see her and presents her with a $1,000 check. She uses the money to create a new fate after imagining an offer of refuse. She has returned as an elderly person, possibly with some unresolved difficulties from a previous period, to see where her life's defining moment occurred.

> When Mrs. Traver was a little better he was going to take her on a trip, a vacation, somewhere warm. Then he said that he had to be going, many things to do. As he shook her hand goodbye, he put an envelope into it…. The cheque was for one thousand dollars. Immediately she thought of sending it back or tearing it up and sometimes even now she thinks that would have been a grand thing to do. But in the end, of course, she was not able to do it. In those days, it was enough money to ensure her a start in life. ("Passion" 196)

She discovers the realm of protopia this way, rather than being a victim of trauma. She made the decision to stop crying and resume her journey. As a result, she was free to create her own identity and set out on a new path full of hopes, dreams, and desires. 'Dimensions' is Alice Munro's short story that deals with a young woman named Doree. She became the mother of three kids at the age of just twenty-three. Her husband Lloyd is altogether different and with a separate and unique thought process. He is a dominating person who suppresses his wife and all the time wants her to hear him only by being isolated from the whole world. But Doree after becoming the mother of three has transformed into a mature personality who can think of her own and the welfare of her kids with the angle of a mother. Lloyd desires that three of his kids should get an education at home rather than join any formal school or any education institution. But on the contrary, Doree wants her kids to get educated normally just like other children. So, she stealthily gets the curriculum of the classes to update her kids. She became befriended with an altogether different woman named Maggie, who had very liberal thoughts. Lloyd despised his wife to be befriended with Maggie as it will affect Doree's way of thinking and thus will harm their relationship. He has some psychological problems and always blames his wife for not taking care

of the kids. On complaining by Doree, about not being able to feed her young kid, he squeezed one of her breasts badly to fetch out the milk and on looking at some of the drops, he called her a liar. Doree had been chastised by him for buying a tin of spaghetti with her name embossed on it. Doree, he claimed, had harmed his children by purchasing the imprinted spaghetti. He reprimands Doree for not caring for his kids. Now Doree goes with Maggie despite the warning by her husband and this arouses a great deal of anger in Lloyd. He has unexpectedly slain his children with no explanation. The short story is about the father's act of killing his offspring and the mother's remorse over the act. The father's rationale for the murdering of his children, as suggested in the story, is that he is rescuing his children from their mother's evil scheme to kill them. It's common for people to kill and get away with it, but the father's reaction is incomprehensible. It is distasteful that under the guise of insanity, one has imposed his brutality on the lives of innocent people. However, there is no reason a rational individual would act in this manner, especially when it involves innocent lives. The readers are still perplexed by his argument. The story revolves around Doree, the mother, who is on the receiving end of the abuse. A twenty-three-year-old woman had been through a traumatic situation, but the narration had calmed her down. Lloyd's main concern is criticising people and the way the world works. Doree will always be his victim. He sees her on a regular basis. Even after her husband's triple infanticide, Doree remains completely enslaved by Lloyd, which surprises the readers. Doree leaves her house after this occurrence, but she returns to Lloyd after a few weeks, not as a wife, but as a person who knows the truth. On her journey, she comes across a mishap in which a child is injured. She gets down with individual travellers from the bus. She feels the beat in the neck of the kid who is generally still. Doree provides medical assistance by mouth-to-mouth breathing. She tries to resurrect him. The child begins to unwind. The life is spared and she felt relieved as though giving life to her kids if present at the right moment. Doree was a woman who has lost her whole family- mother, husband, and children. This way she has to face severe trauma. But she never lost hope or desire, and she did everything she could to overcome the trauma. The manner of bringing an unknown boy back to life explains the psychological scattering of her entrenched thoughts. Doree had finally escaped Lloyd's clutches, as well as her guilt. Doree is no longer bound by the

shackles of her past. Doree is freed from her sense of guilt at the end of the story. Mrs. Sands assists her in recovering from her injury. Doree has changed her name to Fleur to hide her true identity. She gets a job as a housecleaner at the Blue Spruce Inn, which she likes. This is how she tries to overcome the terrible scenario and discovers the world of protopia, which she uses to move on in her life in a better way by establishing a space where she can breathe freely and have her own identity (Munro, “Dimensions” 20).

Sam, an older man returning to Gallagher, a typical Canadian town where he lived when he was seventeen in the 1930s, is introduced in Alice Munro's "The Moon in the Orange Street Skating Rink" from The Progress of Love. He and his cousin Edgar were both attending Business College at the time, and they were both living in accommodation. Sam and Edgar were inseparable, to the point where Munro has them do gymnastics as a way of demonstrating how hard they worked as one. They had broad plans for their future: moving to Toronto, collaborating as stunt-devils in the metropolis, becoming wealthy, and escaping the monotony of their current lives. Callie, a young lady at the motel, came into their lives, a young lady with her own deepest wishes. Callie, too, has made a blunder. It was essentially realised that she was one-of-a-kind, but it doesn't mean things weren't difficult at times. Callie is several years older than the young males, but she still has the appearance of a child. She's short and has no curves. Edgar was the more appealing, and perhaps also the more difficult, of the two young men. Neither of them had a lot of money, and little they did have was used to improve their meagre dinners. It was undoubtedly not spent on clothing, as what they wore identified them as ranch young men. The neighbourhood skating rink was a big appeal for both young men, but confirmation was difficult to come by, so they snuck in through a high window and opened indirect access from within, allowing the other lad and Callie to join them.

> Callie's life was work. So, anything that wasn't work…that was a thrill for her. But he wondered... did they persuade her. It must have been a dare. Making friends with a testy and suspicious dog, and later, it had been like making friends with the twelve-year-old she looked to be. (Munro, “The Moon in the Orange Street Skating Rink” 141)

From the beginning, neither of the boys shows much interest in Callie, “she was a little slavey, forever out of things, queer-looking, undersized, and compared to her they were in the mainstream, they were fortunate” (142). Callie transforms into a piece of the two young men's existence for a time. They go ice skating at the Orange Street rink together. They even alternate participating in sexual contact with her, a sort of test they're all up for, with varying levels of distress, to show how upset this scenario can get. She doesn't seem bothered. It's possible that, at 19, staying in a hotel room isn't something out of the ordinary in her life. Nonetheless, this is the beginning of what would eventually become a severe rift between Sam and Edgar. Despite the fact that the three of them flee to Toronto together, Edgar makes the perplexing decision to marry Callie. The fear Edgar has that Callie has gotten pregnant as a result of the threesome's sexual experimentation one evening is the motivating reason for them to leave. It appeared to Sam to be abrupt and perplexing, especially because Callie was not pregnant or anything. As a result, Callie and Edgar return to Gallagher, only to run into Sam several years later when he returns. Meanwhile, Sam had married, started a family, earned money, and had become a single man. When he returns to Gallagher, he and Callie notice each other, and as they reflect, he notices Sam assessing the situation and believing it is lacking. He's picking up on a lot of new information. For starters, he is unable to speak about their time together in the past. During that moment, his previous indivisible partner Edgar has been declined, and a stroke has been given to an elderly (but still attractive) person sitting in a seat. Has he, on the other hand? At first glance, it may appear that Sam is the person who has triumphed in ordinary life (and a piece of me accepts this is the situation). Sam inquires as to why Edgar married Callie, and why he “went ahead and did what nobody was making him do, took what he had run away from” (155). The story's final lines are spoken by Callie, who informs Sam that Edgar is cheerful. Is Callie correct, or would she say she's hedging her bets? In any case, Edgar became someone Sam didn't recognise. But, thinking back to the 1930s, it's possible that Sam is the one who escaped into a lower world, one that seemed more alluring to the seventeen-year-old. Callie is pondering what Sam will require when he returns to Gallagher. What exactly is reality? Is he convinced that he has given up a bit of himself, that he has lost something in his life? Or perhaps he has returned to pay him a visit and learned how

fate has been kind to him. It's widely assumed that this is the item he's examining. Despite what Callie claims, he's also examining Edgar's happiness. But, thinking back to the 1930s, it's possible that Sam is the one who escaped into a lower world, one that seemed more alluring to the seventeen-year-old. Callie is pondering what Sam will require when he returns to Gallagher. What exactly is reality? Is he convinced that he has given up a bit of himself, that he has lost something in his life? Or perhaps he has returned to pay him a visit and learned how fate has been kind to him. It's widely assumed that this is the item he's examining. Despite what Callie claims, he's also examining Edgar's happiness. Then there's the question of whether such minutes truly mean what they appear to mean, that they have an existence of joy with which they just occasionally, purposefully cross and whether they shed such light when everything that has happened to them in their lives or that they have caused to happen is excused (155). In order to have space in the world of protopia, human people are always drifted towards the better side of the prevailing conditions in order to build their individuality.

Miss Marsalles, an old, broken piano instructor, throws a party for a shrinking number of her pupils and their mothers in Alice Munro's "Dance of the Happy Shades," the title tale of her debut collection, a diversion she can tolerate. The lavish but nearly unappealing prizes, the bizarre blessings, and the monotony of the presentation pieces emphasise the disparity between Miss Marsalles' calm satisfaction in the merriments and her reluctant but outwardly well-mannered visitors' dreadful endurance. The presence of Miss Marsalles' latest students, a group of intellectually disabled children from a nearby organisation, in the middle of the celebration heightens their tensions. Different students and their mothers fight to maintain the appearance of poise, but they are repulsed deep down, especially when one of the intellectually challenged young ladies performs the lone successful execution of a sporty piece titled "The Dance of the Happy Shades," which is also the title of the story. The cultured mothers acknowledge that the possibility of an intellectually disabled young girl learning to play the piano is not in good taste; it is deemed useless and out-of-place, much like Miss Marsalles herself. This is Miss Marsalles' final gathering, but the storyteller can't feel sad for her until the very end, when he says, 'Poor Miss Marsalles.' They remark that it is the only communication she has received

from the other country in which she resides. Miss Marsalles is cheerful; she has escaped the misery she would experience if she knew how others regard or care about her. She is living in a different nation, cut off from the rest of the world; she has escaped into “the opportunity of incredible apathetic satisfaction” (Mambrol 4). She has carved herself a distinct individuality that is never influenced by others. It is the world of ignorance about various reactions of society that has an incredibly positive impact on one’s identity to carve a niche in the corner of this world.

There aren't many narratives in Munro's collection of 'haunted' accounts where the frequent makes its quality so instantly known as Imagined Jack Agnew does in Open Secrets' "Carried Away." Louisa, a female character, never had the opportunity to meet the actual Jack Agnew. In other words, Louisa has no idea who Jack Agnew is, but she does know who he ought to be, based on the letters he sends her. In this piece, Jack Agnew is envisioned as an unearthly manifestation of all of Louisa's lost loves, moulded into a single, human structure by her psyche. The phantom that appears at the end of the story is generally distinct from Jack Agnew, a delicate live creature and character in the material. While this narrative isn't about the real Jack Agnew, it is unquestionably based on him or, at the very least, on the potential. The distinction between the man and the man's potential is crucial. This positive persona that Jack creates for himself through these letters is one of a timid but lively man, a modest trooper confessing his love for an old neighbourhood that has been pulverised. According to Jack's records, he was urged to keep in touch with Louisa and inform her of his feelings because he didn't think he'd see her again and had nothing to lose by doing so. Perhaps Louisa was drawn to Jack's notes because of their unusual transparency—a kind of all-cards-on-the-table transparency. Here, she thought, was someone powerful enough to deeply inspire her, someone, who could adorn her with a bold and brash passion. Whatever the case may be, Louisa soon discovers that Jack Agnew the letter-essayist, and Jack Agnew the man has very little in common. When he returns from Europe and reunites with his pre-war life partner, he discovers that all of his stunning announcements were empty talk. Jack's correspondence with Louisa appears to have been little more than a game for him, and once he returns to Canada, he settles into a routine. Whatever the case may be, it hadn't been a game for Louisa, and the abrupt end of their correspondence is, in her opinion, akin to death. When she

learns of Jack's marriage, the considerate man who previously claimed that he wanted to be with her says, "I ached to be with you." " come up and put [his] hands on [her] waist and lift [her] down…as if [they] agreed about everything" (Munro, "Carried Away" 436). This is conducted in her brain with a quick and irreparable blow, similar to the one that will kill Jack Agnew many years later. She had formed an image of Jack as the ideal accomplice in her mind, and now that image has been snatched away, the space it had occupied is left empty, as expansive, and terrible as an open wound. Louisa is mortified by her encounter, as well as the absurdity of her situation—having lost a spouse she never had—and she tries to disclaim the entire experience. Nevertheless, she is occasionally visited by evidence of Jack's existence, all things considered. Tokens of her lost love appear infrequently—from a note he leaves her at the library to the revelation of his stack of unreturned books—and sustain the apparition, reinforcing him more and more until, late in Louisa's life, she analyses the name John (Jack) Agnew in a paper. Jack Agnew, who had once maintained in touch with Louisa, has been dead for a long period at this point. However, even though Louisa knows this, and despite the fact that she is well aware that this is a common name, seeing it written down successfully unlocks her mental conduits: the apparition, which had been dormant for some time, can now no longer be confined. Louisa expends some effort striving to avoid Imagined Jack, but the inevitable occurs. The ghost spouts forth from the openings in Louisa's brain, revealing itself in all its glory before her amazed eyes. In any event, while chatting with Imagined Jack, Louisa makes the error of accepting him as Jack Agnew's apparition rather than his ghost. She refers to him as a "dead man" with whom she exchanges information about his family and discusses his job. This would be fantastic if she was communicating with the phantom of her long-dead buddy via correspondence; however, the apparition in front of her eyes is the product of her imagination, not Jack Agnew's soul. This explains why Imagined was created in the first place. Jack incorrectly states that his better half is a math teacher and that he will never remarry. Jack as imagined is a ghost born of Louisa's perplexed brain and stifled memories, not an actual being that exists outside of her excess. But Louisa makes an error while talking to Imagined Jack: she assumes that he is Jack Agnew's ghost rather than his phantom. She refers to him as a "dead man," asks him about his

family, and talks to him about work. This would all be well and good if she were talking to the ghost of her long-dead pen pal, but the figure before her eyes is the product of her imagination, not the spirit of Jack Agnew. This explains why Imagined Jack incorrectly states that Jack Agnew's daughter is a maths teacher and that his wife never remarried. Imagined Jack is a spectre borne out of Louisa's addled mind and repressed memories, not a real spirit that exists on its own and outside of her fancy. Moreover, it is pretentious to say that Jack and Imagined Jack are just isolated by these personal irregularities; or that Imagined Jack depends entirely upon the genuine Jack. For Imagined Jack isn't only a diversion of Jack Agnew from past the grave however is, truth be told, a combination of the entirety of Louisa's lost loves. Louisa herself appears to understand this while addressing Imagined Jack. At the point when the apparition stands up, Louisa sees that there's an off thing about the phantom before her eyes: "That edge of a joke, the uneasy kindness, made her think of somebody else. Who was it? When she saw the breadth of his shoulders from behind, and the broad flat buttocks, she knew who?" (462). Louisa's voice trails off as she is consumed by joy while speaking with Imagined Jack: "Giddiness seemed to be taking over, a widespread forgiveness of folly, alerting the skin of her spotty hand, her dry thick fingers that lay not far from his, on the seat of the chair between them" (462). Louisa's enjoyment funnels itself into her hand at precisely the moment when she appears to be entirely letting go, as if in a dream. This hand, which shows indications of tuberculosis, reminds the reader (and most likely Louisa) of the time she spent in a sanatorium—and, thus, of the man she met there. Louisa is sent back to her own removed and has been unable to recall the past for quite some time after seeing the impressions on her palm. Louisa recalls long quantities of covered recollections in this fashion at a solitary moment, and it's as if these minutes are flowing together to provide a particular impression of lovely empathy in their simultaneous introduction. Clearly, there is one individual from Louisa's past who is (hurriedly, at any rate) absent from the image of Imagined Jack. Arthur Doud, the owner of the piano processing company and Louisa's long-term partner, is the man in question. Arthur is the lone man who did not reject Louisa and is the father of her children. In any event, despite the fact that Imagined Jack appears to have nothing in common with Arthur Doud, he uses apophasis to analyse the memories of this recently deceased money

manager. When Louisa first respects the imagined Jack, all she can think about is how different he is from her previous spouse. A comparison of imagined Jack and Arthur must be made based on how extraordinary they are. In any event, the apparitio's link to Louisa's late husband is a mimetic one, reflecting Arthur's text-based conflict with the real Jack Agnew. Jack may be thought of as Arthur's polar opposite. Under Arthur's supervision, Jack Agnew worked at Doud's Piano Factory and was assassinated in a terrible accident on the production line floor while Arthur sat in his higher-up office. Arthur is the one who dismantles Jack's beheaded body after this tragedy:

> He picked [Jack's head] up. He carried it delicately and securely as you might carry an awkward but valuable jug. Pressing the face out of sight, as if comforting it, against his chest. Blood seeped through his shirt and stuck the material to his skin. Warm. He felt like a wounded man. (452)

Louisa is explaining her position to Imagined Jack, a figure she recognises as the product of her creative mind, and the speed and realism with which she gathers this information suggest that she has been holding back the sentiments that are now bursting forth from her lips for quite some time. What Louisa is announcing is abominable: she needs to return home after a long day at work and hear her own children refer to her as "Mud." While they may not use this moniker with malice, it is undeniably derogatory, especially when used by those Louisa has raised since puberty. Louisa's child and stepdaughter effectively make her an inferior in her own home by using this moniker; a woman affronted and manhandled in a location where she should have all the power. Louisa tells Imagined Jack everything at that time in order to regain her respect. Despite the fact that Louisa is the current proprietor of the Piano Factory, she sees herself as more of an unending emergency administrator, constantly doing everything she can to keep the struggling business afloat. That is to say, she still sees herself as a worker; and, unlike her children, who grew up in a world of great social and financial privilege, the apparition association coordinator before her would, hypothetically, understand both the value and the drudgery of work. As a result, it appears that Louisa has found in Imagined Jack something of a partner; someone to whom she can confide her hidden anxieties. Louisa even tells Imagined

Jack about Arthur's first meeting with her. Louisa claims that she didn't like him when he first started coming into her library:

> I used to look at the back of his neck and think, Ha, what if something should hit you there! None of that would make sense to you. It wouldn't make sense. And it turned out to be something else I wanted entirely. I wanted to marry him and get into normal life. (46)

This clash is, perhaps, too much for Louisa's brain to process—the illusion melts away soon after Imagined Jack before her eyes. But in the exact moment where her reverie fades from view, so Louisa seems to fade into full-fledged senility. Louisa's final line of spoken dialogue in the story, she asks one of the Mennonite women, "What place is this?" (CA 463). Louisa does not know where she is and, it is implied, has lost her grasp on reality. It is as though Louisa's conversation with Imagined Jack purged the last traces of lucidity from her mind; that this talk with a phantom used up all the emotional clarity she had left. Louisa is now unmoored, floating aimlessly across the world with nothing to anchor her down now that Imagined Jack has vanished. Louisa spends much of her adult life fleeing from the ghosts of her past, doing her best to avoid those who are always on the lookout for her. When Imagined Jack appears in front of her, Louisa realises that she can't put away what she's curbed at this point, so she removes her facade of calm decency and surrenders herself to the coarse and unkempt cosmos of free-flowing feeling, which has never happened before in the novel. After a lengthy period of deceiving others and deceiving herself, Imagined Jack allows Louisa to release her repressed emotions and complete a late therapy that is aided by reality's utter honesty (Cibula 8). As a result, it is noted that a distinct identity emerges in order to progress into a better future.

Two sisters are seen in "The Peace of Utrecht" as they deal with their mother's death in Jubilee, Canada. Helen, one of the sisters, is the narrator of the story. Helen begins the story a few months after her mother's death when she comes home. Helen was unable to attend her mother's burial due to a blizzard. Here she must have felt very hurt inside as she was not able to perform her role of being a daughter. Maddy, the older sister, remains at home to look for their mother. Helen returns home to see her older sister, which brings back a slew of bad memories from their adolescent years. Both sisters have equal responsibilities towards their mother. But if one of them

devotes her full life towards the mother, the other one, who is not doing anything, must be under mental trauma due to feelings of guilt. Early in the sisters' existence, their nameless mother is diagnosed with a degenerative mental disease. The girls resent their mother and her pestering requirements as she needs care for all of her physical needs. Finally, Helen and her sister abandoned all pretences of love and affection. They also stated this., “We took away from her our anger, impatience, and disgust, took all emotion away from our dealings with her, as you might take away meat from a prisoner to weaken him, till he died” (Munro, “The Peace of Utrecht” 113). Despite this, the obstinate old woman survived and might have lived longer if Maddy had not been left alone with her mother and, desiring a life of her own, had committed her to the hospital. Restraint became essential after she attempted to flee; she did not live long after that.

> Helen and Maddy, with less enthusiastic strength, attempt to deal with their intricate pain through avoidance, justification, lastly, caution…however Munro is too fair to even think about inferring that they can be fruitful. In the last lines of the story, Helen encourages her sister to fail to remember the past, to grab hold of her own life finally. Maddy's confirmation… there is no tranquillity of Utrecht, not for Munro's characters, maybe not for Munro. A few connections, a few sorts of… can be recorded or dissected however not exorcized. (121)

Helen decides to leave home and relocate to Vancouver in order to start a new life. Before leaving, she promised to return in four years, when Maddie would be ready to leave. Helen gets married and has two kids. Maddy takes care of their mother at home. She is not a married woman. When the mother tries to flee the hospital, Maddy lures her back by deceiving her into returning to take exams. When the mother returned to the hospital, she was bound to her bed and unable to leave. If we look at the condition of a mother who is just helpless due to her sickness. Moreover, she has been suffering a lot due to the reaction of her kids i.e., both the girls, Maddie, and Helen. As only support to the parents is provided by their kids, but in this case, no proper treatment seems to be given to the old sick lady. As a result, the mother’s physical, mental as well as emotional health deteriorated completely. In the story, the remorse and desire for redemption are evident. Maddy was present and witnessed her

mother's suffering in her final days. Maddie was obliged to be responsible for her mother's care, regardless of how inadequate it was. Helen believes she was absent from both her mother and sister's lives. Helen flees, desiring her own adult life. Maddy is haunted by remorse as a result of her mother's treatment in the final days of her life. Maddy has a male buddy who appears to be a companion to her. This is a quasi-relief to Helen because it means Maddie has a chance at a life of her own. Maddy takes in a large, antique bowl and drops it, breaking it into pieces, as the sisters prepare a lunch for the guy and Helen's girls. The sisters interpret the breaking of the bowl as a symbol. Maddie's life has been shattered by Maddy standing in the centre of her shattered glass bowl. Will she be able to put her life back together? Helen is sceptical that she will be able to help Maddy find a new path while her sister looks for a broom to help clean up. She wasn't much of some help to her when it came to their mother. Helen, on the other hand, advises her sister to get out and experience her life. Helen is essentially encouraging Maddy to let go of her guilt. In difficult conditions, everyone does her best. Helen pushes Maddy to leave their house and find a new place where she won't have as many memories. To begin, Maddy promises to look for a means to escape her mother's memories. Maddy reverts to her old way of thinking about her mother's death as she cleans up the bowl. ''I've got a whole shelf full of glass dishes,' she explained, "I've got enough to do me the rest of my life...." (123). Finally, Maddy requires additional assistance in absolving herself of the blame for her mother's death. In any case, she kept trying to break free rather than fall deeper into it. Helen encouraged her sister to be a strongly emotional person. They did their best to carve out their own niche and maintain their individuality.

When another story in *Who Do You Think You Are*, "Who Do You Think You Are," is examined, it is discovered that the protagonist, Rose, is a victim or traumatised in her childhood due to ill-treatment by her stepmother, Flo at home, and by her teacher, Miss Hattie, who constantly keeps her questioning her identity with the wounded words "who do you think you are," as the title suggests. Ms Hattie, the teacher, wrote a long poem on the chalkboard one day at school and remarked that "everyone was to copy it out, then learn it off by heart, and the next day recites it." (Munro, "Who Do You Think You Are" 16). Rose had no trouble learning poetry, so skipping the first stage sounded logical. She read the poem and memorised it verse by

verse, then repeated it in her brain a few times. While she was doing this, Ms Hattie inquired as to why she was having difficulty coping. Rose replied that she already knew the poetry, though she wasn't sure if this was true. Ms Hattie instructed Rose to face the wall and repeat the poem, and she did it flawlessly. Ms Hattie, on the other hand, told her that knowing the poetry was no excuse for not doing what was being taught in class. Ms Hattie told Rose that she needed to rewrite each paragraph three times and that if she didn't finish, she would have to stay after school. "You can't go thinking you are better than other people just because you can learn poems," Ms Hattie stated calmly but definitively after she stayed after school and took the copy to her desk. "Who do you think you are?" says the narrator. (16). The identification of the tiny child was now being questioned. This wasn't the first time Rose had been asked who she believed she was; in fact, the question had struck her like a dull gong on a frequent basis, and she had ignored it. Such a childhood, influenced by a lack of love and care from parents, turns the child stonehearted, causing the victim considerable psychological distress. However, it is noted that Rose is unconcerned and does not take things seriously. This is done in order to better adjust to the situation or to move closer to the realm of protopia. The other narrative in the same book has Rose becoming a victim again, but she strives to overcome it by confronting it bravely and with a positive mindset in order to survive and lead a better life in order to carve out new space for herself.

Rose makes words that make Flo wonder, "Who does she think she is?" When Rose's father arrives home, Flo channels his rage on her behalf until he begins to remove his belt and Flo retreats: “Oh, you don’t have to use the belt on her. Do you have to use the belt?” (Munro, “Royal Beating” 6). Rose efforts to look at the kitchen floor, ‘that clever and comfortable geometrical arrangement’ rather than at him, at the belt. ‘How can this go on in front of such daily witnesses – the linoleum, the calendar with the mill and creek and autumn leaves, the old accommodating pots, and pans?’ (6). He tells her to extend her hand, but she realises that this will not protect her. ‘They turn bland and useless, even unfriendly. Pots can show malice, the patterns of linoleum can leer up at you; treachery is the other side of dailies’ (7). ‘'Royal Beatings' is a show put on by Flo and performed brilliantly by this family. It's to recognise that Flo, the stepmother, and Rose have been adversaries for a long time

because Munro claims that ' ‘there was a long truce between Flo and Rose in the beginning (7). Rose, on the other hand, is the worst aspect of Flo's presence. Rose is undeniably her father's little girl, prone to slipping into a parallel realm, fantasising, and compartmentalising her existence when it suits her. Something has happened on that particular day that prevents Flo from going on her usual outing to town for shopping and mingling, which she enjoys. Instead, she's in the kitchen, scouring the floor, feeling awful, and ready to resume a long-running feud with Rose. “The wrangle with Rose has already commenced, has been going on forever...,” as Munro puts it (13). The current brawl is started by Flo, and Rose responds in kind. Flo accuses Rose of behaving badly toward Brian, and Rose rehashes the Vancouver song; Flo erupts, shouts, and Rose murmurs it once more. It becomes better as time goes on, with each player using a line that guarantees the perfect reply in the other. It's the build-up to a full-fledged battle that the two are rushing into. This is unquestionably not a one-of-a-kind episode; a similar show has already aired. Brian bolts out of the house as Flo barks another warning; he's seen it all before. But no one seems to notice:

> Being a boy, free to help or not, involve himself or not. Not committed to the household struggle. They don't need him anyway, except to use against each other... They can't help continuing, can't leave each other alone. When they seem to have given up, they are really just waiting and building up steam. (15)

Flo figures out the right words to use to elicit fury from him, allowing him to continue the thrashing. She invents a new voice, ‘enriched, hurt, apologetic, it seems to have been manufactured on the spot’ (16). So far, the father has remained uninvolved in the conflict, having no idea what they are arguing over or what the problem is. He is well aware of Flo's requirements, “things that Rose has said to Flo are such that if Flo had said them to her mother ... her father would have thrashed her into the ground” (16). As a result, the discipline has been recommended, and Flo has finally devised a justification, ‘She humiliates me’ (17). With a satisfied expression on her face, Flo returns to allow her father, the true source of her displeasure, to finish the punishment of Rose, the day-to-day manifestation of her disappointment. Then, stranded in the middle, Rose reflects that how they got here is irrelevant, for “it is the struggle itself

that counts, and that can't be stopped, can never be stopped" (17). At her young age, she recognises the futility of attempting to alter the scene in any way. Rose's father arrives and begins to beat her with his belt. She tries to get access to the doors. Her father shuts her out. Without a doubt, she lacked any assertiveness or aloofness. She screams she begs; she runs. One may imagine the helpless child's psychological helplessness and terror in this situation. Her dad is after her, breaking the belt whenever he can and then dropping it in favour of his hands. A thud on one ear, followed by a thud on the other. Her head continued to ring back and forth. Then there was a huge bang on the head. She was slammed into the wall and hit in the face once more. He jolted her and kicked her in the legs as he threw her against the wall. She is shouting, inaudible, and mad, "Forgive me! Oh please, forgive me!" (21). Readers are stunned once more when they see a child in such a pitiful state. He pushes Rose to the ground, kicks her legs again, and then comes to a halt, out of breath. He allows Flo to move in; he grabs Rose and pushes her toward Flo, making a disgusted sound (21). Rose is in a stressful state as she climbs upstairs. Rose has had to fight her loud crying in order to hear them out, and when she loses interest in listening and has to cry some more, she finds she can't. She has entered a state of silence, in which full shock is evident. Events and possible consequences take on a remarkable effortlessness in this mindset. Decisions are made in a clear and tolerant manner. The privilege is never suddenly settled on a term. She will never address them, she will never look at them with anything other than contempt, and she will never forgive them. They will be rebuffed by her. She is going to end them. She glides in inquiring peace, past herself, past duty, encased in these absolutes and her genuine suffering (22). Regardless of the complex emotions triggered this day, Rose eventually calms down and recalls the outcomes of the numerous comparative incidents through which she has endured:

> Rose will understand that life has started up again, that they will all sit around the table eating again ... They will be embarrassed, but rather less than you might expect considering how they have behaved. They will feel ... not far off satisfaction. (21)

It has been discovered that a child who lacks his or her mother's love and devotion is given to a stepmother, with whom he or she has a constant battle and is never at ease. When one of a child's real parents, namely her father, is entirely influenced by his

wife, life becomes extremely tough to lead. He never thinks twice about trying to comprehend his daughter's emotions or observing her from a psychological standpoint. Despite his support, the father beats Rose severely when he hears Flo's complaints against her, and she suffers severe mental anguish; nonetheless, she can look on the bright side of life and look forward to going forward rather than sinking in the ocean of mental and emotional suffering.

In the narrative "The Bear Gets Over the Mountain," a guy named Grant, a retired university professor, is transporting his long-suffering wife, Fiona, to a dementia-care facility. Fiona's memory has been a lot worse in the last year. As a result, she is admitted to the hospital, where he meets Aubrey, a sick guy. She becomes enamoured with Aubrey and acts as if she has known him for a long time, completely forgetting about her husband due to dementia. Grant was deeply devoted to his wife. He appears to be suffering from severe mental anguish since he does not want his wife to replace him with another man. Grant, on the other hand, demonstrates a high level of maturity and comprehends his wife's emotional state. He approaches Miriam (Aubrey's wife) and asks her to keep her husband (Aubrey) away from Fiona. Grant, on the other hand, fascinates Miriam. They have some quality time together. When Grant returns to the hospital, he discovers Fiona has forgotten about Aubrey and is thinking about her husband, Grant. She is overjoyed to encounter Grant, as if she has forgotten about the other man, Aubrey. It is noted that she had troubles owing to a memory disorder, but her husband Grant, who is otherwise normal, suffers terrible mental anguish as his psychology shivers when he discovers his wife forgetting him and substituting him with another guy. Grant, on the other hand, does his hardest to offer her wife space and time because of his deep understanding and maturity level. He tries his hardest to reclaim his wife in every way he can. His patience does not go to waste, and he can keep himself going by creating a place where he can gasp for deeper comprehension. The couple will be separated for a long time before being reunited in this manner. Grant tried his hardest to maintain a positive attitude and look forward to a joyous reunion, and in the end, such circumstances were created.

A man named Richard marries Betty in the story "Free Radical," but the couple eventually divorces. Richard is now married to Nita. Richard died tragically on his

way to the hardware shop. Nita is now dealing with a major loneliness crisis at an early age. One morning, a man arrives to inspect the fuse box, and when he has the chance, he compels Nita to listen to his story about how he murdered his family. Nita was convinced that this mentally ill man would similarly take her life after hearing this narrative. But she faces her fear head-on and decides to present her made-up story in order to empathise with his predicament. She introduces herself as Betty, and she claims to have killed Nita by feeding her a poisoned tart dessert that she cooked herself. The man becomes agitated and terrified at this point. As a result, he fled the scene in Richard's automobile, where he was killed in an accident. It has been observed that Nita does not lose her identity as a result of her loneliness as a child. She, on the other hand, addressed the adversity head-on and was able to overcome the worst of the circumstances produced by the mentally challenged man who came to her house to check the fuse box. She was able to scare him away by inventing a narrative that was identical to the one used by the man attempting to scare Nita.

Rose begins attending a school in the more affluent area of town in the novella “Half a Grapefruit.” When asked what she ate for breakfast in class, she lies and replies “Half a Grapefruit” instead of sharing her ordinary, far less glamorous food. Here, the psychological level of a child is displayed in terms of how a tiny child learns how to present the tiffin in a fashionable manner. Her upbringing embarrasses her, and she is haunted by the falsehood. As a result, childhood trauma is created. When such children grow up and realise the reality of the situation, it is amusing to reflect on and remember such sentiments. Regardless, the child gradually adjusts to know and accept reality during the developing age, which places her in a reasonably comfortable environment.

In the collection, Hateship, Friendship, Courtship, Loveship, Marriage, the tale 'Post and Beam' feature Lorna, a small-town girl who marries a professor of mathematics and moves away from the provincial mentality and family entanglements, a decision tinged with relief and guilt. Lorna believes it is doubtful that her husband and the visitor will get along when her cousin Polly announces the first-time visit without being invited. Lorna pays a secret visit to a friend's apartment, leaving her two children waiting outside, in a desperate attitude of irresolution. She feels the burden of her daily life bearing down on her as if she can't get away from it.

Lorna, on the other hand, senses that the room has transformed into a possibility-space in which she can sense the promise of an infinitely regenerating lightness. This area exists in opposition to her life without being influenced by it.

> What she really wanted to do was not to investigate anymore but to sit down on the floor, in the middle of the square of linoleum. To sit for hours not so much looking at this room as sinking into it. To stay in this room where there was nobody who knew her or wanted a thing from her. To stay here for a long, long time, growing sharper and lighter, light as a needle. (Munro, "Hateship, Friendship, Courtship, Loveship, Marriage" 203)

The words 'sharper,' 'light,' 'lighter,' and 'needle,' from the above-quoted poem, highlight a reduction of the world to a condition of submersion 'sinking,' where selfhood is virtually nothing, fiercely drawing a charge out of the world's nonattendance and its own attentive but undirected slimness. The development here isn't intentional, but rather a quiet one, i.e., the 'growing' of the reduction itself. On this side of perception and directedness, i.e., 'not so much looking at,' there is pure affectivity, i.e., feeling like something that isn't, at this point, the purported result of association, i.e., 'nobody who knew her or wanted anything from her.' In the last investigation, there is no reason to 'look' (203), since, as Michel Henry points out, 'life is the thing we never see and what continually gets away from our view' (382). Susan Sontag refers to this as the inexplicable essence of consciousness. "Every work of art," she argues "needs to be understood not only as something rendered but also as a certain handling of the ineffable" (36). Lorna enters a condition of zero when she is unable to find an answer. Lorna's state can transform into an energy field if she finds the characteristic room of that possibility right away, as if it's something she doesn't have to think about (203). Lionel, who lives in the loft, is an old understudy of Lorna's better half who visits them every now and again. Lorna is mesmerised by his way of seeing. He "talked with his head on one side, usually, his gaze on something slightly beyond Lorna's head" (190). She becomes aware of a sudden interest that bypasses self-hood for unexplained reasons. The friendship between Lionel and Lorna does not appear to be a connection between two points like subjects, but rather a fellowship

inside a random space that is unknown to them. The sonnets he delivers aren't aimed at her specifically, but at something, she can sense as well.

> She began to think that she could regard them as offerings, not as messages. But not love offerings—as Brendan, for instance, would assume. There was nothing in them about Lionel's feelings for her, nothing personal at all. They reminded her of those faint impressions you can sometimes make out on the sidewalks in spring—shadows, left by wet leaves plastered there the year before. (195)

Lionel's feelings for Lorna are compatible with what Henry refers to as "modesty"— a humility that creates opportunity by serving as the "foundation of all conceivable existence" (381). The pragmatic world hasn't shaped it. Addressing someone who perceives its existential relevance, on the other hand, isn't useful. The fundamental scenes of life, according to Lionel, take place in a world different than the universe of concerns being resolved, questions being answered, and secrets being revealed.

> You could not speak to him about anything seen seriously as a problem. To speak of problems meant to search for, to hope for, solutions. And that was not interesting; it did not indicate an interesting attitude towards life. Rather, a shallow and tiresome hopefulness. Ordinary anxieties, uncomplicated emotions, were not what he enjoyed hearing about. He preferred things to be utterly bewildering and past bearing, yet ironically, even merrily, borne. (195)

This is how a woman in her forties remembers a period when her mother was her age and took the narrator and her younger sister to visit the ancient homestead and hometown in the narrative "The Ottawa Valley." The story is told in twelve parts, which the narrator compares to a sequence of old photographs. The reader is asked to make connections and deduce the message, just as they would with a collage. The reason for the visit, as the reader soon discovers, is that the mother has early-onset Parkinson's disease, and this return home holds special significance for her because it may be the last one, she will be able to make. The narrator's remembrance of the visit is also filled with meaning: she recalls the contrasts the trip meant for her at the time, and she hopes that writing it all down will provide solace as an adult. Aunt Dodie is a cousin, not an auntie; Aunt Lena is a genuine auntie, but she exudes not familial

warmth but rather a sense of fear; the younger sibling claims she won't be going to class, but she will; she simply doesn't comprehend she can go to class regardless of whether her own is being destroyed. Auntie Dodie had been abandoned, but she suppresses the need to mourn... Dodie, she said, wept every night. She made her cake while wearing her bridal gown. Her father kept sprinting out to the road, hoping to get a glimpse of him approaching. It started to get dark. He didn't show up. It was time to get out and milk the cows. She yanked her dress off and didn't put it back on. Many females would cry in such a predicament, but she chooses to laugh. Her mother told the same story about her two-year visit to her aunt's house, where she stayed with her and saw her awakened in the middle of the night and heard her cry. She wept bitterly about her long wait and his abandonment (Munro, "The Ottawa Valley" 268). Maybe Dodie meant that after that initial jag was finally over, she never cried again. Dodie and her mother recall the day they kept a watch on a powerful farmhand who was working in the outbuilding, which leads to an even more astonishing discrepancy. Dodie had devised a plan to offer him lemonade in bunches. She had also sewn the fly of his overalls shut while supposedly retouching them. When the time came for him to pee, he chose a convenient location in the horse shelter but ended up removing his clothes entirely, all while his relatives kept a watch on him from the storage facility. The important point is that he must have realised they had planned everything. They saw nothing, according to the mother, and Dodie recalls turning sideways so they could see everything. Another point of contention is the mother's health. The mother's arm and hand are constantly shaking, indicating that there may be a problem. Dodie informs the older girl (the storyteller) that her mother has undoubtedly suffered a stroke and that there will undoubtedly be more to come. Dodie also allows herself the pitiful indulgence of shocking the young lady. Aunt Dodie counsels the niece, as if she were a witch, on how she had to focus on an invalid mother, and she predicts that the niece will face a similar fate. She had to deal with a mother who became increasingly ill and eventually died. When the young woman learns more about the situation, her mother dismisses Dodie's findings. There hasn't been a stroke, according to the specialist. The young lady must confront her uncertain destiny. Munro picks up on this completely in the young lady's fear that her broken underpants may fall down at chapel. There's a sliver of restless pubescent front information here, implying that

you have no idea what you need to know and that you'll be unprepared. The young girl must be prepared; she is tenacious and will want a security pin. This usual stage in the young lady's life is accompanied by her growing awareness that something may go wrong with her mother, and she should be prepared on that front as well. The mother has a contrasting demand from the girl in what is generally dependable with life: she needs to deny the approaching sickness. She does it in a variety of ways, one of which is not discussing it. Another is that she went on this adventure, an excursion in which she will return to the past, visit places and people for the last time, and perhaps right how people will remember her. Her psyche is in the past, and her girl's mind is in the future. Not only can the mother get pleasure from parading her small girls, but she can also appreciate maintaining her position. People thought she was really attractive (someone even said so in the chapel), and she is about to have yet another breath-taking performance. She has brought a stunning attire to the chapel: an excellent transparent black dress with a coordinating dark under slip and a gloomy rose cap with a coordinating arrangement of rose gloves, the rose of which coordinates with the blushing flowers imprinted on the garment. She's a lovely sight to behold. It is revealed that the powerful farmhand, who is currently a prominent figure in the community and is likely to be nominated, will also be present at the chapel. Inconsistency is being given to her by her mother. She is no longer the immaculate young lady she once was. She is also a fantastic mother to two beautiful young ladies. She'll give him another look this time. She stands out in her revealing outfit to the young lady who had moved himself sideways so the young ladies could see what he recognised they were in the outbuilding to see. The mother's dress is in tension with herself; she's colloquialism she can be adequately polished, which may have been plenty for him. She's responding to the man with the revealing clothing, all these years later, recognising his show with a demonstration. Whatever the case may be, in the chapel! There's a trace of the disease that will pulverise her with the undone slip that has gone side-tracked (267). Whatever the case may be, Munro must be aware of the following. Is the reader aware of the terrible outrage that the young girl has been entrusted with? When her mother is so pre-occupied, a young lady can't help but be enraged. This young girl is still volcanically furious at the age of forty. Of her mom, she says:

> And she is the one I am trying to get; it is to reach her that this whole journey has been undertaken. With what purpose? To mark her off, to describe, to illumine, to celebrate, to get rid of her; and it did not work, for she looms too close, as she always did. She is heavy as always, she weighs everything down, and yet she is distinct; her edges melt and flow. (274)

The central question in this novel is whether or not the daughter will be able to break free from her mother and live her own life. What is the narrator trying to get away from? The mother's strength and beauty, as well as her weaknesses, such as her inability to perceive her daughter's need, her inability to avoid what would surely occur, her required self-centeredness, her maybe unfair self-centeredness, her distance, and her decision to disregard her daughter's need. The narrator wants to be free of the knowledge that her mother was unable to protect her, as well as the suspicion that her mother may have chosen not to protect her. Of course, such a decision would be the antithesis of parenting. As summed up by the underwear that threatens to fall, the daughter is scared of the approaching sexualized world. The mother did see the strapping farmhand's nakedness, but she denies it; perhaps she did desire him, but she lost him; the mother does know what is wrong with her arm and hand, but she will pretend she doesn't for as long as she can; the mother does know her daughter is distressed, but she refuses to nurse that pain, possibly forever. They're all unprepared for what's to come, and no safety pin will be able to save them. Not from the sexualized world with all of its inconsistencies, and certainly not from the inevitable death that Parkinson's disease will bring. They haven't planned ahead. The girl will be enraged for the rest of her life because of this. The narrator claims she could have finished the story when the mother declined to answer the girl's question about what was wrong with her and impliedly refused to promise that everything would be well. According to Munro, this refusal should have been the correct conclusion; she should have ended it there. But she continues. She recalls the night the three adults began exchanging poetic lines from an old schoolbook, beginning with Macaulay, then Tennyson, and eventually a favourite Canadian poet. At that point, the older brother and sister, as well as the cousin, recite the entire thing in unison for the first time. In 'The Ottawa Valley,' rhyme and verse appear multiple

times. It's as though this is the foresight, the safeguard against perplexity, and the saving grace, this safety, our shared delight in the way words can transform life if we let them. Alternatively, the way words capture life's whole contradiction.

Another key aspect of Munro's short story is sexual interactions, specifically ‘feelings that women have about men," as she remarked in an interview. In 'Bardon Bus,' the narrator, a woman writer visiting Australia, meets an anthropologist (dubbed 'X') and initiates a purposefully brief relationship, demanding only that it survives the duration of their visit. When they both return to Canada, she is miserable and tormented by memories and said, “I can't continue to move my body along the streets unless I exist in his mind and his eyes" (Munro, “Bardon Bus" 60). Finally, she recognises that her infatuation is endangering her sanity and that she may choose to be insane or not. She realises she lacks the necessary stamina or the will for “prolonged craziness," and thinks further that:

> There is a limit to the amount of misery and disarray you will put up with, for love, just as there is a limit to the amount of mess you can stand around a house. You can't know the limit beforehand, but you will know when you've reached it. I believe this. (65)

She begins to let go of the relationship and finds a weird kind of pleasure in doing so, not a self-inflicted or malevolent pleasure, but Delight in contemplating all that is opposed, unyielding, and unaccommodating about existence once more. It's thought that there's something in everyone who needs to be consoled about pretty much everything, right next to—and at odds with—whatever it is that requires constant vistas and a lot of beautiful discussions (67). The story's climax, however, quietly undercuts this apparent closure, this redemption via knowing and understanding everything. Kay, the narrator's much younger acquaintance, announces her engagement to an intriguing new buddy, who turns out to be an old acquaintance of his. The story comes to an end there, but the suffering does not. However, after a long period of struggle, time cures all wounds and the situation returns to normalcy.

Conclusion: As a result, all of the characters in the preceding stories were exposed to stressful events without drowning. They don't appear to be sunk in the terrible sea. They went through a lot, tackled it head-on, and eventually came out on top. They were upbeat and positive, and they worked hard to ameliorate the situation so that

they could survive. They were allowed to establish their own place and create a distinct identity by drifting towards a better world or searching for 'protopia', which is again a new phase in their identity formation.

Chapter-4

Identitarian and traumatic Circumstances in Alice Munro's stories

Identity is thoughtfully near security, yet even though they share similar applied roots, protection and character identify with various interests. Though, they are frequently considered as one, with personality being subsumed into protection. Identity and privacy are intertwined because they both concern liberty and, in the instance of a national identity scheme (NIS), an individual's concept of self over knowledge about him or her. Privacy in the context of a scheme like the NIS, according to Alice Diver, a senior lecturer in law, is primarily about an individual's control over the accumulation, disclosure, and use of his or her personal information, as she says in *Adoption and Culture* (2015). Individuality, on the other hand, is regarding self-sufficiency in the sense of being recognized and handled as a distinct individual, which refers to a person's ability to be identified and operate as a distinct individual in the scheme (Diver 94).

The concept of cultural identity refers to how people should live together in a specific area and time in history. It also includes important characteristics such as shared language, domicile, religion, values, tradition, and ethnicity. Cultural identity is a difficult concept to grasp. Before delving into the concept of cultural identity, it's important to understand what identity means. In the Baltic Journal of Law and Politics (2015), John-Stewart Gordon, a philosophy professor, where the term identity usually refers to specific qualities or properties that are representative of those individuals' self-concept, is used to describe the context of individuals and groups of people. Language, religion, education, social status, ethnicity, and gender all play a role in how we perceive ourselves and how others perceive us. As a result, acknowledging one's own identity necessitates at least two separate points of view. The first perspective is the individual self, as defined by self-reference, while the second is the encounter with others, which allows a person to see themselves as a distinctive element in general. It becomes evident that each self does not exist in isolation, but rather interacts with the societal or collective self, and that the self is deeply embedded in a social milieu that has a significant impact on each individual's self-perception. Another question is whether this phenomenon—in which a person's

perception is influenced in part by the social environment around him or her—whether this is a good or bad thing is a different matter entirely. Cultural identity can thus be characterised as an institutionalised and, more or less, shared vision or worldview of how people should live together at a certain place and time in history, distinct from other modes of existence (John 117).

There are thirty articles all around pronounced as basic liberties. Some of them are talked about here. Article 6 of the Universal Declaration on Human Rights specifies that "Everyone has the right to recognition everywhere as a person before the law." The Declaration of Human Rights Article 19 and Article 10 of the ECHR (European Court of Human Rights) give everybody the privilege to the opportunity of assessment and articulation. It is clarified that "opportunity of articulation isn't simply the opportunity to convey one's voice to other people. As per ECHR, under Article 7, a youngster has an option to have a "legitimate" character by being enlisted and has a privilege to a name and ethnicity. These secure for the most part the static parts of a character. Regardless, Article 8 secures and supports the youngster's dynamic parts of character through saving their personality comparable to identity, name, and family relations. Article 8 outlines the state's obligation to secure this right, both latently and actively. Article 8 of the European Court of Human Rights has been deciphered to incorporate "individual character" inside the importance of "private life." This way, Article 8 ensures against undesirable interruption and accommodates the regard of a person's private space. Distinguished Professor of Law, Burn H. Weston writes in an article "'Human Rights' International and Comparative Studies":

> And in 1976 the International Covenant on Economic, Social and Cultural Rights (ICESCR) and the International Covenant on Civil and Political Rights (ICCPR), each approved by the UN General Assembly in 1966, entered into force and effect. Together with the Universal Declaration and their additional protocols, these documents came ultimately to be known as core elements of the International Bill of Human Rights. (Burns 5)

Having an identity is a fundamental human right that permits every individual the capacity to appreciate the entirety of their privileges. The privilege to personality is an autonomous and crucial basic liberty ensured expressly and verifiably in worldwide

law. Worldwide deals, statutes, and grants conceptualize the way of life as the person's profile of noteworthy and understandable individual ascribes and social ties and oblige States to secure these interests through both positive and pessimistic obligations. Specifically, this personality rights structure gives significant direction to States and associations in enlisting their populaces. This examination fills in as a helpful asset and purpose of flight for the advancement of a personality rights structure by States, worldwide associations and courts, and common society. Such a system is fundamental for creating activities to secure the privilege to personality powerfully and dependably and to determine pressures between these endeavours and other common liberties. States and worldwide associations may discover such a structure especially helpful for drawing in the basic freedoms network in their character rights activities and deciding the missions and duties of public and private entertainers in this undertaking. Given the variety of personality interests, numerous electorates from over the world add to the advancement of this vital common liberty.

Neethling's Law of Personality (2005) written by Jan Neethling, Professor at Nelson Mandela Metropolitan University, gives further understanding into the nature of identity. Identity is an intrigue that is substantially more evolved under South African law and it is vigorously impacted by the European idea of personality, especially under German and Dutch legitimate teaching. Even though its birthplaces and, to a degree, its temperament varies from the rising idea of personality, there are wide similarities. Neethling writes that Identity as a personality interest can be defined as a person's uniqueness or individuality, which defines or individualizes him as a unique individual and so separates him from others. Identity is manifested in a variety of ways that can be used to identify a certain person. In other words, aspects of his personality that are distinctive or unique to him, such as his life history, character, name, creditworthiness, voice, handwriting, appearance (physical image), and so on. A person has an ardent desire for the uniqueness of his existence and behaviour to be acknowledged by others. As a result, if any of these indicia are exploited without consent in ways that cannot be reconciled with his real appearance, his identity is infringed (Neethling 44). With regards to national identity schemes like the NIS, on the whole, the data which includes exchange identity characterizes or individualizes an individual 'as a specific individual and in this manner recognizes him from others.

Under the plan, a person's uniqueness is controlled by the data that by and large includes their exchange personality. The enlisted exchange character is the personality an individual uses to execute under the plan and the exchange character is utilized to get to the broader data that makes up the person's information base character.

Identity is an extraordinarily strong word that ring in mind with a feeling of challenge. The concept of 'identity' is an overly broad area to ponder over. In simple words, identity can be defined as the characteristics, attributes, beliefs, appearances, or expressions that distinguish a person or group. It is an essential concept because it makes one understand how we fit in or not, with other groups of people. It refers to the distinct personality of an individual regarded as a persisting entity. When we look at the origins of this term, we notice that it comes from the Latin root idem, which means "the same." The *Oxford English Dictionary* defines identity as the state or reality that a person or a thing is themselves and nothing else. The fascinating fact about identity can be interpreted as one's impression, which is highly unique and created by God for every one of us with different physical and spiritual traits. \ This is absolutely one-of-a-kind. Lord Krishna declares in our great epic, the Bhagwat Gita, that all human beings are replete in HIM. One still has to deal with the exterior and internal effects of relationships with people, whether family, co-workers, or strangers, who raise questions about what one has said or done. Identity isn't a new concept, like smartphones or I-phones, that everyone suddenly wanted. Every single being on this planet has a distinct identity and a unique place to call home. Almost all philosophers accepted Hume's explanation that identity refers to a person's or thing's similarity.

Reid Garrett Hoffman, an American internet entrepreneur, venture capitalist, and author, writes about observing the elements of identities that involve three basic elements: personal, family, and social identities. 'Identity' has become to some degree a grimy word. In numerous personalities, 'Identity' goes inseparably with "politics;" a troublesome device utilized by legislators to win electors by engaging in strict or ethnic affiliations. Paul Graham even composed a paper about the significance of keeping your personality little. When an individual's personality is undermined, the person becomes cautious and impervious to change or even exchange. Accordingly, non-shared and non-gainful. Character is a centre and unavoidable piece for our entire lives. Our activities mould our personalities, and our personalities, in turn, shape our

actions. Trying to convince oneself that one's character is unimportant may make one feel better about oneself, but it will not affect how others see one or how one's decisions affect one's behaviours. Identity comes from the decision; decision comes from identity. Consistently, the moves one makes, the individuals one invests energy with, and the standards one decides to shield will characterize one's identity. In this way, one ought to decide to build a personality that signs to the world one's guiding principle and special decisions. Personal identity includes oneself values and moral beliefs. The way decisions are taken, the way one talks to oneself, and the different aims one has achieved in one's life give the idea of one's identity. One's failure and success also influence personal identity. On achieving the aim, people feel contented and comprehensive. On the contrary, if they face failure, they face 'self-questioning. This way they can find their capabilities as well as their restrictions. This is very vital for their 'self-identity' (Hoffman 45).

The identity of the family decides the social milieu where people will nurture the familiarity of their recognition. This type of identity is made of such features that have been assigned to a person according to the role in the family. Scientifically, it's DNA that is responsible for the inherited traits which provide uniqueness of certain physical and mental attributes, for example, some children in the same family are gifted with high intelligence while others suffer from a mental or emotional handicap. Though these inborn qualities contribute to a truly little extent, have a great fundamental effect. Finally, social identity deals with the environment in which they dwell. It comprises of what one has faith in other people; impression about them and the way one trusts about their fitting within their society. This is affected by various aspects, for instance, monetary value, one's working-class, popularity, education level, etc. The term identity can also refer to a combination of personal and behavioural qualities that identify an individual as a member of a particular group. An identity is a group of features that makes a person typical or exclusive. The uniqueness of a person can be characterized by their self-conception and also by their behaviour in communal performance. The characters that perform a false identity are often constructed by the writers. So, it becomes essential for readers to think deeply about the contextual background of literary text as this will help to know the reason of an author, playwright, or poet who created such characters. Furthermore, traditional

beliefs of characters, gender, or culture can occasionally affect the identity of characters. Writers frequently opt to complicate plotlines by shifting the identification of characters throughout the book. Many times, authors also try to make the characters interesting. For example, Alice Munro represents characters in such an interesting way that the reader feels lost in her world of various characters with unique identities. The reader can intrigue themselves and relate to their characters and their emotions. In many literary texts, the main idea of identity becomes noticeable as characters shape the plot and work as the basis of the text. It becomes important for readers to know the reason of characters presented as though it hardly matters about the history a text was written. "Identity" refers to the goals, ideas, and roles that people accept in order to give their lives meaning and direction. According to Lacan, “The self that is born vulnerable, forms the identity through identifying with images on a doomed quest for a unified, stable sense of self.”

If we go through the history of the concept of Identity, fundamentalists think that the only thing that exists is ideas and that every mental phenomenon is an idea. Popular idealists, such as George Berkeley, believe in the reality of both mind and ideas. He sees this as a container for ideas. Following this, numerous intellectuals from the twentieth through the twenty-first centuries examined the concept of identity. Several philosophers developed the theory. They are J.J.C. Smart, Herbert Feigl, U.T. Place, D. Amstrong, David Lewis, and others. The meaning of the phrase "same" is straightforward. We can comprehend this by using the morning and evening stars as examples. Although the object in question is a planet called ‘Venus.’ When viewed in the morning, this star is called the "morning star," and when seen in the evening, it is called the "evening star." Because it is the same star that is referred to differently at separate times, the morning and evening stars are the same. If we take the terms ‘lightning’ and ‘electrical discharge,’ which appear to be interchangeable and refer to lightning and electrical discharge, respectively, the meaning of these two terms is not precisely distinct. Lightning is defined as a huge electrical discharge that occurs between clouds or from clouds to the earth. The name “lightning” does not, however, relate to a specific form of massive electrical discharge. A type of discharge is an electric discharge, such as lightning. As a result, identity theorists believed that thought, feelings, and wants are analogous to physical states and processes in the

sense that the same item has the same properties when examined in physical and mental terms. The Identity theory of mind emerged as a significant philosophical notion in the late 1950s. E.G. Boring, a psychologist, proposed this idea in 1933, but it took a long time for it to be recognized as an extra theory in philosophy. Then came U. T. Place's in 1956, who was a predecessor of this idea, followed by J. J. C. Smart in 1958, who was also a contributor to the theory of behaviourist. Place and Smart had a long history of collaboration. However, unlike other behaviourists, Place restricted his theory to purposeful states of mind such as faith. He thanked Ryle, Wittgenstein, and Skinner for their encouragement in establishing behavioural theory. The place went on to say that mental processes are simply processes in the brain, whereas dispositional mental states are not brained states. This viewpoint was expressed near the end of his life. Many prominent thinkers have examined the concept of 'identity.' Sigmund Freud, Jacques Lacan, Karen Horney, Ihab Hasan, Ronald David Lainge, and others have been mentioned and briefly explored.

Identity, according to Freud, is an unstable or lucid but disputed rigidity between the id and the ego, as well as between the conscious and subconscious mind. According to Sigmund Freud's psychoanalytic theory of personality, human behaviour is the result of interactions between three mental components: the id, ego and superego. All three of these factors interact and have a tremendous influence on each individual to produce complicated human behaviour. Identity is altered as a result of this change. The Id idea is completely unconscious and comprises natural behaviour; it is there from birth. The pleasure principle, which seeks for the rapid satisfaction of all necessities and desires, identifies Id as the source of all mental energy. In case these demands aren't met, a mood of uneasiness or stress results. For example, a rise in thirst or hunger should result in an immediate endeavour to eat or drink. The id attempts to relieve the strain caused by the pleasure principle by using the fundamental process of thinking, which includes constructing an intellectual image of the sought object as a means of satisfying the requirement. The ego operates in three parts of the mind: conscious, preconscious, and unconscious. Freud equated the id with a horse and the horse's ride with the ego. The term "ego" refers to a person's element that is in charge of coping with reality. The ego, according to Freud, develops from the id and assures that the id impulse may be communicated in a manner that is

acceptable in the real world. The superego is a personality attribute that includes all of our moral standards, values, or sense of right and wrong that we learn from our parents and society. The superego serves as a guiding principle for making decisions. According to Freud, the superego begins to develop at the age of five. It works to improve and civilize our behaviour. The superego works to polish and improve our actions. It employs tactics to combat all of these inclinations, with the goal of training the ego to behave on idealistic rather than realistic principles. The conscious, preconscious, and unconscious minds all contain the superego. Karen Horney was a psychoanalytic thinker who pioneered one of the most widely accepted theories of psychosis. Horney was one of Sigmund Freud’s early students. She disagreed with Freud’s work regarding his numerous theories on identity. She, for example, questioned Freud’s phallocentric emphasis on the penis' importance. The thought of penis envy bothered her greatly. She argued that penis envy was a result of gender power disparities rather than an inborn psychological problem. She also redrafted Freud's ‘Oedipal Complex’ of sexual aspect, claiming that attachment to one parent and envy of the other was only the result of anxiety caused by a tumult in the parent-child relationship. This has a significant impact on a child's identity. She was also a founding member of the Berlin Psychoanalytic Institute and an outspoken critic of Sigmund Freud's theories on feminine development and the relationship between castration fear and positive character traits in women. She recognized that psychosis is produced by basic anxiety caused by interpersonal relationships, resulting in various changes in identity. In this manner, she developed personality theory in 1942.

Jacques Lacan is a pivotal figure in the history of psychoanalysis. His lessons and publications reveal the significance of Freud's finding of the unconscious inside theory, as well as in the practice of examination itself, as well as in relation with a wide range of other disciplines. For those who are particularly interested in the philosophical components of Freudian philosophy. Lacan’s composition is unique and priceless. The identity, according to Lacan, refers to the self, born vulnerable, via associating with images on a predestined quest for a combined, steadfast sense of self. Lacanian ideas have become crucial to the numerous presentations of matters psychoanalytic in central philosophical domains throughout the last five decades. The theory of desire is the most essential of Lacan’s theories. For Lacan, desire is more

than just our needs; it is something that can never be satisfied. According to Lacan, it is the persistent discomfort caused by our desire that drives our pleasure. This results in a shift in a person’s identity. Ihab Hassan, an Egyptian-born American literary theorist, and writer, was the next well-known figure, says:

> But let us admit it: in moving away, we die to something. We learn loss even as our minds consume one identity to flare out into another. Does imagination, then, confirm our homelessness, our perpetual exile, in the world? Not exactly. People feel exile, imagination is free. Yet feeling exile, men and women may come to reality wounded in their identity, nursing a secret ache. (Hasan 441)

Ronald D. Lainge concentrated his efforts on understanding and treating schizophrenia patients. He's perhaps best described as an "extensive psychiatrist." In his attempt to theorise the life and world of schizophrenia, he borrowed ideas from Hegel, Sartre, and others. Laing himself was raised in an unusual family. Until he was in middle childhood, his parents forbade him from leaving the house alone or playing with other children. They continuously told him that he was an "evil" person. His early milieu was extremely perplexing to him. Laing was schizophrenic as an adult and spent time in a mental facility, where he developed a perspective on schizophrenia that was uncommon and distinctive for a psychiatrist. In this way, he was able to comprehend the schizophrenic's reality from both the inside and the outside. He'd also acquired a notion of the kinds of events that could drive a person insane in the family, school, and so on, based on his own experiences. Laing opened a schizophrenia treatment centre in a London neighbourhood that can accommodate roughly fifteen to twenty patients. Patients were not given medicines; instead, they received individual counselling, daily group therapy, and continual engagement with staff. This allows patients who are striving to establish their identity to be recognised to some extent.

William James is an American philosopher and psychologist who began his career as a physician before deciding to pursue a career in psychology, wrote a book *Principles of psychology* (1890) that gives the following information. He says, if we move approximately forty years back, it is found that Within sociological social psychology, the idea of identity has been one of the most critical areas of theoretical

and practical growth. This was predicated on the critical importance of comprehending persons as social beings who are embedded in society. In a broad sense, an identity can be defined as 'individuals' who play specific functions in society, such as parents, workers, husbands, or teachers, and who belong to specific social groups. As a result, persons have multiple identities (James 45), each of which is distinct. One of the main goals of identity theory is to define how the various identities' meanings are distributed and accomplished through interaction. David M. Merolla, professor of sociology, is of the view that almost all identity theorists paid heed to identities and say that They are interconnected and vital to individuals' behaviour, feelings, physical and mental health (including stress, trauma, anxiety, and depression), self-concept (including self-esteem), and social structure (Merolla et al. 12).

Blumer and Kuhn are discussed by Sheldon Stryker in Symbolic interactionism: a social structural variant (2002). Herbert Blumer, he writes, was the most important voice modelling the meaning of symbolic interactionism within the Chicago School from the 1930s through the 1970s. Manford H. Kuhn, associated with the Iowa School, was a key counter-voice to Blumer during this time. Much of the content of current classic symbolic interactionism can be found in Blumer's work. Kuhn's work was a vital early effort to describe structural symbolic interactionism, which had a huge impact on identity theory. (qtd. in Stryker 34). Whatever the case may be, they both saw society as a result of social interaction and activity. Social life is a constantly changing stream of events involving a large number of individuals. Because both society and individuals are derived from social processes, they both acquire meaning through contact. Humans have symbolic competence, which indicates they have minds and think. When people think about themselves, they create self-concepts that describe who and what they are, and social processes shape this self-concept. The idea that humans were active and creative, both individually and collectively, is contained in this imagery. The development of broad theory, according to Blumer, is not a worthwhile endeavour. In the process of social interaction, people constantly re-construct their behaviour. As a result, the meanings and concepts that underpin social interaction are constantly reformulated, and those that are valid at one moment may not be applicable at a later period. Finally, Blumer concluded that

sociologists are unable to generate theory-based explanations that can predict changing behaviour. He also ruled any quantitative sociological inspection, claiming that mathematical representations of social achievement do not capture the meanings formed during social interaction. Listening to interviews, life histories, conversations, focus groups, letters, diaries, public records, and other interpretive methods that represent actors in their voice, such as listening to interviews, life histories, conversations, focus groups, letters, diaries, public records, and so on, that provide an understanding of the construction of meanings associated with social interaction, are among his recommendations. Interpretive approaches were helpful in evaluating how micro-interactions progressed for Blumer. He proposed that social structure is made up of networks of positions that organise interpersonal connections. He also indicated that those roles are tied to role potentials shared by others. He found greater determinacy in describing the link between self and behaviour after recognising that the relationships between expectations and behaviour were shaky. Kuhn proposed the self as the most notable object within the meanings of social activity, based on Mead's notions of the self as an object. Kuhn kept the concept of a core self as a set of stable self-meanings that offer personality stability, behaviour likelihood, and collaboration consistency. To assess the stable self, he devised the Twenty Statements Test (TST), which assessed people's responses to the question "Who am I?" (allowing up to 20 responses). This survey was significant because it provided a tool for symbolic interactionists to investigate internal processes in a measurable way across individuals. However, he clarified that a person's actions do not always reflect the inner self's wishes. People employ the role-taking or making process, as well as self-control, to allow creativity in their behaviour. As a result, social networks, social position, role expectations, chosen behaviour, personal qualities, and mannerisms all contribute to one's individuality. The link between social structure, gender, and socioeconomic status is demonstrated through this process of contextualising the manner of defining one's identity. In most societies, these structures serve as social limits with significant implications for individual life chances, including the likelihood of entering particular networks of social contacts, according to a basic concept of sociology. Large social systems can offer people group identity by allowing them to identify with others based on sharing both their social position and

the meanings associated with a particular stratification characteristic. More localised networks, such as neighbourhoods, associations, and establishments, are intermediate social formations. These structures establish necessary social limits that boost or decrease the likelihood of specific social partnerships. Families, sports teams, departments inside bigger corporate or educational institutions, or social groups within schools are examples of nearby structures that are closest to human interactions (Stryker 56). Nearby social institutions give people social ties that are directly related to their role identity and portraying that role identity encourages them to participate in these structures. Furthermore, these nearby social structures allow those with counter-identities to participate in role-playing (Merolla 421).

Thus, the above explanation offers a view of society as a distinct yet well-organized collection of role connections, groups, networks, organisations, communities, and institutions intersected by age, gender, tradition, class, and religious patterns. Furthermore, societal structures influence the likelihood that persons living inside them will develop specific types of selves. These people will have distinct goals and symbolic resources that will help them connect with others who have similar histories and resources. Individuals' self-definitions are thus shaped by the realities of the social systems in which they are surrounded as they create their identities. Social structures also have an impact on social interaction by forcing and supporting people's entry into and exit from networks of social interactions (Serpe 4). Because the individual-society interaction is organic, the self must be distinct and organised in the same way that society is. This conjures up the picture of people having multiple "selves," much as they do with others with whom they engage and get to know in a specific way (James 36). This way the above Identity theory contains many key concepts that are discussed below:

Identity Theory is a book written by authors Peter J. Burke and Jan E. Stets concerning a set of meanings associated with an individual's positions in society, also known as identity or role identity as it is known, is a military vehicle (Stryker 45). Group identity is formed when meanings are connected to groups, and personal identity is formed when one views himself in a unique way. When a guy considers how moral he is, proficient when he considers himself a worker, and trustworthy when he considers himself a member of the local organisation, he may have the

meaning of being principled. In terms of moral person identification, worker role identity, and organisation group identity, the words principled, skilled, and trustworthy help to characterise him. Typically, identities aid in the organisation of an individual's "place" in an interaction, the monitoring of behaviour, the creation of strong social bonds, and the facilitation of engagement, and this is referred to as social structure. Identity verification is a crucial idea in identity theory, in which people believe that others view them in the same light as they see themselves in a scenario. To understand how identity verification works, it's necessary to go over the perceptual control dynamics that occur in anyone's identity (Burke & Stets 34). When an identity is aroused in a scenario, the perceptual control model establishes a reaction loop. There are five primary components to this loop. The first is the identification standard, or self-meanings, with which people associate their identities. Second, reflected appraisals are the perceptual input of meanings about the self in a circumstance, such as how individuals see themselves and the feedback they receive from others. The third step involves comparing perceptual input meanings to identity standard meanings. The comparator is the term for this. The fourth component is emotion, which reflects how well input meanings and identity standard meanings match. Positive feeling is elicited by correspondence in meanings, whereas negative sentiments are elicited by a non-correspondence in meanings. Finally, meaningful behaviour is output to the environment. On the one hand, the identity standard directs people toward producing or behaving in ways that are consistent with the identity standard's meanings. Output, on the other hand, is a function of the comparison of perceptual input meanings with identity standard meanings. When the input and identity standard meanings do not match, the output is changed to match the identity standard meanings. The perceptual control identification process is, for the most part, unconscious and automatic. When there is a significant difference between perceptual (self-in-situation) and identity standard meanings, it becomes conscious. The goal is for the two to be in correspondence. Identity verification and good emotion arise when opinions are similar and harmonious with the standard. Negative emotions are caused by the non-verification of identity. Negative emotion will increase the pressure or desire to lessen the disparity between input and identity standard meanings. Whether the direction of the disparity is positive (people exceed their standard) or

negative (people fall short of it), a negative feeling is a result (persons fall short of their standard). Individuals may need to strengthen their behaviour in the situation of negative non-verification in order to persuade others that they are who they claim to be. Persons may need to balance their actions in order to push the identity system less forcefully, resulting in non-verification in a positive direction. The verification method for one identity invoked in a situation is the easiest to comprehend. An individual can also have several identities. The concept of numerous identities stems from James' belief that a person has multiple selves or identities that correspond to the various persons who come into contact with him and have specific knowledge of him. Identities and interactions (1966) by McCall, G. J., and Simmons, J. L. describes research that suggests many identities are aroused in situations where the identities share meanings. For example, because they both carry the concepts of care and nurturing, male gender identity and a father may appear in the same setting. Enacting the father's identity in this way makes masculine gender identity expression easier. Multiple identities are usually conceived as hierarchies of salience, centrality or prominence, and levels of control within the self (McCall & Simmon 21). What is identity salience hierarchy, and how does it work? As a result, they're discussed here. Identity salience is defined as the likelihood of bringing up a given identity in a variety of situations. A person with limited educational options beyond high school, for example, is unlikely to form strong social bonds with others who have received professional training. Moreover, the individual is less likely to participate in other community-level activities that are often only open to persons with advanced degrees. When a person's relationships with a group of people are dependent on acting out a certain identity, that identity becomes important to them. As a result, the more devotion to an identity, the greater the importance of that identity. (Stryker & Serpe 19).

The structural and perceptual control of commitment has both been studied. From a structural standpoint, it has two additional dimensions: interactional and unsettling, which indicate the massiveness and power of network linkages, respectively. Centrality is a quantitative metric of interactional commitment since it measures the number of people with whom an individual interacts. Centrality was used as the axis for grouping aspects of the self-concept in a theoretical model

provided by Rosenberg in 1979. He says that centrality is founded on people's highly valued self-concept apparatuses such as temperaments and identities. Identity is extremely crucial to one's self-concept and is given even more weight. The prominence hierarchy determines how important identification is to an individual's longings and ethics, as well as how they want others to see them. The more well-known a person's identity is, the more likely it may be mentioned in a situation. Numerous factors affect where an identity appears in the prominence hierarchy, including how much money they have, how dedicated they are to the identity, and how much money they earn for the identity. More than a semantic contrast exists between salience and centrality or prominence. Each is judged according to its own set of standards. The difference between salience and centrality or prominence is that salience is based on potential behaviour, but centrality or prominence is based on internalised identity importance to a person responds yes if someone asked if the concepts of salience and centrality are similar, coincidental, or equivalent (19). They discovered that while some identities are important and central (for example, athletic or recreational role identities), others are prominent but not central (for example, academic and personal engagement role identities), proving their independence. Despite the conceptual differences between these two concepts, the conclusion was obtained.

The American Psychological Association characterizes trauma as "an emotional response to a terrible event like an accident, rape or natural disaster." The APA portrays the effect this way: "Following the occasion, stun and refusal are ordinary. Longer-term responses incorporate erratic feelings, flashbacks, stressed connections, and even physical side effects like cerebral pains or queasiness. While these emotions are typical, a few people experience issues proceeding onward with their lives." The greater part of us knows about the term post-awful pressure issue. It's usually a condition associated with military combat veterans. Post-traumatic stress disorder (PTSD) is defined by the US Department of Veteran Affairs. (PTSD) as "a psychological wellness issue that a few people create after encountering or seeing a perilous occasion, similar to battle, a cataclysmic event, a fender bender, or rape." Character-based injury has not been as broadly explored or discussed, yet it is similarly as genuine as different injuries that individuals may confront today

According to Nnamdi Pole, Ph.D., a clinical psychology professor at Smith College. He claims that the mental effects of racial betrayals, for example, can cause PSTD. He claims that repetitive images of people of colour being attacked by police can injure people of colour, particularly young people of colour and every single individual of colour by and large, in any event, when they have not by and by encountered the occasion. Simply realizing that you have a place with a character bunch where there might be potential damage expands the odds of trauma. Mary-Frances Winters is the founder and president of the Winters Group, writes that Identity-based injury is additionally bound to show as pre-awful pressure condition, which alludes to the expectation and dread that accompany realizing that you may be focused on due to what your identity is: "The indications are like post-horrible pressure issue (counting melancholy, pity, stress, upsetting meddlesome contemplations, rest inconveniences, and bad dreams, and evading circumstances or exercises that are suggestive of the distressing occasion), yet for this situation, they originate from expectant uneasiness about an occasion that may happen later (Winters 2).

The mental condition that emerges as a result of an accident is referred to as "trauma." According to Erikson, a renowned psychotherapist, stress or a blow might induce irrational feelings or behaviour (Erikson 185). This life-altering and the debilitating incident is referred to as a traumatic event. According to psychoanalytic theory, the degree to which its horrific truth is disclosed generates trauma. As a result, psychoanalysis may reflect "textual fears" related to trauma portrayal. It's largely about victims, particularly women, who want to tell the rest of the world about their horrific and sensitive experiences. Traumatized people receive a lot of fresh experiences as a result of society's repeated specialised acts that generate trauma. The female advances in search of something new, fresh approaches, in order to grasp control of the day and gain self-awareness and respect. People who have been traumatised resemble real monsters dressed as humans. The impact of literature on people's lives has been enormous. It depicts man's inner life with a powerful vocabulary. Memories, introspection, retrospection, premonition, flashback, and terrifying recollections tinged with pain, wound, and trauma all have a place in this story. Mental suffering is conveyed with the help of literary studies. In terms of self-completed inventiveness and keen understanding, trauma is a global challenge.

Trauma has a social, moral, political, and historical dimension that is unique. As a result, it can't be limited to psychological studies alone. Psychoanalysis trauma has serious long-term consequences. Past trauma and horrible memories have an impact on the characters' psyche. Sexual exploitation, employment discrimination, police harshness, abuse, marital violence, and particularly childhood traumas that lead to aggressive behaviour are all causes of trauma. The basic premise is that different people will react to similar situations in quite different ways. It means that everyone who observes the same heinous act would be traumatised in different ways. Trauma is studied in a variety of fields, including psychology, sociology, history, politics, and, most crucially, literature. Trauma does not have to be regarded in a negative light. Trauma can also be defined as a pattern of behaviour that shows a change away from negative imprints of trauma, suffering, and pain and toward positive indications of knowledge and understanding. As a result, feminist psychoanalysis, especially Freudian psychoanalysis, energises such a mission. Freud affirmed:

> They have, indeed, driven it out of consciousness and out of memory, and apparently saved themselves a great amount of psychic pain, but in the unconscious the suppressed wish still exists, only waiting for its chance to become active, and finally succeeds in sending into consciousness. (Freud 21)

Foucault also spoke, “technologies of the self-moving their bodies and souls, thoughts, conduct, and way of being through their means or with the help of others to achieve a higher state of survival” (Foucault 18). Traumatic events in a person's life cause sorrow and pain, but they also provide fresh insights. Atwood wrote so much about the movements which demonstrate episodes of changing which begins from trauma, suffering, and pain to knowledge and understanding. Atwood focuses on the traumatic experiences and their effects and brought information about the healing of traumatic wounds. Sense of identity can be interrupted by the effect of one’s trauma, and The way one sees and heals from trauma is influenced by one's identity. The trauma, on the other hand, might become part of one's identity. The fact that you have to cope with trauma and how you deal with it can have a life-changing impact. The trauma might be considered as a watershed moment in one's life or as a compass for one's future possibilities. Trauma can function as a mediator, affecting one's sense of

self and leading to post-traumatic misery or progress. More research on the relationship between trauma and identity can help to inform preventative and involvement initiatives targeted at lowering the negative impacts of traumatic exposure while also enhancing the positive growth effects that such experiences can have. Although traumatic events might alter one's identity, the interaction between these two constructs is not always one-way. The way we perceive, understand, and experience trauma is influenced by our identity. Low self-esteem and self-worth may cause one to assume that the terrible things that have happened to him are his fault. Beliefs in God and religion, for example, may assist some people in putting terrible occurrences into a bigger context that includes suffering, redemption, and salvation, among other things. Certain horrific events may support our belief that the world is filled with evil, or we may choose to focus on the humanitarian behaviour of spectators and first responders as they strive to intervene, counteract, and/or save and heal us. As a result, one's identity can either assist or hinder trauma rehabilitation. (Berman 2). Now the theory of trauma will be discussed, as it has a significant impact on identity. Moreover, this theory is the backbone of my thesis.

An author, Michelle Balaev writes in an essay "Trends in Literary Trauma Theory" that if we go through the literary trauma theory, Trauma, it maintains, causes a state of stunned dread that separates or eliminates identity. This contributes to a larger thesis that suggests that identity is developed through the transmission of trauma from generation to generation. Trauma is defined as a person's emotional response to a stressful incident that disrupts an individual's sense of self and the standards by which one measures society. On an individual or communal level, a trauma novel" is a work of literature that portrays severe loss or intense terror. The external incident that causes the protagonist to have a strong reaction is not always linked to a collective human or natural disasters like earthquakes, war, or tsunamis. Individual experiences of female sexual violence may be discussed at the event, including loneliness, death, domestic violence, rape, sexual abuse, difficult relationships with certain family members, friends, etc. The literary trauma theory views traumatic responses, such as mental chaos and the fragmentation of consciousness, as a fundamental distinguishing aspect of traumatic experience and memory. The literary scholar employs the idea that

traumatic experience diagnostically divides identity as a representation to convey the degree of harm done to an individual's clear sense of self and the shift in realisation generated by the experience (Balaev 1). Trauma psychology is both ancient and recent at the same time. The history of trauma psychology may be traced back to before 1900 BCE when ancient medical writings first detailed symptoms that are today known as traumatic stress reactions. With the founding of Division 56, the Division of Trauma Psychology, in 2006, the American Psychological Association (APA) officially recognised trauma psychology as a separate field of study. One of the earliest examples of a documented account of persistent symptoms caused by a traumatic stressor was reported by Herodotus, a well-known Greek author, in 440 BC: abrupt panic on the battlefield of the Battle of Marathon. Epizelus, an Athenian soldier, was said to have been blinded abruptly and without causing any harm to himself or others. The soldier claimed that he became blind after a large fighter passed by him and killed the fellow standing by Epizelus' side. This is one of the earliest examples of people viewing horrors and violence rather than yielding to actual physical fear or damage, causing a trauma reaction to arise. These early works portray deep and long-term psychological reactions to armed wars and mortality. Despite these literary records spanning centuries, it was throughout the 19th and 20th centuries that the approaches to recognising psychological trauma first emerged. When we look at the history of the term trauma, we can see that it has been used in medicine from at least the late 17th century to describe physical injuries caused by an external source, such as a weapon or an accident, resulting in widespread shock or damage to the entire bodily system. We also come across that trauma theory developed in the 1990s when critics commenced the study of trauma's cultural ramifications Jean-Martin Charcot, a neurologist, was the first to investigate the link between trauma and mental disease. He was a French doctor who worked at a hospital with traumatised women. Hysteria, a disease typically diagnosed in women, was a significant focus of Charcot's research in the late nineteenth century. When psychoanalysts came across the study of trauma, found three main types of traumas and they are acute, chronic, or complex. A single incident causes acute trauma. Domestic violence or abuse, for example, is a common and long-term source of chronic trauma. Complex trauma

refers to a wide range of traumatic situations, many of which are violent and interpersonal in nature. Children and teenagers can be exposed to a variety of traumatic events or trauma types. Mistreatment, early childhood trauma, public violence, complex trauma, disasters, intimate relationship violence, medical trauma, physical abuse, and so on are only a few of the topics discussed. Surgeons and physicians performed traumatic injury therapy, which usually included surgically healing the physical wound. Trauma units in hospitals and other medical settings, where trauma surgeons and nurses treat serious physical wounds, are still in use today. Moving on, we discover that the term "trauma" was used in the mid-to-late nineteenth century to describe not only physical pain but also the psychological and emotional effects of traumatic occurrences. When the 19th century was about to end, modernity in Europe as well as in the United States was characterized by the widespread growth of technological Industrial growth was accompanied by an increase in naturalistic scientific inquiries into the human psyche or mind, which included both conscious and unconscious or subconscious structures and processes, and we now know that traumatic events have a significant impact on both. Michelle Balaev's views in her article, "Trends in Literary Trauma Theory" that in fiction, the wounded protagonist highlights the uniqueness of individual suffering, which is frequently linked to wider social issues and cultural ideals or ideologies. We can see that the trauma book offers a picture of the person who suffers, but it does so in such a way that the protagonist is portrayed as an "every person" figure. Indeed, the protagonist's primary goal is frequently to allude to a historical moment in which a group of people, a certain culture, race, or gender, has collectively undergone immense suffering (Balaev 155).

Then there is an appearance of the popular psychoanalyst, Sigmund Freud, whose impact on the history of trauma was both significant and disputed. Early trauma theory is presented in Sigmund Freud's paper "The Aetiology of Hysteria," in which he enlarged on his mentor and colleague Josef Breuer's concept of linear linkage between a traumatic event and its aftermath as well as furious symptomatology. Freud contended that "no hysterical symptom can arise from a genuine experience alone, but that in every case the memory of earlier experiences awakened in association to it plays a part in causing the symptom." Because of the

psychologist, Erick Erikson, the definition of the term "trauma" was derived from a "stress or blow that may produce disordered feelings or behaviour" to a "state or condition produced by such a stress or blow" (Erikson 184).

In *Trauma and Recovery*, Judith Herman, American psychiatrist, researcher, teacher, and author, narrates about Traumatic dreams differ from ordinary dreams in the same way that traumatic memories differ from ordinary memories. In these dreams, many of the distinctive elements of traumatic experiences that occur in waking states are present. They frequently involve identical replicas of the horrific incident, with little or no imaginative elaboration. Dreams that are identical to one another are common. They're frequently felt with frightening immediacy, as if they're warnings of an impending hostile attack, prompting aggressive reactions. Traumatic nightmares can also occur during stages of sleep when people aren't supposed to be dreaming. Traumatic memories appear to be based on disruption in the neurophysiological organisation during sleep and waking hours. Our present understanding and study of trauma psychology are influenced by three major historical periods. Hysteria research in the nineteenth century, shell shock research from World War I and its progression into a PTSD diagnosis till and through the Vietnam War, and the feminist movement's current awareness of domestic and sexual violence (Herman 8). She points out that all three movements grew in strength as a result of socio-political pressures that pushed for increased awareness and outspokenness, which would have otherwise resulted in “silencing” societal processes. There have been seen some interesting recent changes as our awareness and study of trauma have been spurred by social and political pressures. One of these developments is the rampant sexual abuse of a child by Roman Catholic priests and their superiors. This crisis has shattered many people's faith in religion and religious institutions, but it has also contributed to a greater level of sensitivity in the area toward male sexual abuse sufferers. Throughout history, human beings have always suffered mentally as a result of war (Herman 9).

Trauma, in the opinion of Cathy Caruth, became renowned in 1995 by combining the essays and interviews of professionals from a variety of fields, including psychology, film, literature, and sociology. Caruth's *Trauma*: *Explorations in Memory* incorporates sections by Laub and Felman commitments by the

neuroscientist Van der Hart and Van der Kolk, and the abstract scholars Harold Bloom and Georges Bataille. One meaning of injury hypothesis recommends that it incorporates both works revolve around survivor experiences that encounters and the hypothetical and methodological advancements that may be acquired from this work and applied all the more for the most part to film and abstract examinations. The clinical work that has formed injury hypothesis is educated by a specific and explicit kind of mental hypothesis affected by improvements inside US psychoanalytic hypothesis and its connection to the classification of, from one viewpoint, states of mind and inabilities, and on the other, and the manners by which these orders are taken up inside the area of the law. The codification of Post-Traumatic Stress Disorder (PTSD), as seen by its inclusion and additional refinement in the third and fourth editions of the American Psychiatric Association's diagnostic and statistical manual, has been critical to these advancements, an improvement related to the first experience with the part I of *Trauma: Explorations in Memory*. Basic, as well, has been the turn of events, especially in the United States of a neuroscientific way to deal with memory issues. A Freudian emphasis on memory's relationships with the body is given in this work, related to oblivious clash, restraint, and dream is displaced by comprehension of memory as identified with mind working. Deconstruction was one of the ideas that, together with these clinical turns of events, most shaped the formation of the damage theory within the Humanities, as stated above. Its influence may be traced throughout Caruth's *Unclaimed Experience*, as well as a chapter in Felman and Laub's Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History, crafted by Paul de Man (Caruth's recent instructor). To put it another way, to state things in their simplest form, the injury hypothesis seems to enable the Humanities to move past the stalemates and emergencies in the information presented by these speculations, without deserting their bits of knowledge. Trauma hypothesis guarantees, that is, not a route round the challenges introduced by these speculations, but a path through and past them. The short areas that follow will talk about injury hypotheses professes to travel through and past those hypothetical stalemates. Instead of hypotheses that stress the ordinary, interceded, deceptive, conceded, or non-existent status of the connection among portrayal and reality or 'occasion', the injury hypothesis proposes that the connection among portrayal and 'fact' may be

reconceived as one established by the nonattendance of follows. This raises the question of the significance and repercussions of putting injury at the centre of an overall hypothesis of portrayal, as Caruth's injury hypothesis appears to be key to de Man's overall hypothesis of a meaningful, well-known personality,

Cathy Caruth is a professor of English at Cornell University, where she is affiliated with the departments of English and Comparative Literature. She was born in 1955. She also taught at Yale University and Emory University, where she helped establish the Comparative Literature Department. Yale University granted her a Ph.D. in 1988 and is the writer of *Trauma: Explorations in Memory* (1995), *Literature in the Ashes of History* (2013), *Unclaimed Experience: Trauma, Narrative, and History* (1996), *Critical Encounters: Reference and Responsibility in Deconstructive Writing* (1995) and *Listening to Trauma: Conversations with Leaders in the Theory and Treatment of Catastrophic Experience* (2014) and many more. Caruth's exceptionally compelling distributions Trauma and Unclaimed Experience started a worldview of conjecturing injury set apart by suspicion towards portrayal. Caruth considers the chance of injury being changed into an account that attempts to comprehend the inconceivable however guarantees that such a story is probably going to contort "reality" of injury and debilitate its effect. The transformation of the injury into a tale memory, which allows the story to be verbalised and conveyed, and to be integrated into one's own and others' previous information, may lose both the accuracy and the strength that depicts horrible review. For Caruth, social portrayals must save the full power of injury, particularly its endlessness: "The threat of discourse, of incorporation into the portrayal of memory, may lie not in what it can't see; however, in that it sees excessively". As per Caruth, injury requests a method of portrayal that literarily performs injury and its unimaginableness through, for instance, holes and hushes, the rehashed breakdown of language, and the breakdown of comprehension. Thus, Geoffrey Hartman accentuates how words are lacking or even fizzle notwithstanding injury, yet he additionally concedes that “literary verbalization, however, remains a basis for making the wound perceivable and the silence audible” (Caruth 259).

Cathy Caruth, a well-known psychologist, was an outspoken opponent of 'traumatic reality,' arguing that trauma cannot be recognised or addressed, but can

only be confirmed via action and intervention. As to literature's testimony to trauma, she believed the narrative's disloyalty supposed to be inescapable in representing trauma, but a testament to it may be accomplished through the operation of language. Significantly, literature has influenced the life of human beings to a greater extent by powerful language for displaying man's inner world. This inner world consists of memories, self-examination, reflection, foretell, flashbacks, and unpleasant remembrances that are stained by pain, wound, and trauma. Two prominent personalities, Cathy Caruth and Shoshana Felman, who were professors in the department of comparative literature at Emory, In the early 1990s, he experimented with the relationship between trauma, literature, and psychoanalysis. They both emphasise gradual understanding of events and pay close attention to indirect expressive experiences, and they discovered that trauma does not always have a negative connotation. Cathy Caruth underlines the importance of literature in allowing us to bear witness to situations that cannot be fully understood and to open our ears to experiences that would otherwise go unspoken and unrecognised. Caruth writes, “The impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time.” Trauma is a "missed encounter" or "absence" that occurs late in life (Caruth 9). Trauma, according to Caruth, causes people to imagine terrible situations that don't really happen. It happens eventually, but it happens late. How generalizable are the findings of the damage theory to the entire area of portrayal? While it is debatable whether language and portrayal emerge from and bear the characteristics of the essential break or partition constitutive of subjectivity, adjusting this break to injury would constitute a theatrical move resulting in the pathologization of all life that has survived language and portrayal—that is, all life that has progressed past the very earliest stages. Furthermore, the generalizability of injury hypothesis' experiences is called into doubt by the same hypotheses that are used to infer injury hypothesis. The injury theory is inferred, partially, from de Man's hypothesis of implication in general, and to a lesser extent, from neuroscientific findings of therapists such as Bessel A. Van der Kolk, who have contended terrible mishap is encoded in the cerebrum in a different channel from common memory, according to Ruth Leys. If an injury's encoding is exceptional, may such 'encoding' serve as the foundation for a broader

representation hypothesis? These are issues that need to be explored and debated more. Is it that injury speculations are used to highlight the relationship between truth and portrayal in general, or is it that reality is becoming horrifying in and of itself? These inquiries are roughly turning out to be jumbled, as the hypothesis takes on its very own existence. In the event talked about subjectivity, it is discovered that the hypothesis of subjectivity is verifiable inside the injury hypothesis. One setting for this idea is the constant mending and re-reading of Freud's original writings, which has occurred in a variety of psychoanalytic and mental hypothesis schools.

In *Unclaimed Experienced: Trauma, Narrative and History,* Cathy Caruth recounts the broad description of trauma, which is defined as a reaction to an unexpected or overwhelming violent event or occurrences that are not fully comprehended at the time of occurrence but reappear afterwards in flashbacks, dreams, and other recurrent phenomena.

> Traumatic experience, beyond the psychological dimensions of suffering it involves, suggests a certain paradox: that the most direct seeing of a violent event may occur as an absolute inability to know it; that immediacy, paradoxically, may take the form of belatedness. (Caruth 92)

The class of 'trauma hypothesis' is currently referred to much of the time in compositions in the Humanities. Though there are rehashed references to this hypothesis, its origin and reach are, be that as it may, once in a while followed. The injury hypothesis created in the compositions of From one point of view, Caruth and Felman and Laub owe a lot to deconstruction, post-structuralism, and therapy.

Trauma and Identity

Trauma and identity are intertwined in a complicated way. Because of being emotionally strong enough and thus able to bear the traumatic influence, identity can alter the effects of trauma received at a specific period. People like this experience a lot of pivotal moments in their lives. However, the impact of the same experience on another person can sometimes shape one's identity. The influence might be either beneficial or detrimental. Clearly, more research is needed to better understand the complex connections between traumatic display and identity. More research on the relationship between trauma and identity can help to inform inhibition and

engrossment initiatives aiming at decreasing the negative impacts of traumatic exposure while simultaneously encouraging the beneficial growth effects that such experiences can have.

If Alice Munro's works are keenly observed, she is distinguished as an excellent writer. Once she narrated that it becomes a dilemma for her to write something about painful truth or autobiographical material into fiction without losing its aesthetics and real concerns. Her past trauma is the events that are observed through her narrative techniques. Her early works are full of events overloaded with pain. In the last decades of her writing life, there has been an understated, noteworthy swing in her description of injury. Her most recent works reflect an uplifting process marked by the integration of previous events into a present self, rather than a detached attitude to trauma.

A juxtaposition of Munro's treatment of the same terrible occurrence in two pieces written years apart, "Royal Beatings," published in *The Beggar Maid* (1978), and "Father," compiled in *The View from Castle Rock* (2006), exemplifies the shift. The injury that two stories were haunted and structured is the absence of being acknowledged as a subject. Her recent works reflect an uplifting process marked by the integration of past happenings into a present self, rather than a detached approach to trauma. These two stories provide an opportunity to consider disappointment as trauma. Psychoanalysis has not yet investigated how social class influences injury. Munro's fiction explores pain with etiological bases that are both social and emotional, probing the complicated intersections between recognition failure and working-class realities.

Identity, according to Freud, is neither fixed nor reasonable, but rather a constant fight between the id and ego, the conscious and subconscious mind. Erik Erikson recognised that one's identity might serve as a blueprint for how one lives his or her life and plans for the future. Traumatic occurrences, on the other hand, can derail our plans and affect our lives in unpredictable and sometimes permanent ways. It can be quite harmful and have a significant impact on one's identity. From the above discussion, it is suggested that the relationship between trauma and identity is very complicated. Trauma can bother identity whereas identity can affect one's understanding and observation of the trauma. Trauma can influence one's sense of

identity which could either lead to post-traumatic agony or post-traumatic growth. So, this relationship has the potential to bring out negative as well as positive growth in one's life. Many of Alice Munro's stories show characters who have changed their identities as a result of various levels of trauma on various grounds, such as physically, intellectually, or psychologically, according to Munro. Trauma can only be understood and worked with by telling a story, and any kind of art can help here, and literature plays an important role in this by conveying the terrors and horrors of war via her works.

Further study includes various characters playing their role in different stories that will be deconstructed, or we can say will be interpreted from the new perspectives. Many stories were written by Alice Munro display the effects of trauma faced by many of her characters. These characters' identities get altered due to the change in their traumatic conditions. Following are such stories that show traumatic conditions of characters in various stories: 'Runaway,' 'Dimensions,' 'Passion,' 'The Royal beatings,' 'Floating Bridge,' 'The Bear Came Over the Mountain.' All these stories encompass the element of trauma faced by their characters which are discussed below.

In the story 'Runaway,' Carla and Clark are an energetic hitched couple who live in a mobile house on a farm. They strengthen themselves by giving horseback trail rides and riding practices on their horses and by renting stable space, food, and generally thought to others. While Carla is an optional school proceeds onward from an upper clerical class family who once needed to transform into a veterinarian, Clark is a dropout, drifter, and sex picture who's held a broad summary of arbitrary occupations. Carla's family doesn't certify of him, anyway, she fled away with him rather than taking off to school, on any occasion not completely out of protection from their office class rustic lifestyle. To have a bright future and a unique identity, she took this step. In any case, she believes that it's difficult to live with Clark, who can be over the top and irritable, and who has a temper that encounters gotten him into trouble with various people around. The couple lives not far removed from the significantly more settled, Sylvia Jamieson, whose companion Leon has starting late kicked the can. She would be housecleaning for her to procure additional cash. Leon was an artist who once earned a significant money prize. During the last days of his

life, he got hospice care at home, where Carla now and again observed him. To entice her significant other, she's disclosed to Clark a shameful created story in which Leon gathered her in to perform sexual kindnesses (which she would not do). This opposite releases as Clark get fixated on getting tranquil money from Sylvia. Carla's conceivably break from his strain to do this happens when their neighbour visits Greece. As the story opens, Sylvia returns from the journey and Carla believes Clark won't find it promptly, anyway he does and orchestrates her to go clean the house again. Carla is furious with this and has a crying spell. This is here where Carla faces the extraordinary injury of being not minded by her better half who is likewise oppressive and for whom she has left her family, her reality. Carla is upset because Flora, their white pet goat, is missing. She and Clark at first got Flora to remain with the horses, yet she and the goat have a phenomenal bond. At Clark's wanton proposal, she endeavours to convince herself that Flora has fled to mate yet will return soon. In the interim, the childless Sylvia feels a developing fondness for Carla. Sylvia needs to help Carla, who begins crying uncontrollably again and says she can't stand living with the cold and loudly injurious Clark. Sylvia devises an arrangement for Carla to flee to Toronto, where she can remain with Sylvia's companion. Carla concurs, acquires some garments and cash, and leaves that evening. By and by injury shows its face. But she tries her best to improve the condition. Be that as it may, in transit there, she freezes, lamenting her choice and feeling that she can't have a day-to-day existence or personality separated from Clark. She gets off the transport and requests that Clark come to get her, and he does. He discloses to her he was unable to stand to lose her. Clark annoys Sylvia at her home in the night, restoring the obtained garments and forcefully cutting off all binds with her. The alarmed Sylvia apologizes. At that point Flora out of nowhere shows up on the scene, unusually lit up by a vehicle's headlights, and alarms both Clark and Sylvia into acting all the more friendly toward one another. Clark doesn't enlighten Carla regarding Flora's return; however, she gets some answers concerning it through a sorry letter from Sylvia, who has moved away. Carla is furious because she firmly presumes that Clark executed the goat. She's damaged, yet reluctant to leave Clark once more, so she says nothing and goes on with her life. From multiple points of view, Carla's temperament is represented by Flora, a creature that, as indicated by Clark, can never be completely

passive. She even has a bad dream about a harmed Flora escaping from her through a spiked metal perimeter, which is right around her very own feeling doomed experience, again an image of a damaged psyche. It's additionally noteworthy that the lost Flora returns the equivalent night that Carla comes back to Clark. Clark, anyhow, tries to maintain her identity by passing through various curves and turbulences of life.

'Dimensions,' triple infanticide is the subject of Alice Munro's short story. Lloyd, Doree's better half, has committed a heinous crime by executing his children without Doree's consent. Lloyd was the one who had chastised Doree for buying a spaghetti tin with a logo on it. He held Doree responsible for injuring his children by purchasing the imprinted spaghetti. He has slain his children without explanation. The short story is about the father's crime of murdering his children and the mother's remorse over the act. It's not uncommon for people to kill and get away with it, but the father's reaction is incomprehensible. It is distasteful that under the guise of insanity, one has imposed his brutality on the lives of innocent people. Nonetheless, there is no reason why a rational individual would act in this manner, especially when it involves innocent lives. The readers are still perplexed by his argument. The father's rationale for the murdering of his children, as suggested in the story, is that he is rescuing his children from their mother's evil scheme to kill them. The story revolves around Doree, the mother, who is on the receiving end of the abuse. A twenty-three-year-old woman had been through a traumatic situation, but the narration had calmed her down. His act was labelled as "criminally insane," and he was confined to a rehabilitation facility. With their family photo, this incident received widespread coverage in the print media. Mrs. Sands counselled Doree, and she continues to recover from the trauma caused by the tragedy. Doree's journey to London to meet her better half kicks off the story. The demonstration, its consequences, and its mental consequences on Doree are introduced fairly in the middle of the journey by the designer. Doree has a strong attraction to her significant other. Her better half has a firm grip on her at all times. Lloyd has a commanding personality. Lloyd conducts himself as if he is the epitome of morality. Lloyd's main concern is criticising people and the way the world works. Doree will always be his victim. He chastises Doree for neglecting his children. He sees her regularly. Lloyd has Doree completely under his

control. Despite Lloyd murdering their children, Doree continues to be under Lloyd's control, which is detrimental to her experience. She discusses a mishap in which a child is injured while on her way to London. She disembarks from the bus with individual passengers. She can feel the kid's heart beating in his neck, who is otherwise still. Doree is the one who provides medical assistance. She tries to resurrect him. She tries a mouth-to-mouth restoration. The child begins to unwind. The life of the person is saved. The manner of bringing an unknown boy back to life explains the psychological scattering of her entrenched thoughts. Doree had finally escaped Lloyd's clutches, as well as her guilt. Doree is no longer bound by the shackles of her past. Doree is freed from her sense of guilt at the end of the story. She visits to his office three times to meet him but is twice turned down. Mrs. Sands assists her in recovering from her injury. She tries hard to come out trauma felt by her as she was the mother of three kids. Murder of all kids is completely intolerable by the mother. But she tries to continue with her life and keep her identity by changing her name to Fleur and disguising her identity. She gets a job as a housemaid at the Blue Spruce Inn, which she likes. To begin with, she now has a new identity and a new existence.

The story “Passion” commences, “Not so long ago, Grace went looking for the Traverses’ summer house in the Ottawa Valley.” It's a touching, sentimental start that distorts the chaos and passing that took place in that house 40 years ago. The horrible title narrative, about a young mate who misses the target on the resolve to break out from an abusive spouse, is also driven by a violent disposition. In Alice Munro's short story "Passion", while endeavouring to get away from the shackles of different moral characters, the short story's hero Grace experiences problems and as a result, settles on wrong choices as to the guideline of morals. The other hero of the story, Neil, ends it all showing that he severs all relationships with the world. It is observed that Grace does her level best to maintain her identity. She loses Neil as he met with an accident. But she moves forward in search of her identity rather than to sink in the trauma.

“The Bear Came over the Mountain” is an account of affection, sentimental undertakings, family relationships, puzzler of sentiment, and mental bewilderment. The story uncovers family bonds through mental sorrow and actual powerlessness, which, to an enormous degree, are traumatic. Munro's introduction of human

relationships and family bonds gets another measurement according to the psychopathological perspective. The story uncovers a strange connection between two unacquainted families, individuals from which experience the ill effects of two distinct sorts of injury: mystic delirium and actual fixed status. Munro shows the impact of such craze on people just as on cultural association and endeavours to represent, according to psychoanalytic perspective, the concept of traumatic pathology and its manifestation in people's lives, as well as how the result can be a useful tool in comprehending human interactions. The story rotates around the life of Fiona, their marriage by any boundary is generally cheerful, even though Grant's various undertakings have profoundly incapacitated his significant other. It recounts Fiona's journey from her marriage through her fights with Alzheimer's disease. Since there was less connecting between Fiona and Grant, the illness has devoured the exquisite partnership that was the refrain of shutting stages. The incongruity of the disease is that it was as a result of it that Fiona discovered her new relationship with a man she had known for a long time, and the key perspective is that Grant improved as a person with greater sympathy for his better half. The word, ‘mountain’ in the title of the story, “The Bear Came Over the Mountain” can be inseparable from marriage. The marriage of Grant and Fiona stood like a mountain with difficulties. Their love was adamant and strong just like the mountain in their tough time.

Alice Munro's "Royal Beatings" delves into the complicated connections that exist among family members, addressing issues like the evolution of love and the viciousness of hatred. Domestic violence is a sub-topic of the overall theme of family relationships. The narrative contains a significant amount of violence. The anecdote shows how psychological wounds can linger long after physical wounds have healed. Both the stepmother and the father might play the role of saviour and ruler. One of the key characters, Flo, urges her husband, Rose's father, to use corporal punishment in this circumstance. The title comes from the nature of beating in 1960 but would be child abuse today. Father used to give Rose these periodic beatings, which normally start with her having some sort of fuss with her stepmother, Flo, who then calls for dad for the beatings. The story is being told years later when Rose seems of getting her revenge on her stepmother and seemingly her father is no longer alive. So, when a child is isolated from the real mother, expects a lot of the same love and intimacy

from the stepmother but here, instead Rose gets beatings from her father, who is provoked by Flow. This leads to the feeling of isolation and depression and making the psychology of taking revenge. So, this was the great trauma faced by the child Rose.

‘Floating Bridge’ also shows the impact of Trauma faced by Jinny's cancer is a terrible sickness that has robbed her of both her happiness and her will to live. She walks alone to the bus stop after an appointment, ruminating about her life. Her being alone leads the writer to conclude that she is withdrawing from life as a result of her condition, preferring to be alone. She feels quiet and lonely within, despite the fact that she likes to be alone. Jinny is introduced to Helen, their new caretaker, by her husband, Neal. Helen appears to be more important to Neal than his wife. “We have to go to the hospital,” Neal said. “Don’t panic. Helen’s sister works there and she’s got something Helen wants to pick up. Isn’t that right, Helen?” (Munro, “Floating Bridge” 80). Neal begins to prioritise the newcomer over his wife's well-being. By the way, the spouse decides to care for another woman, making Jinny feel smaller and more alone. This act of abandoning, according to the author, is what motivates her to desire to remain alone. Neal drives Helen's sister to Helen's sister's residence after his wife has completed her hospital check-up. Helen does not want to be a burden on Neal and Jinny, but he keeps encouraging her that going to her sister's place is a good idea. It demonstrates that Neal was a terrible husband. He opts for the caretaker's side rather than returning home to allow his wife to rest. Neal and Helen leave Helen's sister alone outside her house when they visit her. Jinny decides to explore her surroundings when she meets Ricky, a charming young man who seemed to recognise her exhaustion. Ricky offers to drop Jinny home because he recognises how weary she is. They take a detour to a floating bridge where the stars twinkle brightly, and he kisses her. Unlike her husband, Neal, Ricky appears to prioritise her happiness and abilities to make her happy. Ricky demonstrates real concern for her by displaying lovely objects such as dazzling stars reflected in the lake, “Now she could make it out the plank roadway just a few inches above the still water. He drew her over to the side and they looked down. Stars were riding on the water” (81). In Ricky’s presence, Jinny regains the optimism that she had previously lost as a result of her illness. She finally feels lighter after feeling low in energy, lonely, and depressed as a result of her

illness and her husband's treatment. She was under trauma as she was deprived of the right of being a wife. Later on, she comes across a wonderful experience when met Ricky and felt as though her lost identity was restored and she felt so good.

The story ‘Five Points' is full of troubling information, as the main character appears to be suffering from a severe case of post-traumatic stress disorder. Maria, the protagonist, is abandoned by her parents, who sued her. They'd already cast her in a part that was far too mature for a 13-year-old. She was in charge of the store's finances as well. Perhaps she was never a child. Her extramarital relationship is set to end, and she had a similar experience. She is jittery yet thrilled. Her enjoyment is tight and private, not the kind that spills out fuzzes everything up and makes one careless about what one says in a good-natured way. The exact reverse is true. She has a bright, crisp, and disconnected sensation. Brenda appears to be fixated on one thing after hearing the story i.e., Maria’s attractiveness, or lack thereof. Maria might be attractive now, she thinks. Wouldn't it take care of everything? The wounds of sex and being abused by boys, the abandonment of her parents, and the difficult years in the institution. And one has to wonder why Maria, who is 13 years old, would want to pay boys for sex in the first place. Perhaps she was subjected to sexual abuse or incest, resulting in overly sexualized behaviour. Perhaps that explains the weight gain as well: a trauma-related eating issue. What is her life like once she is released from being overburdened mentally and is rejected by her family? Unless they were able to provide her with effective counselling, she is likely to turn to prostitution. Brenda's lover Neil is also one of the men who abused Maria, even if he denies it at first. This way, circumstances have a great impact on one’s identity. This traumatized child did her best to fulfil all the responsibilities just at the age of thirteen.

Conclusion: In this chapter, the identity formation phase is observed by moving into the world of trauma. It is concluded that many of Munro’s characters in stories undergo traumatic circumstances and struggles to have their own identity, their recognition, their own space, and with their hidden strength desires to overcome such situations to recreate their position. This way number of Munro’s stories interpreting identitarian trauma from the lens of Caruth’s views about trauma theory is being presented through this chapter.

Chapter -5

The Style and Language in Alice Munro's Works

'Stylistics' in *Oxford Learner's Dictionaries* is defined as the study of style and the methods used in written language. Stylistics is an applied linguistics study that investigates and evaluates all forms of written and spoken language in terms of linguistic and tonal style, where style refers to the distinct variety of language used by different persons in various contexts or settings ("Stylistics" 701). "Aspect of literary study that emphasises the analysis of various elements of style" (such as metaphor and diction) or "the study of the devices in a language that provides expressive value," according to Merriam Webster ("Stylistics" 654).

'Diction' refers to the selection of words. When writing, there is a specific language for the sort of job. The language choices a writer uses to successfully express a topic, a point of view, or tell a tale are referred to as diction. In literature, an author's choice of words can help to establish a distinct voice and style. In poetry or story, diction, according to *Merriam-Webster,* is a writer's or speaker's particular word selections and style of expression ("Diction" n.pag.). Diction is a literary system that allows a writer to deliberately select words and language to communicate with the reader while also establishing a distinct voice or writing style. From poetic and figurative language to formal and precise wording, diction is employed in all forms of writing. The author's diction is his or her choice of words or writing style. The writer builds the passage's atmosphere and tone through diction. Also, diction can be utilized to emphasize a point. Diction can sometimes aid in the analysis of characters in a story.

Adam Augustyn, Kathleen Kuniper, and Gloria Lotha, editors of Encyclopaedia Britannica's 'Stylistics,' looked into the devices in languages that are supposed to generate expressive or literary styles, such as rhetorical figures and syntactical patterns. The study of style has existed since ancient times. The style was considered the correct ornamentation of mind by Aristotle, Cicero, Demetrius, and Quintilian. It is expected that model sentences and defined forms of figures relevant to the essayist's orator's form of speech will aid the essayist or orator in shaping his thoughts. Instead of advancing normative or prescriptive notions, modern stylistics blends formal linguistic analysis with literary criticism approaches to distinguish

diverse uses and functions of language and rhetoric. Traditional beliefs about style as something that should be appropriately contributed to thinking collide with those of Swiss philologist Charles Bally (1865–1947) and Austrian literary critic Leo Spitzer. (1887–1960). The ability to choose between several modes of communication, according to these thinkers' followers, is what gives language style. For example, there is a difference in evocative value between children, kids, youngsters, and youths. This theory, like Edward Sapir's, emphasizes the relationship between style and linguistics, focusing on the distinction between form-based literature (Algernon Charles Swinburne, Paul Verlaine, Horace, Catullus, Virgil, and much of Latin literature) and content-based literature (Homer, Plato, Dante, and William Shakespeare), as well as the near untranslatability of the former (Augustyn et al. 3).

An editor, Michael Burke (1970) portrays stylistics as a sort of Sherlock Holmes figure with knowledge of grammar and rhetoric as well as a passion for literature and other creative writings, dissecting the intricacies of how they work piece by piece and noticing how style affects meaning and comprehension. Stylistics is divided into several overlapping subdisciplines, and anyone who studies any of them is known as a stylist. There are many types of stylistics: stylistics in literature (Studying forms, such as poetry, drama, and prose), The study of how linguistic factors interact to produce meaningful art is known as interpretive stylistics. The ways in which an author's style works—or doesn't work—in the work are included in evaluative stylistics). Stylistics of the corpus (Studying the frequency of various elements in a text, such as to determine the authenticity of a manuscript), Discourse stylistics: The study of parallelism, assonance, alliteration, and rhyme to see how language in usage develops meaning stylistics for women: Commonalities in women's writing, how writing is cultivated, and how women's writing is interpreted differently than men's are all explored. Computational stylistics analyses a text and determines a writer's style through the use of computers. The study of what happens in the mind when it comes into contact with the language is referred to as cognitive stylistics (Burke 10).

Peter Barry (1947), professor of English at Aberystwyth University, UK, studied since the time of Aristotle and the Greek philosophers, rhetoric has been a vital part of human communication and growth. In his book Beginning Theory, author

Peter Barry uses rhetoric to establish stylistics as the modern equivalent of rhetoric. (1995). Barry continues that rhetoric instructs, "its students how to structure an argument, how to make effective use of figures of speech, and generally how to pattern and vary a speech or a piece of writing to produce maximum impact" (Barry 207). According to him, stylistics investigation of these same qualities—or rather, how they are used—means Stylistics is a modern explanation on an ancient subject. He does, however, point out that stylistics is distinct from close reading in many ways. Stylistics highlights the links between literary and everyday language and makes use of specific technical terms and notions derived from linguistics, such as 'transitivity,' 'under-lexicalization,' 'collocation,' and 'cohesion.' Close reading makes fewer claims to scientific objectivity than stylistics, emphasizing that stylistics methodologies and procedures can be studied and applied by anybody. As a result, one of its goals is to 'deconstruct' both literature and criticism. Close reading is centred on noticing how this specific style and usage deviates from the norm, potentially resulting in an error. Stylistics argues for the universality of language usage. Stylistics, then, is the study of essential stylistic aspects that influence how a certain audience interprets a work.

Based on the Derridean concept, *Of Grammatology* (1976), written by Jacques Derrida was found to be discussed comprehensively under the topic 'Derrida on language and meaning' in which Derrida discusses language extensively. The foundations of his ideas, as well as his approach, are laid here. It is one of his first works, having been published in French in 1967 and translated into English in 1976 by Gayatri Chakravorty Spivak. By reading and commenting on Ferdinand de Saussure and other linguists, he demonstrates how language has been thought of in the Western tradition and what issues are fundamental to this way of thinking. The science of language was to be linguistics. Derrida investigates how language is interpreted in this discipline, as well as how it is defined, by defining what is primary and secondary to language. Aristotle's definition of language, that its essence is the unification of sound and sensation, is a fundamental concept in linguistics. Speech is the true essence of language since it is instantaneous, self-aware, and, in some ways, simple. Derrida defines the term as "a unification of sense and sound, concept and speech, signified and signifier." Although Saussure considers writing to be unrelated

to the underlying workings of language, he does not dismiss it entirely. Writing is always used to express language, according to him. Despite its flaws and dangers, it is valuable. Writing has been reduced to a tool, according to Derrida. It is regarded as a device that does not always function properly. The reality that it doesn't continually work precisely is seen as terrible, but the issues are thought to be limited to writing rather than the language itself. In reality, writing poses a threat to language. This style of thinking about language, according to Derrida, in his *Of Grammatology*, has a long history:

> writing, the letter, the sensible inscription, has always been considered by Western tradition as the body and matter external to the spirit, to breath, to speech, and the logos. And the problem of soul and body is no doubt derived from the problem of writing from which it seems – conversely – to borrow its metaphors. (Derrida, *Of Grammatology* 35)

The critique of linguistics by Jacques Derrida is a critique of the discipline's presuppositions, as well as the definitions and limits it enforces on itself and its subject of study. The way linguistics describes itself appears to have inconsistencies and hidden meanings. Jacques Derrida poses the following question that why does a general linguistics project, which is concerned with the internal system of language in general, define the boundaries of its field by rejecting, as an objectivity in general, a particular system of writing, no matter how essential it may be, even if it is universal? (39). If the logic of the first and second is not considered within the system whose objective is to exclude the second, writing is not secondary to language, according to Derrida. According to Derrida, a sign of a sign can only be expressed of all signs if it is written. Derrida's message is encapsulated in this section, "if every sign refers to a sign, and if a sign of a sign refers to writing, then writing contains something that inherent in all language" (43).

Many other philosophers wrote about style and language. Humans' ability to communicate is a fascinating truth. Language's position as a vehicle of mind allows for the complexity and diversity of human thought. Informed by the developing formalist writing movement, Herbert Spencer, a Victorian-era philosopher, scientist, and liberal political theorist, sets out to build a structural underpinning for efficient composition. He describes language as "an apparatus of symbols for the conveyance

of thought" and proceeds to map out its core machinery, even though he was only 32 years old at the time. His main goal is to free writing from "friction and inertia" is that language must be considered as a barrier to thought, even though it is a vital tool for it. As a result, if language is the vehicle of thought, there appears to be caused to believe that friction and inertia impair the vehicle's efficiency in all circumstances; and that the principal, if not the only, thing to accomplish in the composition is to reduce this friction and inertia to the least feasible degree (Spencer 21). Naom Chomsky advocated that language research be done in terms of the I-Language, or a person's internal language. If this is the case, it undermines the pursuit of convention-based explanations and relegates them to the area of "Metasemantics" which is a phrase coined by Robert Stainton, a philosopher of language, to characterize all studies that attempt to explain how semantic facts emerge. Investigation into the social conditions that give origin to, or are related with, meanings and languages are one valuable topic of inquiry Etymology (the study of word origins) and stylistics (philosophical debate over what constitutes "excellent grammar" in a given language) are two other metasemantic topics. (Harvey 4). Distinguished Research Professor, from Cambridge University, Simon W. Blackburn mentions so many philosophers who wrote about language and style in "Philosophy of Language." They are as follows:

Aristotle remarked, "Spoken words are signs of concepts" (qtd. in Blackburn 66). If one considers minds as being full of thoughts and ideas before or independent of language, language's sole purpose may be to make such ideas and concepts public. It was also the viewpoint of John Lock (1632–1704), an English philosopher who claimed that God created humans with the ability to communicate sound. This ability, however, does not imply that one has a language, as even parrots can generate articulate sounds, as Locke pointed out. For humans to have language, words are only vehicles for concepts that have their own independent, self-sustaining existence. To adopt another metaphor, language may be the midwives of ideas, but experience and reason are their genuine parents. The same paradigm was proposed by Leibniz, who stated that "languages are the best mirror of the human mind" (qtd. in Blackburn 68). In this view, words are merely vehicles for ideas, which have their own independent, self-sustaining existence. To adopt another metaphor, language may be the midwives

of ideas, but experience and reason are their genuine parents. Because attribution of beliefs and desires to speakers entails assuming that speakers are correct about most things most of the time, Donald Davidson (1917–2003), an American philosopher, argued that one cannot assign meanings to others' utterances unless one already shares a conceptual scheme with them. As a result, one cannot regard his or her mental scheme as merely one of several. The threat of language idealism is likewise gone now that linguistic relativism has been defeated. Davidson's reasoning is audacious. Davidson appears to dismiss the possibility of knowing a profoundly unusual way of existence: a conceptual framework can only be translated or interpreted into a new language, not expanded. As a result, it is conceivable to see Davidson's argument as a monument to its depth rather than a solution to the relativistic predicament. Due to his efforts to construct a logical notation suitable for the formalisation of mathematical reasoning, Frege developed an interest in language. As part of this work, he constructed a new philosophical theory of meaning in addition to modern mathematical logic. The essential notion of this theory is that the meaning of a sentence—the idea it expresses—is determined by its shape or syntax. The speaker's or hearer's psychological status has no bearing on the notion, which is determined by the logical consequences the phrase allows. Furthermore, in the sense that the meanings of individual words are determined only by the role that they play to the thoughts communicated by the sentences in which they appear, sentence meaning comes before word meaning. Frege's theory of sentence meaning explains how different people can understand the same thought. However, Frege demonstrated that examining the language used to convey mathematical reasoning might lead to significant advancements in mathematics. The idea spread quickly, rather than studying the nature of matter as a philosophical question, philosophers would now investigate the language. used to communicate assertions about substance, and so on for other topics. In the first three decades of the twentieth century, logical analysis saw a “golden age” as a result of the philosophy of language gaining a foundational position.

Editor of Encyclopaedia Britannica, Brian Duignan includes many articles written by many philosophers. Willard Van Orman Quine (1908–2000), an American philosopher, was the most influential member of a new school of philosophers who

were dissatisfied with logical positivism despite being scientific in perspective. Quine was well-known in the field of linguistic philosophy for his behaviourist theory of language learning and argument about the "indeterminacy of translation,". He won the Nobel Prize in philosophy. This is the concept that there is an unlimited number of viable translations from one language to another, each of which is equally compatible with all of the empirical data available to linguistic experts. As a result, there is no truth concerning which translation of a language is correct. In a manner reminiscent of later Wittgenstein, he claimed that given the correct factual circumstances, nothing in a language's logical structure is essentially immune to change. In this sense, Quine contended that the relationships between science and experience are not "one to one." Science's fundamental structure resembles a web, with interconnected strands of support for each component. As a result, it's never clear which words "recalcitrant experience" contradict; any sentence can be preserved if additional changes are made. Similar thoughts were expressed by American philosopher Wilfrid Sellars (1912–89), who argued against the "myth of the given," which holds that any truths or facts may be found in observation, whether of the world or the mind. (Duignan 6)

Alice Munro’s style and language

Now, Alice Munro's style and language will be examined in her works, including her themes, point of view, diction, writing style, and language in numerous stories. In *Alice Munro and the Anatomy of the Short Story*, Professor, Oriana Palusci of English at the University of Naples, Italy, writes about reading Alice Munro's short stories, which demand time and concentration to better understand the physiological processes at work underneath the surface of everyday life. Munro's profound narrative skills deepen our understanding of the human heart, the complexity of the female world, and the art of storytelling (Palusci 9). Munro has experimented with the short story form by using a nonlinear, digressive, and montage-like style to highlight the remarkable in everyday life. The interconnectedness between fiction and reality is reflected in Munro's writings. Munro focuses on human existence's fragmentary, fractured, and inexplicable aspects. She emphasizes the limitations of literary works in depicting the entirety of even a single individual's existence by emphasizing the transient and the fleeting. As a result, the author's writings are a series of episodes, a

series of pictures with corresponding explanatory gaps that the reader can interpret in a variety of ways.

Themes

Munro uses stories to convey important information about common people, mostly females. Her frequent themes comprise missed opportunities, lies, a curiosity in love, and the often-overlooked complexities of nuptial from a variety of angles, the complexity, and cruelties of ageing and time. Alice Munro's stories frequently feature women in their forties and fifties trapped between memory and reality. Alice Munro creates melodramas that are opposed to melodrama. Rather, terrible, and life-altering tragedies occur in parallel with everyday events. In “Free Radicals,” for example, a husband passes away unexpectedly while at the hardware store. Instead, his wife, who is at home, pondering what has happened to him, went away somewhere. “She hadn’t had time to wonder about his being late.” (Munro, “Free Radicals” 80)**.** Even when men create female characters, the women are shown doing emotional labour in ways that you don't frequently see in men's stories. Most guys don't seem to understand how well-acculturated women are in this area. This is exemplified in the first paragraph of “Free Radical”:

> At first, people kept phoning, to make sure that Nita was not too depressed, not too lonely, not eating too little, or drinking too much. (She had been such a diligent wine drinker that many forgot that she was now forbidden to drink at all.) She held them off, without sounding nobly grief-stricken or unnaturally cheerful or absent-minded or confused. She said that she didn’t need groceries; she was working through what she had on hand. She had enough of her prescription pills and enough stamps for her thank-you notes. (82)

These stories, for example, exemplify Munro's ethics of care and concern for others, as illustrated by Enid, the central character of “The Love of a Good Woman.” “Enid can live as she does only because of her enabling circumstances, she encounters poisoned fantasies, and her benevolence is not unconditional,” (Munro, “The Love of a Good Woman” 56). Munro instead writes about the hardships of a young woman coming of age and coming to grips with her family, rather than painting an image for

worship. She also writes about her hometown, which has been a recurring motif in her work, especially in her earlier works. It's been noted that in several of her books, such as “Hateship, Friendship, Courtship, Loveship, Marriage” (2001) and “Runaway” (2004), She concentrates on challenges that women in their forties, fifties, and sixties face. Her literary style is characterized by characters who experience a revelation that clarifies and adds significance to an incident. Other topics include the effects of long-term illness, mental health anxiety, and historical reflection. Her autobiographical elements run across the majority of her stories. As a female role model, her mother plays an important role in many stories. Her stories usually revolve around her hometown and the people that lived there. Themes in short stories portrayed from a child's perspective are less complex, maybe mirroring the child's world's simplicity. As a result, Alice Munro's iconography to emphasize these ideas is similarly simple. Ben Jordan's small daughter recounts a day shared with her father, a day and during that she learns more about him, while the reader sees Ben Jordan as more than simply a young girl's father, but as a guy with a job outside of his home in “Walker Brothers Cowboy." Munro does not investigate Ben Jordan's mental state; rather, he recounts the things that make him respond, as well as the imagery that conveys the Jordan family's atmosphere and tension, as well as the relationship between Ben Jordan and Cronin. The child's guileless presentation, which is free of the supposition and judgement that plagues the adult mind, adds to the visuals. When the young girl recounts the dress her mother is making for her, the first sequence of images appears early in the story, “She has ripped up for this purpose an old suit and an old plaid wool dress of hers, and she has to cut and: match, very cleverly and also make me stand and turn for endless fittings, sweaty, itching from the hot wool, ungrateful” (Munro, "Walker Brothers Cowboy” 4).

The infant has a sensory response to her mother, physically rejecting the texture, colours, and discomfort of the clothing and she expresses her displeasure to her mother. When her mother goes shopping in town, she dresses up, one that is “navy blue with little flowers, sheer, yarn over a navy-blue slip” (5). The mother appears to be concerned about social issues, and she spares no expense in her attempts to present herself as a well-dressed, culturally approved woman and mother. She is not a housekeeper in “loose beltless dresses torn under the arms” (5), but a female, whose

daughter is her, “creation, wretched curls and flaunting hair bow, scrubbed knees, and socks-- all I do not want to be” (5). The reader gains some insight into Jordan's character from the child's observations of her mother's clothes and behaviour. This young girl, the same as others, is at a stage in her life where she looks up to her father. Munro does not provide psychiatric details for their connection, but she does provide visuals that help the reader understand the underlying meaning of Jordan's family life. On the one hand, the image around Ben Jordan is light-hearted and upbeat: the “white shirt, brilliant in the sunlight” (6). For his children, he makes up jokes and songs. Jordan, on the other hand, is surrounded by images of herself: her attire, her “delicate condition,” and her lifeless reactions. The young girl sees the contrast between her daddy, Ben Jordan, the salesperson who understands “the quick way out of town” (6), and her mother, who dwells in the dingy back porch, nursing some real or fictional ailment. Grey should be used for barns, sheds, baths, and residences, while brown should be used for the yard and fields, and black or brown should be used for the dogs (9). Even if all of the individuals are surrounded by physical depression, it does not totally suffocate Ben Jordan, who writes songs to lighten the mood and make light of his vocation. His wife does not experience his joy since she is actually separated from him because she does not enjoy his visits to his domain, his metaphorical escaping to another and different world. After the chamber pot is thrown out the window, it reveals an enraged and sickening depiction of the really “depressed,” as well as the absence of human kindness and warmth that has arisen from them— an enraged and repulsive depiction of the truly gloomy times, as well as the absence of human love and warmth that has developed as a result of them. Ben Jordan then proceeds to the Cronin residence, which Ben's daughter finds peculiar due to the disparities and inconsistencies she detects. The dress, Nora changes, is “flowered more lavishly than anything my mother owns, green and yellow on brown, some sort of floating sheer crepe, leaving her arms bare” (12). “one of the things my mother has told me in our talks together was my father never drinks whisky. But I see he does. He drinks whisky and talks of people whose names I have never heard before” (15). The reader discovers a new side to this "Walker Brothers Cowboy," who has been involved with, or perhaps desires a new involvement with Nora Cronin, a flashy, warm, and vibrant answer to the depression and his depressed state, just as the young girl discovers

things about her father she had never known. Ben's and Nora's love appears to have never been fully realized, and the child's perceptions of the tangible reality that surrounds her explain once again. Ben's daughter observes a “picture on the all of Mary, Jesus’ mother--I know that much--in shades of bright blue and pink with a spiked band of light around her head, I know that such pictures are found only in the homes of Roman Catholics and so Nora must be one” (14). Her grandmother and aunt would say of Nora, “she digs with the wrong foot” (14). Aside from the weirdness of the phrase, the child is aware that Nora is unique in a way that her relatives would find objectionable. Ben Jordan is shown as a man who is not just wedded with two children, but also a man who is fighting a marriage to a sickly and lifeless woman behind the surface of happiness. Perhaps he married after being thwarted in his romance with Nora, the forbidden Catholic who “digs with the wrong foot,” as he put it. Between all of this lies the young girl, who recognizes that her dad is more than just a salesperson for Walker Brothers, but a man skilled at invading another territory:

> like a landscape that has an enchantment on it, making it kindly, ordinary, and familiar while you are looking at it, but changing it once your back is turned, into something you will never know, with all kinds of weathers, and distances you cannot imagine. (18)

The major concern of “The Peace of Utrecht,” for instance, is the unavoidable sentimental anguish of individual touch. Helen, the narrator, travels to Jubilee, the little town where she grew up, with her two children, purportedly to visit her sister Maddy, who has moved out of their childhood home and is now living alone. Their thoughts are on their mother's tragic death, but they are unable to speak about it. Maddy chose to stay at home and care for their mother. Parkinson's illness was afflicting Mother. Helen feels burning remorse, shame, and rage as She remembers how this ill yet unrepentant woman was refused affection and pity. Her sister and she were made to act in " parodies of love". This mother is inconsiderate and irritable.

> demanded our love in every way she knew, without shame or sense, as a child will. And how could we have loved her, I say desperately to myself, the resources of love we had were not enough, the demand on us was too great. (Munro, “The Peace of Utrecht,” 112)

Finally, Helen and her sister abandoned all pretences of love and emotion, “We took away from her our anger and impatience and disgust, took all emotion away from our dealings with her, as you might take away meat from a prisoner to weaken him, till she died” (113). Munro's mother, who also had Parkinson's disease, got a similar experience, and Munro, like Helen, moved away from her ailing mother to pursue her career. Her writing style is autobiographical in this way.

If the narrator's visit home is recounted in the story "The Peace of Utrecht," Many dashes and brackets mark the diction ten years after she departed and one or two years after her mother died. The narrator employs parenthetical statements to provide information or explanations from the beginning. She may perhaps also say “very likely we are both afraid” (190) to qualify what she just wrote, or “this situation as I term it” to describe word “this” (193). In other words, the speaker appears to use these frameworks to imply that she is in command of her story and is giving a thorough account of what happened along with emotions to her readers. However, dashes in the story indicate a break in the speaker's description of the history, because the picture isn't complete (200), and the story is interrupted by several gaps and silences due to the sisters' reluctance to communicate their sentiments about the past. However, dashes in the story indicate a break in the narrator's portrayal of the past, because the picture isn't full (200), and Several pauses and silences appear throughout the story due to the sisters' reluctance to communicate their sentiments about the past. Unlike the preceding adjuncts, the parenthetical construction qualifies the narrator's first remark.; by juxtaposing the parallel phrases “there is/there are,” present and past merge. Helen glances in the mirror once she's in the hall, and a dash after that, another picture appears:

> Then I paused, one foot on the bottom step, and turned to greet, matter of fact, the reflection of a thin, tanned, habitually watchful woman, recognizably a Young Mother…a look of tension from the little sharp knobs of the collarbone—this in the hall mirror that had shown me, last time I looked, a commonplace pretty girl. (198)

The narrator's posture suggests stop, if not stasis, with one foot on the step and the other on the ground. The single dash serves as a pause before the final parts emerge. It emphasizes the surface of the mirror, which conjures ahead and catches the dual

surfaces. Helen went to an unoccupied residence when Maddy was away and discovered it was haunted. In “She lay, drinking cups of tea, waiting for her” (198), the narrator employs gerunds (“drinking cups of tea”) and the past tense (“she lay”) to describe herself waiting for her mother to call her (198), creating ambiguity by narrating the circumstances of the visit home in the same tense as when the mother was living. The entire part is built around a pause between the past and the present, which causes the past to resurface. The last line of the paragraph is an italicised word that is the voice of the mother, a voice from the past that yet resonates true today. Despite the fact that the past and present are portrayed simultaneously in the next line, the dash-interpolation serves a completely different purpose.: “As I talked to my children I was thinking—but carefully, not in a rush—of my mother’s state of mind when I called out” (197). The following dash interpolations, two of which come inside the same sentence, give a different beat, and appear to fulfil a different purpose, “I was allowing myself to hear—as if I had not dared before—the cry for help—undisguised, oh, shamefully undisguised and raw and supplicating—that sounded in her voice” (199). The phrase "the call for help" appears within a visibly indicated third gap that separates and sets off the cry when the broader structure is shattered by two dash-interpolations. As the storyteller gathers adjectives, the dashes in this sentence create a slow pace. The narrator gradually introduces changes to the trees till a single dash highlights their transformation into ghosts:

> Harmonious woodlots of elm and maple give way to a denser, less hospitable scrub forest of birch and poplar, spruce, and pine—where in the heat of the afternoon the pointed trees at the end of the road turn blue, transparent, retreating into the distance like a company of ghosts. (172)

The family home transforms into a gothic environment, filled with trees that resemble ghosts and rather than fairy tales, a demanding, rude and aggressive grandma dominates the household. After the quarrel with her grandmother, the tiny child's "premonition of freedom and danger" (175) slams into her in the dimly lit terrace, maturing into an unexpected "power":

> she had felt as if ...something had cracked; yes, it was that new light she saw in the world. And she felt something about herself—like

> power, like the unsuspected still unexplored power of her own hostility. (185)

It's not a fluke that the word "cracked" appears inside the line about her suppressed feelings exploding. The dash between the final sections of the sentence graphically portrays the breaches in the character's exterior that allow these emotional reactions to arise and upset him. The narrator's attempts to retake control in “An Ounce of Cure” ameliorate his powerlessness. A story told in the first person, “An Ounce of Cure” has the most excessive punctuation marks and rhetorical structures of any tale in the book. Munro demonstrates what Carrington refers to as the gap between observer and participant throughout the story as shown below. The narrator describes falling in love with the boy who abandoned her, being inebriated, and then finding herself barely in front of her superiors. The chapter where the narrator explains her dilemma at the', for example, the repercussions of her drinking too much and too rapidly, is punctuated with, semi-colons, dashes, commas and even exclamation marks.:

> My head sank back; I closed my eyes. And at once opened them, opened them wide, threw myself out of the chair and down the hall and reached—thank God, thank God! —the Berrymans’ bathroom, where I was sick everywhere, everywhere, and dropped like a stone. (Munro, “An Ounce of Cure” 81)

The repetitions and punctuation marks create a beat that expresses the girl's anxiety, nausea, and dash to the restroom. They generate a vibrant and, more significantly, entertaining environment. The narrator employs two dash-interpolations to indicate her comments as narrator when describing the Berrymans' arrival:

> And there—oh, delicious moment in a well-organized farce! —there stood the Berrymans, Mr. and Mrs., with expressions on their faces ... I don’t think I ever knew what brought them home so early—a headache, an argument—and I was not really in a position to ask. (84)

The initial dashes signal a halt, when she comes to a standstill to let the reader take in the scene she has created. The comma and exclamation point scream drama and the narrator seems to be inviting her listener to visualize the ridiculous comedy. As a result, the narrator advises readers to "have a look at the shameless, beautiful, shattering insanity" (87). “An Ounce of Cure” exemplifies what Carrington refers to

as “the most central and creative paradox of Munro’s fiction,” in other words, “repeated but consciously ambivalent attempts to control what is uncontrollable, to split in half to control a sudden split world” (5). The speaker divides herself into two parts: the protagonist, who was humiliated by her infatuation when the grownups returned home, and the observer, who can humorously convey her dilemma while also commenting on her folly. The presence of Christian motifs in Alice Munro's short stories has been a cause of contention in the past. Someone makes an ingenious discovery after each story, prompting more study into the unusual connections between Munro's everyday characters' everyday lives and their allusions to biblical mythology. “Boys and Girls,” a story regarding a young, naive woman who learns what it means to be a “girl” in society, is possibly the most popular story with Christian references. Keeping with the hierarchical theme, the Christian concept of the Holy Trinity can be understood as a superior power system. As Flora flees, Laird asks his dad to take him on an uplifting voyage. This is the point at which Laird verbally accepts his sex-based supremacy. When the father, Henry, and Laird are all there, they are so strong that they cannot be stopped. Once the three guys have passed, the narrator closes the gate with a sense of loss and pride. They've entered a spot where the elder men will conduct a heinous crime, and Laird will witness death first-hand. Laird is no longer in the safe, innocent circumstances he was used to, just as the curious Adam and Eve were after rejecting God and being introduced to the terrifying world. He made a clear decision to act in a certain way, and now he must live with the consequences, whether or not he subsequently regrets it. In “Boys and Girls,” the three male characters’ dominance oppresses the female characters, making the narrator feel weak and alone. To emphasize the pressures of societal expectations, Munro establishes a clear distinction between the roles played by males and females in the story. At the outset of the tale, the two young characters, like most children, are scared of the dark. These kids, on the other hand, show no signs of being afraid of the unknown. They are comforted by Henry Bailey's nasty laugh. They are reminded of his heckling by his whistling and gurgling, “warm, safe, brightly lit downstairs world” (Munro, “Boys and Girls” 112). It's comparable to heaven. Despite the narrator's description of this world as the floor beneath them and Christians' belief that God's paradise is better than the human world, the image of the protected area produces

wonderful sensations of serenity. It's unusual to come to the end of a literary study of Christianity without learning something about two conflicting elements in the story that hint at heaven and hell. In “Boys and Girls,” the title alone contains numerous instances of contradicting qualities. To emphasize the pressures of societal expectations, Munro establishes a clear distinction between the roles played by males and females in the story. At the outset of the tale, the two young characters, like most children, are scared of the dark. These kids, on the other hand, show no signs of being afraid of the unknown. They are comforted by Henry Bailey's nasty laugh. His jeering is reminiscent of Heaven's “warm, safe, brightly lit downstairs world” (112). Despite the fact that the narrator describes this world as "below them" and Christians believe God's paradise is superior to the human world, the image of the protected area creates wonderful sensations of serenity. When the speaker is with others and when there are brilliant lights, he is at his happiest. Munro's literary vocabulary in depicting the heavenly atmosphere allows readers to empathize with and identify with the narrator's desire for stability in the face of horror and the unknown. The upstairs, on the other hand, is shown as a dark, “stale,” and “cold” environment in which the two sleep (112). Because hell is typically linked with the imagery of scorching, searing, flaming flames and perpetual pain, the narrator supports the concept that the upstairs is more purgatory-like than hell-like.

Point of view and diction of Alice Munro

Munro’s autobiographical viewpoints are evident in the majority of her stories. Munro used to talk about her childhood with her mother and listen to her. This is especially evident in "Dear Life," when the narrator tells and responds to her mother's interesting stories about a mansion owned by a war veteran named Waity Streets and a mystery woman named Mrs. Netterfield who lives in the house long before she does (Munro, "Dear Life" 565). The narrator considers this and reports:

> Sometimes my mother and I talked, mostly about her younger days. I seldom objected now to her way of looking at things. Several times, she told me a story that had to do with the house that now belonged to the war veteran named Waitey Streets. . .. The story was not about him but about someone who had lived in that house long before he did, a crazy old woman named Mrs. Netterfield. (607-08)

In depicting the narrator's marriage and subsequent inability to see her mother during her final illness or attend her funeral rituals, "Dear Life" is strikingly autobiographical. The author, or rather the narrator, is remorseful for missing her mother's last chance:

> I did not go home for my mother's last illness or for her funeral. I had two small children and nobody in Vancouver to leave them with. We could barely have afforded the trip, and my husband had contempt for formal behaviour, but why blame it on him? I felt the same. We say of some things that they can't be forgiven, or that we will never forgive ourselves. But we do—we do it all the time. (624-25)

Munro's "Dear Life" is particularly notable for its setting and characters, as they represent a substantial part of her own life. Much of the action in the narrative takes place in the neighbourhood where the author grew up. The narrator (Alice), for example, references real-life features like the Maitland River, which runs through the town where she lives:

> I lived when I was young at the end of a long road, or a road that seemed long to me. Back behind me, as I walked home from primary school, and then from high school, was the real town with its activity and its sidewalks and its streetlights for after dark. Marking the end of town were two bridges over the Maitland River: one narrow iron bridge, where cars sometimes got into trouble over which one should pull off and wait for the other, and a wooden walkway which occasionally had a plank missing so that you could look right down into the bright, hurrying water. (585)

The author's detailed description of the setting is impressive where she grew up is eerily similar to her own. Furthermore, it symbolizes the author's familiarity with and strong regard for the place where she grew up. The words used that give small details—'sidewalks,' 'streetlights,' 'two bridges,' 'wooden walkway,' and 'plank'—confirmation of the writer's dedication to her childhood home, her diction, and how personal her memories are. Furthermore, her description of items that are rarely seen by others confirms the story's authenticity. The opening line illustrates that Munro's stories have a strong sense of place, i.e., her stories are set in Ontario., where she grew

up. Her compassion for the region is one of the most apparent characteristics of her narrative writing. When reviewing linked material, several different perspectives on her writing style emerge.

Helen acknowledges in "peace of Utrecht" (195) that they stayed at home with their sick mother to avoid the town's "sad notoriety," but their home was no shelter. Helen later writes in Jubilee (195) that "that depressing house" is all Maddy has left, and she also calls it "that house of stone" (199), emphasising the horrible image with the demonstrative's deictic distance (that). Furthermore, The word 'house' appears more frequently than the word 'home' when Helen speaks of the childhood memories and looking after her mother. In “My Mother’s Dream” included in *The Love of Good Woman*, there is a repetition of the word ‘House,’ “My father and his sisters grew up in this house…” (Munro, “My Mother’s Dream” 296). Munro doesn’t use the word ‘home’ or ‘abode’ but repetitively as ‘house’:

> The house in which this happens is nothing like the house in the dream. It is a one-and-a-half-story white wooden house, cramped but respectable, with a porch that comes to within a few feet of the sidewalk, and a bay window in the dining room looking out on a small, hedged yard. (296)

In ‘Alice Munro and Her Life Writing,’ Coral Ann Howells explains how the phonetic pronunciation of each published version of the autobiographical pieces differs, mimicking the complexities of language and interpretation (Howells 2).

Writing Style

In his critical assessment of Munro's writing style, Michael Boyd, professor (English Department) at Bridgewater State University, notes that she employs several strategies to create the idea of a life-extended over time. The most common of these methods is her rejection of linear chronology in favour of time shifts, in which she either jumps backward to fill in the past or leaps forward, stunning us with the effects of time. Munro's work is segmented, with triple-spacing between portions ranging from one to six or seven pages in length, to highlight these shifts. He further says:

> Reading one of her stories for the first time, I am constantly aware of how impossible it is to predict where in the central character’s life she is taking us next. Only when we reach the end of the story does the

> ordering of the different parts seem essential to the effects created by the narrative as a whole. (Boyd 13)

Boyd's points that are given above are being discussed here in her works. She has shifted her focus to middle-aged women, single women, and the elderly. Her literary style is characterized by characters who experience a revelation that clarifies and adds significance to an incident. The collection's final story, "The Moons of Jupiter," is the most promising, featuring another middle-aged divorced lady (Janet) in a narrative colloquy with a withholding, judgemental guy. In this situation, the male is the woman's father, who must choose between the possibility of death during cardiac surgery and the certainty of death owing to an unrepaired heart valve. The father and daughter had strained, slightly professional interactions in the days leading up to the surgery, belying the gravity of the situation and their mutual tremendous need.

Janet's father enters the storey fearful and alone, rejecting the customary position of the silent guy who refuses to be implicated in a feminine story in favour of a mixed voice over the dominating, victimising voice of a single subject narrator. Janet's father is engaging in her story to help her create the truth about himself and the connection that she desires before his death. Truth and form, as their previous discussion has shown, are constellations, consisting of multiple points and blended shared voices. The lone example of good narrative cooperation in this collection is the meeting of these two people and their collaborative restoration of family history and tradition. In the story "Epilogue" from *The Lives of Girls and Women*, the character Del writes: "what I wanted was every last thing, every layer of speech and thought, a stroke of light on bark or walls, every smell, pothole, pain, crack, delusion, held still and held together--radiant, everlasting" (210).

Truth and dominance are incompatible, as Del knows and Munro underscores throughout her work; truth and knowledge can be obtained, but never by imposing a stronger will or point of view on a weaker. Munro's fiction implies that what is required is a meeting of minds and perspectives—a consensual, suggestive, dynamic politic of interaction that is mirrored throughout the narrative paradigm of many of her stories. If analysed *Too Much Happiness*, it can be viewed through Munro's use of a pragmatic stylistic approach, the storey "Too Much Happiness" attempts to analyse the juxtaposition of the past and the present. This can be noticed in several locations

connected to Sophia's life. She is the main character, and she alternates between the present and the past. These situations are discussed, as well as the deictic expressions that contribute to the reality of the past-present contrast. The opening lines of the short story "Too Much Happiness" are as follows:

> On the first day of January, in the year 1891, a small woman and a large man are walking in the Old Cemetery, in Genoa . . . His name suits him. Maksim. Maksim Yachimovich Kovalevsky. The woman with him is also a Kovalevsky. She was married to a distant cousin of his but is now a widow. You know that one of us will die,' she says. 'One of us will die this year.' Only half listening, he asks her, why is that? 'Because we have gone walking in a graveyard on the first day of the New Year.' (Munro, "Too Much Happiness" 184)

Sophia Kovalevsky, a famous mathematician, writer, and fighter for women's rights throughout the nineteenth century, is the woman recounted by the narrator in this introductory section. Maxim Maxsimovich Kovalevsky, the protagonist's lover, and a distant relative of Sophia's murdered husband is discovered in the grave. The author employs spatial-temporal deictic phrases to refer to the narrative's current situation to define the context of the imaginary universe to which the reader is first admitted: "On the first day of January", "in the year 1891", "in the Old Cemetery", "in Genoa", "at present", "this year" and "on the first day of the New Year". These proximal statements serve to quickly engage the reader into the conversation. Almost every verb in the first section of the story is in the present simple, such as "is," "has," and "speaks," or the present continuous, such as "are walking," "is crouching." The immediate present, which denotes the narration's simultaneity with the ongoing event, is commonly employed. There are just two instances of the present perfect in the story's initial section, from which this section is derived: "has been forbidden" and "have gone," signifying previous recent actions with current consequences. In "was married," there is a change to the past simple tense, indicating a completed event, and one example of the future form, "will die," which implies some prediction of a future occurrence. Throughout the first sentence, "a man" and "a woman" are used as indefinite articles, but in the rest of the extract, "the man" and "the woman" are used as definite articles. The referents of the third person subject pronouns are the man and

woman mentioned at the beginning of the first paragraph, “he” and “she,” as well as the possessive pronouns “his” and “her.” In “you know that one of us will die,” the subject pronoun “you” and the object pronoun “us” have the same referents. Deictic expressions (e.g., spatial-temporal expressions, tensed verbs, articles, and pronouns) aid in understanding the context. A bleak atmosphere pervades the novel from the first pages, in typical Munrovian fashion: “One of us will die this year. … Because we have gone walking in a graveyard on the first day of the New Year” (184). Soon after, in the beginning “On the station platform, a black cat obliquely crosses their path. She detests cats, particularly black ones” (188), there is another hint of a terrible finish. Several indicators are given throughout the novel that Sophia's physical and mental condition is gradually failing. The story continues in the next section, “And her sore throat and slight shivers, surely a full-fledged cold coming on her” (199). The reader is purposefully placed in the present situation of the story in the first portion of the story. During these days, the protagonist is ecstatic about something she has called:

> two triumphs- her paper ready for its last polishing and anonymous submission, her lover growling but cheerful, eagerly returned from his banishment and giving every indication, as she thought, that he intended to make her the woman of his life. (185)

The past tense "thought" in this passage, however, suggests that this marriage is only one of Sophia's romantic fantasies. Maksim has rejected her in several ways, including his proposal that she visits her friends and students in Sweden instead, as well as her young daughter. Maksim "felt himself ignored" when Sophia received the Bordin Prize (185). As a result, the narrator emphasizes the difficulties that an intelligent woman had in finding a man in those days. Sophia reportedly turned down a German proposal because she accused him of “wanting a hausfrau” (185). Maksim mentions Sophia's poor motherhood in his letter to her, concluding with the lines “If I loved you, I would have written differently” (186). Sophia is initially taken aback by the news, but she resolves to “swallow her pride” (187), allowing her to overlook his rejection. She lies to herself all the time, claiming that they will marry in the spring. The use of the past simple tense in the first half of the conditional sentence and the modal "would," which is followed by the past perfect in the second half, implies that the situation is hypothetical in the present; it cannot occur now. Sophia returns to the

station after her brief visit to Jaclard in the next portion of the story. She falls asleep again while waiting for the train, and when the noise of the approaching train wakes her up, she notices a man who resembles Maxim and wonders what he is doing in Paris at the time. She then discovers it was all a dream. Because she is always clinging to her recently obtained happiness, this way the protagonist is unable to face reality. Sophia recalls the day she won the Bordin Prize in her next dream while remaining on the train during her journey. In her flashback, her mind returns to all the congratulations and celebrations she received on this happy occasion in her life:

> Then they had given her the Bordin Prize, they had kissed her hand and presented her with speeches and flowers in the most elegant lavishly lit rooms. But they had closed their doors when it came to giving her a job. (198-199)

In this excerpt, the past perfect tense is used in the phrases "had given," "had kissed," and "had closed" to emphasise the past preceding the current time of the narrative. When it comes to perfect tenses, the reader is provided information that must be organised chronologically in order for the reader to understand the plot's advancement. Several times, the distal pronoun "they" is employed without referring to a specific referent. The third person pronoun "he" is frequently used, with the protagonist as its referent. Obtaining the reward and providing her a job are at odds in the final section of the extract. This opposition is signalled by the but-construction in “they had closed their doors when it came to giving her a job.” Then she recalls meeting her professor, Professor Karl Weierstrass, for the first time and the considerable effort she put in to persuade him of her mathematical capabilities. Later, he stated that she was exactly the type of student he had hoped for:

> A student who would challenge him completely, who was not only capable of following the strivings of his own mind but perhaps of flying beyond them . . . there must be something like intuition in a first-rate mathematician's mind. (201)

Sophia is considered by her tutor as a blessing to himself, rather than a woman, in light of this extract: “a gift to me and me alone.” She married Vladimir Kovalevsky because her father would not allow her to study mathematics overseas. Young ladies who wanted to study abroad were forced to go through such deception, she claimed.

According to the story's narrator, no unmarried Russian lady could study abroad or leave her country for any purpose without her own parents' approval at the time. The narrative then flashes back to her early days as a wife to Vladimir, including the birth of her daughter, her parents' deaths, and, most crucially, her late husband Vladimir's struggle with the Ragozins. Despite their lack of love and emotion in their marriage, Sophia finally moves in with Vladimir and gives birth to a daughter. She abandons mathematics during this time and begins writing fiction, allowing her to have a "celebration of life itself" (210).

She soon starts to realize like an ordinary lady who can enjoy life without having accomplished anything remarkable. Vladimir, on the other hand, stops teaching and becomes embroiled in significant financial difficulties. He eventually kills himself, which has a catastrophic effect on Sophia. Her Professor is the one who genuinely assists her in making money. In the end, she is permitted to become the first female Professor of Mathematics at a European university. The protagonist's pleased feelings are revealed in a later part of the novel when She learns that the University of Stockholm has consented to appoint her as the first female Professor of Mathematics, making her the first woman to be appointed to such a position in a European university. She was too absorbed, engrossed in an unending party. It was a festival of name days, court honours, and premieres of new operas and ballets, but it also looked to be a joyous celebration (212). This excerpt indicates a return to the past since the protagonist mentions a former event, namely Stockholm University's ratification of her appointment as the first Professor of Mathematics. The verbs "was," "seemed," and "agreed" are all in the past simple tense, indicating this. Later in the novel, There is some use of spatial deictic terms as well in "The University of Stockholm" and "Europe," which reflect the protagonist's physical and psychological distance from the current point in the narrative. Sophia is referenced with the subject third person pronoun "she." Her visit to Berlin is the subject of the next installment of the story. Sophia chooses to go from Copenhagen to Stockholm. On the train, the protagonist meets a kind doctor who immediately recognises her as "the female Professor" (215). Because of a smallpox epidemic, he urges her not to pass through Copenhagen. As a result, Sophia has to alter her tickets and continue her journey although it is exhausting. She alternates between taking the train and the boat, but neither is

particularly warm, and Sophia's sore throat is becoming worse. A detailed examination of this section of the novel indicates the author's shift in fictional discourse from the present moment to previous events. The narrator switches back and forth between the present and the past on three occasions. “One woman took a fork out of a pocket in the folds of her clothing and ate pickled cabbage from a jar,” she says in the first one, which takes place on the train. Sophia was reminded of her native Russia as a result of this and got her thinking about peasants in Russia:

> But what she really knows about Russian peasants, the peasants at Palbino, when it comes to that? They were always putting on a show for their betters. Except perhaps the one time, the Sunday when all the serfs and their owners had to go to church to hear the Proclamation read. (217-218)

To grasp the context, the beginning The spatial and temporal deictic expressions are signalled by half of this extract.; for example, “Russia,” “Palbino,” and “Sunday.” The protagonist travels back in time, where she feels a tremendous sense of longing for her homeland. When it comes to tensed verbs, the past simple tense is frequently utilized in this section of the story when the protagonist travels back in time. e.g., “sat down,” “wandered,” “laughed,” “called,” “were,” “appeared,” “took,” or a continuous past, such as “were putting,” “were eating.” When there is a reference point to a time before the previous incident, the past perfect tense is utilised as in "had told" or "had snatched." The pragmatic interpretation of perfect tenses in fictional speech differs in comparison to the past simple tense. The protagonist remembers Maksim for the second time shift to the past: “Would Maksim ever board such a train in his life?” She imagines her head resting on his wide shoulder, though she knows he wouldn't like it if she did it in public:

> His coat of rich expensive cloth, its smell of money and comfort . . . Now she had an image of him Maksim, not sheltering her at all but striding through the station in Paris as befitted a man who had a private life. (219)

The protagonist in this excerpt is posing a rhetorical query to herself about her boyfriend. This prompts her to do a fictitious act in which she imagines herself lying on his shoulder with her head. The temporal deictic word “now” follows, indicating a

return to the current instant, in which she assumes Maksim “striding through the Paris station.” There are six instances of the second-person pronoun "you" and two instances of the related possessive adjective "your" in the original part of the tale from which this is an extract. The narrator uses "you" in this context to mean "one." In English, this is a common pronoun usage. Because there is no other addressee in the text, the "you" addressed is the interlocutor, presumably the reader. The author utilises the present tense to describe Maxim. “Now” is a temporal deictic that refers to the protagonist's current location in the fictional realm. The third occasion in which the chronological sequence is disrupted is when she recalls an incident that occurred when she was a twelve-year-old child:

> There was one experience that this reminded her of. That was her first stumbling on trigonometry when she was twelve years old. . . She had never heard of sines or cosines, but by substituting the chord of an arc for the sine . . . she was able to break into this new and delightful language. (222)

The noun word “one experience” in the opening sentence, like the Past sections, hint that the protagonist recalls a previous experience: her first encounter with arithmetic problems. This section's tone is set by the emphatic "that," a distal deictic expression referring to the occurrence, "twelve years old," a temporal deictic assertion, and the spatial deictic term "Palibino." All pronouns referring to the protagonist or the Professor in this section of the story, from which this is an excerpt, are third-person pronouns. In terms of tense, the past tense is commonly used, either in the simple past (as in “came,” “began,” “opened,” “was”) or in the past perfect (as in “had fell off,” “had never heard”) for events that occurred before this previous experience. Even though the protagonist is not fully aware of her sickness, she feels quite ill when she arrives in Stockholm. She appears to be in a pleasant, although gloomy, mood at first. Late at night, though, she travels around Stockholm's frozen streets, oblivious to the cold, and she views the city as if it were a fairy tale. Sophia is speaking in a jumbled manner on her deathbed, referring to the Danish doctor as "my spouse" (224). The protagonist dies two days later as a result of pneumonia, and her last words are "Too Much Happiness."

In view of the above considerations, it can be concluded that in the short story under consideration, the juxtaposition of the present and the past is a prominent recurrent stylistic device realized through an understanding of the context and deictic expressions such as spatial-temporal expressions and tense. When it comes to tense, Munro doesn't just use the past tense when the protagonist goes back in time; A specific function can also be expressed using the present tense. Furthermore, the third-person narration allowed the narrator to act as a detached observer, freely commenting on the protagonist's sentiments, attitudes, and viewpoints. The use of but-construction to communicate antithesis is also a key characteristic of Munro's narrative discourse. In terms of the function of juxtaposing the past and the present in the story under consideration, the analysis reveals that using this stylistic device allowed the narrator to survey the protagonist's life more expansively through mixed juxtaposed episodes, presenting the protagonist's entire life, not just the epiphany of the moment, which is a key characteristic of Munro's short stories. By employing this retrospective technique, the short narrative achieves the complexity level of a novel. Moreover, it has resulted in the accomplishment of one specific aesthetic function, namely, presenting the enigmatic intricacies and perpetual change that characterize real existence. To sum up, this section has provided eight major scenes in Sophia's life drawn from the five parts of the short narrative under consideration, in which the protagonist alternates between the present and the past. The background of each of these extracts has been discussed, and the deictic expressions that contribute to the reality of the past-present juxtaposition have been highlighted.

To summarise, this section has offered many pivotal moments in Sophia’s life selected from the five parts of the short story in question, in which the protagonist alternates between the present and the past. In each of these passages, the background has been explored, as well as the deictic expressions that contribute to the actuality of the past-present juxtaposition. As a result, the events of the past become increasingly imaginary as they are coloured by the narrator's imagination. In the story, this results in a blend of fact and fiction. The reader's issues with interpretation are explained by using a retrospective strategy like this. The protagonist's existence is depicted in a nonlinear and non-static manner that readily depicts the changing character of human life. The researcher used a Pragmatic Stylistic technique to study the juxtaposition of

the past and present in the novella under consideration (22). Parts of the story where the protagonist travels back in time through dreams or recollections have been recognized and studied from a practical standpoint: Context and deictic phrases (tense verbs, temporal-spatial expressions, demonstratives etc.) are used to highlight one of Munro's most prominent stylistic traits, the juxtaposition of the past and the present, as seen in the story under consideration. Furthermore, the study aims to connect two disciplines: stylistics and pragmatics. The literary work is examined in terms of context and deictic expressions, to pave the path for future research projects that link the two disciplines. Munro's work depicts the hidden mysteries that pervade human existence. Other stylistic traits in the story under consideration include ellipsis, metaphor, and telegraphic sentences. Furthermore, the importance of language cannot be overstated. Munro's short stories have a poetic appeal due to the beauty, flow, and refinement of her writing. As a result, more investigation should be done to look into other aspects of Munro's work that are represented in her fiction.

Munro's narrative “Free Radicals” may take you on a journey across time, moving from the present to the recent past to the distant past with ease. Knowing when to employ three different verb tenses in the English language is required for this: Past simple tense: “At first, people kept phoning, to make sure that Nita to make was not too depressed.” (87). “Rich had told her he was going to the village, to the hardware store,” he said in the past perfect tense. “Rich died in June. Now here it is midsummer,” is present tense. As a result, a flashback can begin in the simple past and then flip to the past perfect, giving the reader the impression that they aren't reading a flashback at all. This is crucial since a constant stream of flashbacks can irritate the reader, who is more interested in the present. Munro's short stories feature enough archetypal speech to be classified as conversational by literary scholars and general readers. Munro’s style is distinguished by several additional qualities. Syntactic diversity is amongst them, as one can see from the first section:

> [1] I have been at home now for three weeks and it has not been a success. [2]
> Maddy and I, though we speak cheerfully of our enjoyment of so long and intimate a visit, will be relieved when it is over. [3] Silence disturbs us. [4] We laugh immoderately. [5] I am afraid—very likely

> we are both afraid—that when the moment comes to say goodbye, unless we are very quick to kiss, and fervently mockingly squeeze each other's shoulders, we will have to look straight into the desert that is between us and acknowledge that we are not merely indifferent; at heart, we reject each other, and as for that past we make so much of sharing we do not really share it at all, each of us keeping it jealously to herself, thinking privately that the other has turned alien, and forfeited her claim (190).

The average sentence length in this paragraph is 28.2 words, despite the fact that it comprises one hundred and forty-one words and just five sentences. Only sentence [2] comes close to the average length of the paragraph (24 words vs. 28.2 words). Similarly, to how sentences [3] and [4] are very short (3 words each) in comparison to sentences [1] and [2,] sentence [5] is surprisingly long (95 words) when related to this paragraph. Although readers will observe that the lengths of sentences change throughout the story, there is an internal variance in the first paragraph. While sentences [1] and [2] are near to the Ellegard standard of 17.8 words per sentence, sentences [3, 4], and 5 are far from it. Munro's sentence lengths exemplify the phrase "variety is the spice of life." Another notable aspect of Munro's approach is his subordination. While sentence [2] may be a straightforward ten-word declarative statement, it is interrupted and confused by a 14-word subordinate clause. Sentence [2] is also memorable since its structure mirrors its substance. Helen may possibly experience "relieved when it (the visit) is over," and the reader may think "relieved" when the sentence is finished and When the sentence is ended, the reader may feel "relieved." Subordinate clauses in sentence [5] do the same thing, deferring a clear explanation of what the sisters are afraid about. Subordinate structures in sentence [5] do establish symbolic space between the sisters and their fears. Many dashes and brackets punctuate "The Peace of Utrecht," concerning the speaker's return to her hometown ten years since she left and a couple of years after her mother died. From the beginning, the narrator uses parenthetical phrases to share details or explanations. She can add "very likely we are both afraid" (190) to what she just wrote to qualify what she just stated or presented "this situation as I call it" as an explanation for the word "this" (193). In other words, the narrator uses these structures to imply that she's

still in command of her story and is providing a detailed account of events and sentiments to her readers. “Walker Brothers Cowboy” has a corresponding idea of a figure who can switch roles as well as transform from wounded to the narrator, together with the added dimension of the story being told by somebody other:

> After a while he turns to a familiar incident. He tells about the chamber pot that was emptied out the window. “Picture me there,” he says, “hollering my heartiest. *Oh lady, it’s your Walker Brother’s man, anybody home*?” He does himself hollering, grinning absurdly, waiting, looking up in pleased expectation and then—oh, ducking, covering his head with his arms, looking as if he begged for mercy (when he never did anything like that, I was watching), and Nora laughs. (192)

The single dash emphasises the dad's antics, which are described using gerunds and preceded by the exclamation "oh," whereas the bracket is in addition, a statement inserted by the speaker for the reader's benefit. As a result, she draws the reader's interest to the inconsistency between her father's account and the incident she described earlier. As a result, the father's position as a narrator who can manipulate facts to turn a traumatic event into a humorous story is highlighted. Alterations offer a story “a pure actuality,” as in “The Shining Houses,” where the storyteller remarks on variations that arise when one repeats a story several times (19). Discrepancies, according to the narrator, are an important part of storytelling. Helen notes in the first sentence of her narrative “Peace of Utrecht” that her trip “home... has not been a success” (190), linking home with failure. She recounts an empty house when she first comes for the visit, noting that “the red brick of which the house is built looked hard and hot in the sun” (197). Helen then describes how she felt when she returned to Celebrate for visits as a college student, when she “exchanged the whole holiday world of school, friends, and, later on, love, for the dim world of continuing disaster, of home” (191). They held their ill mother at home, away from the town's "sad notoriety," she acknowledges (195), Their home, on the other hand, was not a safe place. Helen soon after writes in Jubilee (195) Maddy's only remaining possession is "that discouraging house," which she also refers to as "that house of stone" (199), the demonstrative's denotative distance contributing to the terrible image. Furthermore,

When Helen speaks about the past and caring for her mother, the word 'house' appears more often than the word 'home.'

The strata of stories are complex from the start, with gaps and contradictions in the underlying tales and interpretations of the day a youngster died due to the confluence of parenthetical structures and single dashes. “The Time of Death” is a fascinating early example of Munro's reticence to reveal the truth. To create ambiguity and prevent closure, She employs parenthetical structures and dashes frequently. Because the first word of the story is the adverb "afterwards," "The Time of Death" begins in media, and then after the event: “Afterwards the mother, Leona Parry, lay on the couch” (89). The kid's demise isn't acknowledged in the first section, and the mom's account, which is chopped short and begins with no inverted commas but two verbs and a colon to emphasise that the lines are hers:

> Leona … talked, beginning like this, in a voice that was ragged and insistent but not hysterical: I wasn’t hardly out of the house, I wasn’t out of the house twenty minutes-- (89)

The dash is used to represent a narrator's ploy rather than a diegesis-level stoppage in the speech. The narrator takes a break from his story to introduce a rebel voice:

> Three quarters of an hour at the least, Allie McGee thought, but she did not say so, not at the time. ... Leona was there in her kitchen going on about Patricia. Leona was sewing this cowgirl outfit for Patricia on Allie’s machine ... Never was a scared once, Leona said, plunging forward with a jerky pressure on the pedal ... and my aunt that died— (90)

A silent voice appears within the brackets and remarks on the mom's statements, quietly correcting her. The parenthetical only implies that this is a silent statement, we can assume. The bracketed adjunct, on the other hand, also serves as a platform for another story to be told. The sidebar includes a memory of a situation that occurred earlier that day. Leona's words are also included, as remembered by her neighbour.

Munro's work is a metafictional challenge to the assumption that a writer progresses in her writing, as well as a challenge to the concept of progress. Munro's stories never have a single interpretation; meaning is always multifaceted and ephemeral by definition. We can see it here from the same perspective as Jacques

Derrida. Not only from one reader to the next but also from one reading to the next, this can differ. Reading, like writing, is primarily a private activity, and several of the articles take on a personal tone in response to Munro's conversational tone. In her writings, she has used an omniscient female narrator, flashback, and flashforward (stream of consciousness), characters having epiphanies, and autobiographical resonances, among other approaches. Munro's work is known for its exact imagery and lyrical, the impassioned narrative approach, which depicts the depth and intricacies of its characters' daily lives.

Her literary style can be discerned by attentively reading the collection of her short stories. Munro's short tale "Dear Life" (2012) begins with the phrase "I lived when I was young at the end of a long road, or a road that seemed long to me," showing how she used sentence structure to emphasize the story's regional features (Munro, *Dear Life* 585). The author's recurrent use of the word "road" indicates her love for the place where she grew up. The reader is introduced to the narrator's personality in her first paragraph— She is a little girl at the beginning of the story when she portrays:

> two bridges over the Maitland River: one narrow iron bridge, where cars sometimes go into trouble over which one should pull off and wait for the other, and a wooden walkway which occasionally had a plank missing, so that you could look right down into the bright, hurrying water. I liked that, but somebody always came and replaced the plank eventually. (585)

Alice Munro's writing has a distinct style due to the close connection between her ideas and imagery. Munro's writing explores the ups and downs that a person goes through as they grow from childhood to adulthood, and she uses her compassionate portrayal of human experience to provide the reader insight into life's complicated processes. Alice Munro is known for her vivid representations of life in her short stories and books. Because the pictures have been steadily built up and dramatically reinforced as necessary to our understanding of the climactic moment and the most crucial components of the novel or tale's theme, each novel or story achieves a climax or epiphanic moment. Munro's imagery appears to be sensual and uncomplicated at first glance, reflecting the attitudes of her mostly young narrators. Munro's imagery

becomes bizarre and almost horrifying when the characters in her stories come to comprehend some of society's flaws. They become her world's insane, suicidal, and crippled, poor representations of society's spiritual deformity, mirroring society's corruption and pressures. She usually shoots in a straightforward, documentary approach, avoiding the customary technique of photo retouching used by many photographers. Alice Munro has developed a particular literary style that properly represents her memories and experiences from her infancy in South-Western Ontario. The following significant subjects are dramatized by Munro's finest paintings: Small-town estrangement, adolescent deaths, and survivors' illness, as evidenced by a large number of invalids, mad persons, and suicidal people.

The sentence type, complexity, clause types, and verb phrases are the syntactic devices that have been customized for the study. Sentence length and independent and dependent clauses are the only two mechanisms employed in the study to determine sentence complexity. The purpose of this research is to identify the most prevalent syntactic stylistic approaches used in Munro's short story "Carried Away," as well as to estimate the frequency of certain syntactic style traits. According to the study's findings, the statement sentence is the most prevalent sentence form among the others, making it easy for readers to understand. When the sentence complexity for each paragraph of the story is examined, it is observed that some paragraphs contain the story's longest sentence from the beginning. In numerous passages, the dependent clauses outnumber the independent ones by a substantial margin. While the text includes a range of phrase forms, adverbial clauses take precedence in providing the readers with additional descriptive features and information. Finally, the text regularly employs verb clauses in multiple tenses, with the past tense prevailing in the narration of earlier events. To examine a literary work aesthetically, syntactic techniques such as sentence kinds, clause types, verb phrases, and sentence complexity are used. They assist readers in perceiving and comprehending the content. In this sense, the use of syntactical textual elements provides meaning. Munro's fiction is realistic and devoid of emotion.

The true truth of the garments and Mother Mary's poor artwork reflect the child's father's "changing landscape." Each of these items represents something larger than itself, implying that they are not "common and familiar," but rather part of a

constantly shifting background of individual feeling. These images serve as barometers for internal Jordan family issues as well as cultural and religious divides that the young girl is only now becoming aware of.

The short story “Images,” described by Munro as her favourite and most intimate work in her debut collection, follows the simplicity and clarity with which a small kid "sees." Another small youngster is taken on a journey by her father, this time to check muskrat traps along the river. Her mother is pregnant and ill, so she is unable to assist the child, who is more concerned with her father and the prospect of adventure. The child learns a similar lesson in this story as he did in "Walker Brothers Cowboy." She realizes that the adult world is full of mystery once more and “have realized that our anxieties are based on nothing but the truth,” “like the youngsters in fairy tales who have witnessed their parents make pacts with terrible strangers” (43). External views and scents versus Mary McQuade's peculiar taste and smell, as well as the mother's “sick bed” environment, Ben Jordan's boots, which seemed to have their own life, were “an index” (36) compared to his energy, which was a "fact of death," and the muskrats’ “stiff, drenched body” (36). There are traps all around the river. All of these inconsistencies are caused by the clashing forces of images and reality; the actual reality that the kid observes and the hidden connotation of the images themselves.

Language

Munro has a crude and primordial appearance, which is exacerbated by his use of synaesthesia (a sensation that occurs when one sensory modality is stimulated but not the other) and hypallage (a sense that occurs when one sensory modality is excited but not the other) (reversal of the syntactic relation of two words). “She was wearing her hair pulled up into a topknot, showing her neck very thin, brown, and rather sun-coarsened; her deep tan made her look sinewy and dried,” says Dance of Happy Shade (Munro, *Dance of Happy Shade* 162). In the following qualification, the sounds heard by the reader are hissing sibilants, not hushing ones: “sun coarsened” and “sinewy.” Rather than flowering, Ms Gannett is depicted as being imprisoned in society's highest echelons: “Mrs. Gannett had a look of being made of entirely synthetic and superior substances.” Her deterritorialization from the commoner's terrestrial realm and reterritorialization in an exalted yet manufactured universe is

emphasized by the alliteration in the letter "s." Ms Gannett's persona is characterized by an unnatural and inauthentic characteristic that is constantly emphasized.

Munro uses a contrast that stretches back to the Roman Empire in her painting of Alva, the young girl who works for Ms Gannett, pitting her image against that of her mistress. She uses the term "plebeian," as well as a distinction established by a third-party organization: "She had to wear stockings too, and white Cuban-heeled shoes that clomped on the stones of the patio-making in contrast to the sandals and pumps, a heavy purposeful, plebeian sound" (164). Patricians wore pumps and sandals, whilst plebeians wore Cuban heels. The flaunting of dominant-class status symbols, or the prohibition of flaunting them, is ultimately what determines the development of the self as a woman and a subject. Pumps and sandals are fashionable and appropriate, Cuban heeled shoes, on the other hand, are strong, sturdy, and long-lasting. They define persons who wear them as graceful or heavy-set, depending on the reciprocal meanings. Through a process of metonymic displacement, persons who wear Cuban shoes are inadvertently labelled as foreign, implying that they do not have the same privileges as people who belong to the same group, class, or country. Alva is required to wear a scalloped apron in addition to her Cuban-heeled shoes (164). Her "scalloped apron" further divides the sphere of gracious humanity. It connects her to a scallop and establishes an exterior link, a symbol of belonging to another universe, and connects her to the subterranean world she is always viewing. She expresses her gratitude for the place where she works: "those long curtained and carpeted rooms, with their cool colours, seemed floating in an underwater light" (163). She has no idea what she is doing in this new environment. On this planet, people do not walk; instead, they glide into and out of their dwellings with ease. Even on the neighbourhood pathways, Alva appears to be out of place: "Alva had felt a little conspicuous, the once or twice she had walked along with it; you never saw people walking" (166). Alva grows to be increasingly alienated and depersonalized until she is reduced to nothing more than a scallop. To turn the short story into a fable, Munro goes beyond utilizing the seabird and molluscs as metaphors. There are also intertextual allusions to tragedy. Surprisingly, the story is regarding intersubjectivity failure, but it concludes with a kiss, an unambiguous kiss. Mrs. Gannet's relative isn't kissing a pauper like King Cophetua, and Alva isn't marrying the prince. She will be

subjected to much greater humiliation, as the story's final word suggests: “But things always came together; there was something she would not explore yet – a tender spot, a new and still mysterious humiliation” (171).

One distinction that comes to mind when thinking about the distinctions between spoken and the use of contracted terms in discourse is known as the written language, “My parents didn’t drink. They weren’t rabid about it” (75). Eleven of the anthology's fifteen short pieces are first-person narratives. The first-person narrator in Munro's short stories is a little girl as well as an older, more contemplative adult. Although the elder narrator's voice occasionally emerges, the narrator prefers to conceal himself behind epistemic positions of uncertainty like “maybe,” “I do not know” (107), or participial verbs "hedging" of perception like “appear” besides “seem.” Remarks about the speech or the presentation and circumstances related to states fall into the third level of participation. Munro's fondness for dissociative frameworks is demonstrated in the following examples from *Dance of the Happy Shades:*

> These days our back porch was piled with baskets of peaches and grapes and pears, bought in town, and onions and tomatoes and cucumbers grown at home. (116) These days our back porch was piled with baskets of *peaches, grapes, and pears,* bought in town, and *onions, tomatoes and cucumbers* grown at home. All the houses in darkness, the streets black, the yards pale with the last snow. (142)
>
> All the houses in darkness, the streets black, *and* the yards pale with the last snow. A slightly overcast sky, no sunsets, the horizon dim. (2)

“The term ungrateful shows an adult view of events; that the narrator is recalling this occurrence as an adult,” says the following passage from the introduction of “Walker Brothers Cowboy”: “sweaty, itching from the hot wool, ungrateful” (Munro, “Walker Brothers Cowboy” 1). The reader gets the impression that the narrator's thoughts are being formed as the text unfolds, rather than existing prior to it. The writing has taken on a spoken-word quality. The sequencing of noun phrases can create a crescendo effect at times: “with dignity, with bitterness, with no reconciliation” (4).

The nouns produce an unexpected collocation once more in the final prepositional phrase, this time with a negative and a higher number of syllables,

varying degrees of clarification of the mom's emotions to being "flung onto a street of poor people" (4). The final noun phrase, "no reconciliation," gives a temporal dimension to the issue, representing both the existing and future state of affairs. The elder narrator's voice can be distinguished as far as it expresses a judgement in retrospect, adding to Munro's style (multi-layered perspective). These multilayers, on the other hand, are not knitted together to form a homogeneous whole. They are, on the other hand, progressively incorporated as the story progresses, reinforcing the section's conversational tone. The development of a noun phrase, that often comprises of a repetition of the initial noun followed by postmodifiers or preceded by a modifying adjective, is another common type of elaboration found in these short stories, such as, "I noticed the smell in the house, the smell of stale small rooms, bedclothes, frying, washing, and medicated ointments" (50). "Flat land, a wide flat plain" (3). "Bush lots at the back of the farm hold a shade, black-pine shade"(7). "A sufficiency of good feeling, old pal feeling" (46).

The narrator often shifts from a noun phrase with a broad or hypernym reference to a series The narrator is aiming to be more precise with noun phrases with a limited range of references, "We had, a fox farm(4). "I have a little car Clare gave me a year ago Christmas, a little Morris" (142). Trying to figure out what an object's purpose is, "There is one bench with a slat missing on the back, a place to sit and look at the water" (2). It has a clarifying effect in each scenario. Rather than combining all of the data at once, the narrator uses a more gradual approach, stacking the facts such that each item of data is individually provided to the clause. As an afterthought, the narrator appears to be increasing information as if though she knows that the recipient lacks all of the required information or is at risk of misinterpreting what is already communicated, "In fact, she disliked the whole pelting operation – that was what the killing, skinning, and preparation of the furs was called – and wished it did not have to take place in the house" (11). "People are sitting out, men in shirtsleeves and vests and women in aprons – not people we know" (1). "We enter a vacant lot, a kind of park really" (2).

Participle clauses are frequently delayed in Munro, bringing further information about a noun phrase.

> Children, of their own will, draw apart, separate into islands of two or one under the heavy trees, occupying themselves in such solitary ways as I do all day, planting pebbles in the dirt or writing in it with a stick. (2)

The link between these –ing clauses and the main sentence are frequently tenuous, and the use of a comma suggests that they may include foregrounded facts. A participle clause's postposition can be regarded as a non-restrictive relative clause in a shortened form, such as, "we wake my brother and eat it at once in the dining room, always darkened by the wall of the house next door(5). "We wake my brother and eat it at once in the dining room, *which is* always darkened by the wall of the house next door" (6).

Detachable components coreferential to a pro-form to the left or right may also demonstrate a lack of structural integration or obvious structural signaling, "That was what the Saylas did, kept a little fruit store(103). "They took the groceries out when he died, old Mr. King" (128). Right dislocation is evident in each of these examples. In the second clause, the subject noun phrase "old Mr. King" has been relocated to the right of the clause., and the co-referential pronoun "he" has taken its place. While such structures may at first appear to be an afterthought, research suggests that they might serve a practical purpose, such as "securing the continued attention of an addressee, i.e., to maintain a given relation between a referent and a proposition."

The anxiety of losing touch with humanity recurs throughout Munro's work, climaxing in the final four of her tales most recent collection, *Dear Life.* (2012). The process of linguistic remotivating is exemplified in the second narrative in this final instalment of the series, "Night," which is her life's antepenultimate story to date. The narrator, who is openly assimilated to the author, tells a story about summer after her appendix was removed and a tumour discovered in her body, gives a detailed account of her bedroom:

> Now I have to describe the sleeping arrangements in the bedroom occupied by my sister and myself. It was a small room that could not accommodate two single beds side by side so the solution was a pair of bunk beds, with a ladder in place to help whoever slept in the top bunk climb into bed. That was me. (273-274)

The graphics of “A Time of Death” are based on the Farrys' personal experiences. The reader gets a sense of futility from Alice Munro's descriptions of the weather, homes, and individuals involved, which is fundamental to the concept of false illusion and self-deception. In “Boys and Girls,” Alice Munro once again depends on her ability to conjure a vivid picture in the reader's imagination, a picture that evokes the spiritual inequities between males and females that lead to early sex separation. Munro explores another societal perspective in “Boys and Girls,” one that is shaped early in the family unit. The eleven-year-old girl exhibits the characteristics of a feminine youngster that her parents have come to anticipate. Munro stresses psychological limits by depicting them as physical barriers: the father tends to the foxes in their pens, which are separate from the house where the woman cooks and cleans. The mother rarely visits her husband's realm, and he has no desire to help her with her household chores. Despite her mother's expectations that she would choose to work with her because she is the sole female, the daughter's sexual immaturity permits her to work with her father. “Work in the house was endless, dreary, and peculiarly depressing,” the youngster believes, “work done out of doors, and in my father's, service was ritualistically important” (Munro, “Boys and Girls” 117). The young girl had been able to conceal her developing sexual identity and carry out the daily activities that came naturally to her up until the story's action. Her brother, the Laird, with whom she shares a room, is her confidant and greatest friend; they both have a fear of the dark and sing to each other. They haven't yet encountered the male-female conflict. On the other hand, the female is going through a personal crisis.

> The word girl had formerly seemed to me innocent and unburdened, like the word child; now it appeared that it was no such thing. A girl was not, as I supposed, simply what I was; it was what I had to become. (119)

Her mother, who expects her to grow up and become a woman, and She gets chastised by her grandma for not acting like a "girl" have both lost faith in her. Flora's attempted murder represents a turning point in the girl’s life; She does not want Flora to die, despite the fact that she recognises her efforts to rescue her are fruitless, and she draws the last line between "Boys and Girls?" and permanently isolates herself from her family's male members.

Munro's writing style is realistic, with aspects of autobiography, history, and geography. Munro extensively uses her short story book *Too Much Happiness* to exemplify the dichotomy between the past and the present in her writing. The qualitative analysis is supported by textual references and conducted in a pragmatic stylistic framework. The juxtaposition of the past and the present is one of the author's distinguishing characteristics. In typical Munrovian fashion, the protagonist alternates between temporal units: the past, the present, and, on rare occasions, the future. Munro's style is clear and plain, but due to the presence of deeper levels and plots inside the plot, it is deceptively complicated.

Munro's psychological insights into her characters' lives, particularly the little narrator, are as unusual as her grasp of small-town life. Munro's writing style "places fantastic next to ordinary, with each undercutting the other in ways that simply and effortlessly evoke life," according to Helen Hoy. According to Hoy, Munro's straightforward writing approach highlights the intricacies of existence: "ironic and serious at the same time," "mottoes of godliness and honour and flaming bigotry," "special, useless knowledge," "tones of shrill and happy outrage," and "the bad taste, the heartlessness, the joy of it" (Hoy 22). Robert Thacker says the following about Alice Munro's prose writing style:

> Munro's writing creates... an empathetic union among readers, critics most apparent among them. We are drawn to her writing by its verisimilitude – not of mimesis, so-called and... 'realism' – but rather the feeling of being itself... of just being a human being. (Thacker 128)

Munro's distinct, authentic, and credible writing style pulls the reader's attention to the readers' and reviewers' common experiences. Murphy goes on to say, "to an extraordinary extent, the raw material of Munro's work comes from her own life, a fact she readily admits" (Murphy 41).

Munro's short stories have been likened to those of great short story writers such as William Faulkner, Anton Chekhov, and Kate Chopin, to name a few. As a result, like Chekhov, many of her stories lay a significant emphasis on the characters over the plot, and most of her works have "little happens." In Munro's fiction, Holcombe notices that: "All is based on the epiphanic moment, the sudden enlightenment, and the concise, subtle, revelatory detail" (Holcombe 26). Boyd adds

that Munro uses several strategies to portray the idea of a life lived across time in his critical appraisal of her writing style. Her preference for time changes over linear chronology is the most typical of these methods, With her constant leaning forward or moving backward to fill in the past, she surprises us with the changes brought about by time. According to Boyd:

> These shifts are marked by Munro's segmentation of her text, triple-spacing between sections running from one to six or seven pages in length. Reading one of her stories for the first time, I am constantly aware of how impossible it is to predict wherein the central character's life is taking us next. Only when we reach the end of the story does the ordering of the different parts seem essential to the effects created by the narrative as a whole. (Boyd 13)

Munro's use of time-shifting in her short story "Dear Life" and other works demonstrates her "rejection of linear chronology." "The chronological and geographical settings of Munro's stories roughly echo this life pattern of leave and return," according to Bloom (2009). In "Dear Life," Munro easily swings between the unities of time, using the present, the past, and the future. The little-girl narrator illustrates these time shifts when she states, "It was a beautiful day in the fall. I had been set out to sleep in my baby carriage on the little patch of new lawn" (Munro, *Dear Life* 609). Munro deviates from the story's basic premise in these two phrases, focusing on something the narrator remembers from her past. Munro's story is told in three time zones as a result: the present, the past, and the future. "After I was married and had moved to Vancouver, I still got the weekly paper that was published in the town where I grew up," she remembers, alluding to a distinct time zone (619). Munro's remarks also imply that she is sharing some of her personal experiences.

According to Robert Thacker, Munro uses a first-person narrative perspective in the novel *After Something I've Been Meaning to Tell You* that is "distinctive... throughout her work" (17). The stories in *Who Do You Think You Are*? also known as *The Beggar Maid* in the United States and the United Kingdom, are all told in the third person. The tenth collection, *The Love of a Good Woman*, is large, sophisticated, along well-organized. The complexity of the plot is induced by and positioned in a variety of ways: for example, some elements of the narrative are

disorganized and anachronous; There are several examples of irony and ambiguity, as well as several instances of irony and ambiguity; The contrast between omniscient and focalized perspectives is striking, and it can be unsettling at times; The reader's cognitive and interpretative abilities are tested by metonymy and metaphor tropes. In his article on “The Love of a Good Woman,” John Gerlach argues that At the story's conclusion — which is essentially no ending at all — the reader is confronted with problems. Negotiating one's way through fiction, which Catherine Sheldrick Ross describes as "a garden of forking paths," (12) is both thrilling and difficult since the reader is constantly on the lookout for detours and ambushes. Because of its structural intricacy, thematic richness, and moral depth, this book is one of Munro's most thought-provoking works, and arguably her most ambitious one. In *The Moons of Jupiter* Munro has given the lives of middle-aged women a unique voice by adopting a variety of new tactics, such as many points of view and an alter ego. There are multiple points of view in this collection. These many techniques amplify the characters' plight, which was previously limited to just one protagonist. These characters are well-established during the action's main period. They're in their forties, and while they get flashbacks frequently, they're usually too recent events. According to Isla Duncan, he started the book Alice Munro's Narrative Art (2011) narrative coherence: the integrity of voice, the power of a story's architecture, and the linkages between places in a structure she compares to a building, whose enclosed parts are abundant and simple, or full of twisting bends, or sparsely or lavishly furnished in her article on the "Rose and Janet" manuscript, Helen Hoy discusses the extraordinary lengths Munro will go to before she is satisfied with the final shape of a collection; Further evidence of discipline and regard for truth may be found in Catherine Sheldrick Ross' first biography of the writer, which includes a holographic sketch of Jubilee, a copy of a heavily corrected handwritten page, and a reference to numerous draughts of one brief textual fragment (Duncan 122).

In “Too Much Happiness”, to begin, observant readers of Munro's literature will find evocative material: the reader may recollect a few images and collocations from the previous stories: The narrator's memory of summer so hot that "the streets of the town... were sprinkled with water to lay the dust" in "Some Women" recalls the scene Louisa captures in a letter to soldier Jack Agnew in the summer of 1917,

when she writes of the "streets every day, trying to lay the dust" (Munro, "Open Secrets," 8). In "The Love of a Good Woman," Munro uses Jeanette Quinn's dramatic depiction of Mr. Willens' death, which is retrieved in "Dimensions," at the scene of Doree's bus accident to create a frightening picture of blood loss. Ms Quinn describes Willens' blood as "pink stuff… like when the froth comes up when you're boiling strawberries to make jam" (Munro, "The Love of a Good Woman" 58). The narrator portrays a young truck driver laying by the side of the road, bleeding, with a "trickle of pink" flowing from behind his head in a later episode "like the stuff you skim off from strawberries when you're making jam" (30). Canadian academician Helen Hoy examines Alice Munro's fourth book, the collection *Who Do You Think You Are?* published in 1980, and its arduous publishing path. Munro had previously submitted an original manuscript with stories by two different first-person narrators, Rose and Janet, but she had judged that their narrative voices were indistinguishable by the time the chapters reached galley proofs.

The tale "Dulse," which was originally published in The New Yorker in 1980, was revised for Alice Munro's book in 1982. The most important change between the magazine and book editions is the point of view: in *The New Yorker,* "Dulse" is a first-person story; in the book editions, "Dulse" is a third-person narrative in *The Moons of Jupiter*. In "Dulse," Munro also reveals Lydia's psychological past. Lydia is the protagonist, and Mr. Stanley is an American. She encounters a guest house on a remote island in the Canadian Maritimes to which they are opposed. Both characters come to the island to purify themselves but in different ways. Mr. Stanley finds peace in the writings of Willa Cather, whom he has respected "for over sixty years." (Munro, "Dulse" 65). While pursuing romantic relationships, Lydia takes solace in the company of other guests. The novel's structure emphasizes the difference between Lydia and Stanley. To reveal Lydia's suffering, Munro uses the flashback technique. She switches back and forth between scenes set in the present on the island and scenes set in the recent past in Ontario when Lydia and Duncan were living together. Lydia is contemplating, attempting to figure out what has happened between them. Her time on the island allows her to disconnect from the outside world and sort out her feelings for Duncan. She was driven to tears when she contacted Duncan one last time and received no response, "something; like an egg carton, hollowed out in back" (41). She

has a history of questioning her explanation, despite her best efforts to figure out what happened between them. She goes out and gets some food for herself, but then she sits in the hall, her goods scattered on the floor. She sits on the ground, unable to move or eat, with her head buried in her hands. She was completely powerless and "asks herself what gave his power? She knows who did. But she asks what, and when did the transfer take place, when was the abdication of all pride and sense?" (50).

The purpose of this paragraph is to examine the beginning narrative of Alice Munro's short story book *Open Secrets* of "Carried Away," titled "Letters." Munro tried a lot of things in "Carried Away," including these lines: "exploring things that did not happen, relationships that never were, lives that ended in objective reality but that continued to work in another's life" (Munro, "Carried Away" 18). The focus on denial culture in Munro's short story assortments, particularly "Carried Away," is significant. In "Carried Away," she focuses on the females and males who are fighting for an improved life, and she confronts the simple secrets that prevent them from achieving that goal. The major theme of "Carried Away" is the conflict between natural human beliefs and development that is appraised beyond limits (19).

Her short tale "The Bear Came Over the Mountain," about her mother's Alzheimer's disease, was adapted into a film named "Away From Her" (2006), which was well-received by both readers and critics. Munro's stories have been translated into more than twenty languages, and Canadian audiences adore her use of Canadian geography and time, as well as her ability to portray what her characters are feeling. The short writings of Alice Munro eloquently show her difficulties and sorrows as a kid and after her marriage.

Conclusion: Munro's characters struggle to cope with the demands of their inner psyches as well as the stresses of the outside world. As a result, her works have a large readership since the everyday situations represented by her characters are relatable to readers. Munro's writings are multi-layered and include hidden meanings, offering a variety of perspectives and interpretations of her characters' lives. Alice Munro's talent lies in delving into this reality and conveying the various tones and textures of individual perspectives. This way Alice Munro's style and language as discussed above is unique and has created a special platform in the literary field.

Conclusion

This study is based on the characters in Alice Munro's work who despite encountering horrific experiences never sink into the abyss of trauma. Munro's works using poststructuralism theory and Derrida's school of thought, 'deconstruction.' Only a few academics have examined Munro's work through the prism of post-structuralism, and it is via this theory that identitarian trauma is articulated. Gaps that had previously existed in literary studies are filled and they are as follows:

Identitarian trauma has been articulated through the prism of the theory of poststructuralism. Many characters in her stories have been found to face the traumatic situation due to which their identities were deconstructed. At later stages, it was observed that their identities have been reconstructed as they came out successfully after fighting with those traumatic conditions. Characters have been drifted towards protopia after deconstructing their primordial anonymity. Along with this, Munro's style and language have been analysed to have a remarkable platform.

The conclusion summarises the findings of the previous chapters that have been mentioned below and Munro emphasises the social limits that provide new opportunities for women in society. Munro's stories encourage all repressed women and teenage girls to achieve their full potential within a feminist framework. Their assertion of individual identity becomes the message of the masses, and their sounds become polyphonic, incorporating all silenced voices. Characters from short story collections, who, when deconstructed, speak the language that transcends social boundaries and further echoes a universal language for freedom. Rather than displacing or offending anyone, they climb from the margins to the centre of the stage by being recognised as fully human individuals. Munro deserves recognition for portraying women's inner turmoil and psychological struggle realistically.

The thesis begins with the 'Introduction,' where Alice Munro, the most prominent and well-known Canadian writer, is introduced. She stormed the world with her writings. She is the 13th and 110th noble laureate to get the prestigious award among women, but she is the first Canadian to receive the Nobel Prize in Literature in 2013, among many other honours. As a result, a well-known figure like her has always prompted and continues to compel numerous researchers to re-examine her writings.

Hence, this is one of the reasons to choose her for research. Many critics and philosophers such as Margaret Atwood, Julian Barnes, Jhumpa Lahiri, Sheila Heti, Lorrie Moore, Roxana Robinson, and many others have given their point of view and appreciate her writings. Munro brings up several crucial issues about women's struggles through her storytelling. She isn't a feminist in the traditional sense, but she uses her stories to represent the plight of women in society, and she does so with an artistic eye. She never campaigns for a female utopia; instead, she adheres to social norms and expresses her unique views on identification. She considers identification to be a compassionate rather than a contentious topic. She isn't a preachy author but has an opinion on gender inequality. She believes that human people are made up of shared trends, traditions, and customs and that must be deconstructed and reformed to address the difficulties that women and society face. As a result, they must drift toward the stage of protopia. Munro's heroines are modern progressive women who are educated and strong but victims of these restraints regularly. Munro, through her stories, attempts to establish a good feminist worldview and wishes to form a better society. She criticizes these social structures for their oppressive nature, stating that women should not be passive, but rather recognize their strengths and talents to assert their own identities. Her characters show how to use their creative potential and manage their energy to break free from self-pity. She supports the view that women should empower themselves rather than repress their natural strengths. Her major books comprise: *Dance of Happy Shades* (1968), *Lives of Girls and Women* (1971), *Something I've Been Meaning to Tell You* (1974), *Who Do You Think You Are*? (1978); also published as *The Beggar Maid*, *The Moons of Jupiter* (1982), *The Progress of Love* (1986), *Friend of My Youth* (1990), *Open Secrets* (1994), *The Love of Good Women* (1998), *Hateship, Friendship, Courtship, Loveship, Marriage* (2001), *Runaway* (2004), *The View from Castle Rock* (2006), *Too Much Happiness* (2009), *Dear Life* (2012).

Alice Munro's works are discussed in broad strokes in chapter 1, *Brief Candle: Alice Munro's Life and Works*. Helen Hoy, Robert Thacker, Jhumpa Lahiri, Joyce Carol, and Stephen Asberg are those critics and philosophers who share their thoughts in this chapter. Cynthia Ozick, an American writer, dubbs her "Our Chekhov."

Jhumpa Lahiri states that her work is revolutionary to her, illustrating that the essence, the driving force of literature, remains the secret of human interactions and psychology. Douglas Gibson, her publisher, informs Munro that she is a fantastic short story writer and that she should focus on short tales since he was eager to publish those. In this way, he continued to encourage her to pursue this genre, and she carved out a unique niche for herself in writing. She maintains a sharp eye on things and jots down everything she sees to invigorate people's interests rather than experiencing what is going on. Such is her talent, which is truly commendable and amazing. She bases many of her stories on her thoughts and her hometown, even though the surroundings and social change through time, but the people's nature does not. Munro accepts those adjustments, and that establishes a standard for her work that requires a high degree of comprehension. Her simplicity and humble personality are other draws for her. She has a petite, delicate, and feminine appearance. Atwood, on the other hand, quickly and amusingly creates a direct affinity for Munro. Munro avoids over-stylization by writing straightforwardly and asks readers to fill in the blanks, to the obvious details, which are missing from the narrative. She authors about two hundred short stories, which have been collected in around twenty volumes. Those collections, that won several prestigious awards, are *Who Do You Think You Are* (1978), *The Progress of Love* (1986) bestowed with Governor General's Honour for fiction; *The Love of a Good Woman* (1998), *Runaway* (2004) awarded with Giller Prize; *Too Much Happiness* (2009) awarded with Man Booker International Prize; *Something I've Been Meaning to Tell You* (1974), *Dance of The Happy Shades* (1968), *Open Secrets* (1994), *The Moons of Jupiter* (1982) nominated for a Governor General's Award. Her last book *Dear Life* was written in 2012. She was awarded Nobel Prize in Literature in 2013 as an expert in contemporary short stories. These stories with brief detail and their famous quotes are included in this chapter.

In chapter 2, *Deconstructing the Primordial Anonymity*, various stories have been thoroughly investigated, and there is exploration and dismantling of primordial anonymity. In this chapter, many of Munro's characters facing traumatic situations are rediscovered to explore their identity. The structuralism and poststructuralism theories are thoroughly studied, and Jacques Derrida's 'deconstruction is thoroughly

examined. Through the theory of poststructuralism, the structured primordial anonymity of various characters has raised the question as they face traumatic conditions. Their self is examined to be deconstructed. But they seem not to be defeated and finally come out to be victorious and their self is reconstructed and space is formed. Internal contradictions are observed to be established by binary oppositions between characters in stories, or it may be claimed that deconstruction occurs as a result of a large number of characters confronting terrible situations, which they overcome. Binaries are formed as their trauma gets healed. Shocking stages get cured. The relationship between anonymity and self is reviewed. Characters' progress from bad aspects is discovered to be entered into a good aspect. Following stories are analysed in this chapter: "Passion," "Dimension," "Walker Brothers Cowboy," "The Dance of the Happy Shades," "Lichen," "Chance," "Soon," "Silence," "Deep Holes," "The Peace of Utrecht" and "Royal Beatings" through the lens of the theory of poststructuralism. Throughout, all of the characters presented in the stories above, there is a positive attitude that is both admirable and vitally needed to continue living. As a result, the remodelling of identity is successful. Furthermore, internal inconsistencies are formed by diverse characters' binary oppositions, which include guilt versus liberty, shame versus facing bravely, trauma versus healing, despair versus hope, bondage versus liberty, and humiliation versus patience.

In chapter 3, *Search For Protopia: Establishing One's 'Self' and 'Space',* many characters are found facing trauma. However, they are not discovered lost in the ocean of trauma, but rather meet it fearlessly and float towards protopia. Protopia is a concept that refers to a place in the middle between dystopia, which is defined by a struggle for survival, and utopia, which is defined by an ideal tranquil atmosphere. The term "protopia" is coined by American scholar Kevin Kelly. Many people turn to protopia after becoming perplexed by utopia's apparent perfection as a means of achieving freedom. All of the characters in a few stories are determined to be people who could adjust and enjoy their lives after overcoming adversity. Protopia encourages everyone to keep working hard to improve the world, and to trust that if everyone puts in enough effort over time, remarkable things happen. When things get dull, the word 'protopia' also provides people a ray of hope. In the protopian world, the study of 'self' and 'space' adds charisma. The concepts of 'self' and 'space' are

extremely important. French feminism is also addressed as a theoretical stance. French feminism refers to a branch of theories and philosophies by and about women that evolved in the 1970s and 1990s. Helene Cixous, Lucy Irigaray, and Julia Kristeva are among the most well-known French feminist literary theorists. Body theories are emphasized and there is a rejection of masculine thinking. Simone de Beauvoir, Monique Wittig, Catherine Clement, Michele le Doeuff, Christine Delphy, and Colette Guillaumin are among the other theorists represented. Munro chronicles the challenges encountered by many female characters in numerous stories to reconstruct themselves that have been damaged by horrific experiences. The majority of the characters have been seen to experience very serious traumatic situations in the past, and they appear to recognize their traumatic situation in the present scenario and are aware of how to combat the trauma. They don't descend into the abyss of pain; instead, they are always on the lookout for protopia. Protopia is a state where things are better today than they were yesterday. Many of her characters in the selected stories appear to battle to improve their previous circumstances and overcome those terrible conditions to create their own space and recreate their new identity. In this chapter, we'll look at some of the stories that have been studied are “The Moon in the Orange Street Skating Rink”, “Dimensions”, “Carried away”, “The Peace of Utrecht”, “Who Do You Think You Are”, “Royal Beating”, “The Bear Gets over the Mountain”, “Free Radicals”, “Half a Grapefruit”, “Post and Beam” and “Bardon Bus”. The characters are optimistic, hopeful, and try to improve the situation to live a better life. They can establish their place and create a distinct identity as they drift towards a better world or search for ‘protopia.’

Chapter 4, *Identitarian and Traumatic Circumstances in Alice Munro’s Works*, discusses the variety of characters who are drawn to protopia to build their own identity or self in the face of awful circumstances. They can carve out identity and space for themselves. Various critics and philosophers such as Jacques Lacan, Sigmund Freud, William James, David M. Merolla, Rosenberg, Peter J. Burke present their views regarding Identity. The trauma field is then focused. The American Psychological Association defines a traumatic event as an emotional reaction to a traumatic incident such as an accident, rape, or natural disaster that causes physical, emotional, spiritual, or psychological harm. The person who is affected by the

distressing event feels threatened, apprehensive, or terrified as a result of it. Trauma is defined as a reaction to a traumatic event that overwhelms a person's ability to cope, generates feelings of helplessness, and reduces one's sense of self and ability to experience the full spectrum of emotions and experiences. After experiencing a life-threatening event or seeing a death, Post-traumatic stress disorder (PTSD) is a disorder that develops as a result of a traumatic event. PTSD is a type of anxiety illness that affects stress hormones and modifies the body's stress response. Trauma introduces a flood of circumstances that block and hampers people's attempts to build their identities. It either silences or destroys a person's individuality. Jean Charcot, a French neurologist who works with traumatised women, (who had undergone assault, rape, and sexual abuse) is the first to discuss trauma and mental illness in the nineteenth century. In 1996, the work of Cathy Caruth drew a lot of attention to the study of trauma in literary criticism. In 1988, she received her Ph.D. from Yale University. She is a professor in the English and Comparative Literature department. She is the first to apply a psychoanalytic poststructuralist perspective to psychoanalysis. Trauma, according to Cathy Caruth, is an overwhelming experience of abrupt or events that are catastrophic in which the analysis of the situation reveals itself in the emergence of nightmares and other uncontrollable events that are frequently delayed, uncontrollable, and repeated. She is the author of the following works: *Trauma: Explorations in Memory* (1995), *Critical Encounters: Reference and Responsibility in Deconstructive Writing* (1995), *Unclaimed Experience: Trauma, Narrative and History* (1996), *Literature in the Ashes of History* (2013), and *Listening to Trauma: Conversations with Leaders in the Theory and Treatment of Catastrophic Experience* (2014) and many more. *Unclaimed Experience: Trauma, Narrative, and History* by Cathy Caruth, is the first book to use the term "trauma theory." (1996) that suggests that trauma is an unsolved problem of the unconscious. In 1995, she published *Trauma: Exploration in Memory*, a collection of articles and conversations with experts in psychology, literature, film, and sociology. Trauma and identity have a very complicated relationship. Due to emotional strength and thus ability to bear the traumatic influence, identity could vary the effects of trauma received at a given point. People like this experience a lot of pivotal moments in their lives. However, the impact of the same experience on another person can sometimes shape one’s identity.

The influence can be negative or can be positive. Various stories included in this chapter are: “Runaway,” “Dimensions,” “Passion,” “The Royal beatings,” “Floating Bridge,” “The Bear Came Over the Mountain,” “Five Points,” that encompasses the elements of trauma faced by their characters. All of the characters in the stories have gone through painful experiences and have fought for their own identity, recognition, and space, and had hidden strength to overcome such situations to reclaim their position successfully.

Chapter 5 entitled *The Style and Language in Alice Munro’s Work* looks at Munro’s writing style. Her compositions are examined for point of view, diction, writing style, and language, and it is discovered that all her compositions have a more humble and astonishing tone. Munro’s technical abilities are remarkable. Her writing is rich and beautiful, and it is concerned with the truthfulness of the things she tells. The majority of her stories are about ontological issues like life-death dilemmas. Despite their difficult conditions in their separate families and situations, the female characters are discovered to be capable of standing on their own and do not accept society’s laws. Missed opportunities, lies, a fascination with love, the often-overlooked nuances of marriage from diverse perspectives, as well as the complexities and cruelties of aging and time, are among her topics. Alice Munro’s canvases frequently feature women in their forties and fifties, stuck between memory and reality. In many of her stories, flashbacks occur. There also appears juxtaposition of the past and the present through Munro’s adoption of a pragmatic stylistic approach. And all the characteristics of her writings are shown with examples. For example, Diction is observed in her stories that showed Munro’s specific vision. In one of her interviews with Graeme Gibson, she narrates:

> I’m not a writer who is very concerned with ideas. I’m not an intellectual writer. I’m very, very excited by what you might call the surface of life, and it must be that this seems to me meaningful in a way I can’t analyse and describe. (Gibson 241)

The “surface of life” (mentioned in the above paragraph) is about the concern with every day, with the truth in which deceptions, as well as disguises, have grown so prevalent that they are no longer surprising. The capacity of Alice Munro to investigate this reality and depiction of the varied tones and textures of personal

experience is her gift. Alice has developed her unique literary style that accurately portrays her childhood recollections and her experiences in Southwestern Ontario. She was reared in Wingham and told Gibson regarding the location where She matured, “I mean the part of the country. I come from is gothic. You can’t get it all down” (Gibson 243). Related to her diction, the usage of the word ‘gothic’ emphasizes Munro’s admission that she is not a writer who dealt with ideas, but rather with a specific vision. In Munro’s imaginative world, nothing is simple or clear; the force of her writing is formed by the disclosures that emerge from routine life. Munro’s stories and collections of short fiction contain delicate vignettes and fully formed stories, with each story displaying her subtlest and most striking use of extended pictures. The picture frequently provokes an instinctive understanding of the significance of each story. Each story in her collections has a central theme or numerous related topics, and each notion is emphasised and underlined by the imagery that aids our comprehension of each story. The major pictures in Munro's work help to illustrate the following central themes: adolescent casualties, small-town estrangement, and apparent survivors’ disease. Munro uses stories to convey important information about common people, mostly females. Her frequent themes comprise missed opportunities, lies, a desire to fall in love, and the marriage's often-overlooked intricacies from a variety of angles, cruelties of aging and time. Her literary style is characterized by characters who experience a revelation that clarifies and adds significance to an incident. Other topics included were the effects of long-term illness, mental health anxiety, and historical reflection. Her autobiographical elements run across the majority of her stories. As a female role model, her mother plays a significant role in many stories. Her stories usually revolve around her hometown and the people that live there. Other topics include the effects of long-term illness, mental health anxiety, and historical reflection. Her autobiographical elements run across the majority of her stories. Stories included in this chapter are “Hateship, Friendship, Courtship, Loveship, Marriage”, “Runaway”, “Walker Brothers Cowboy”, “The Peace of Utrecht”, “Boys and Girls,”, “Dear Life”, “My Mother’s Dream”, “The Moons of Jupiter”, “Too Much Happiness”, “Free Radicals”, ‘Carried Away”, “A Time of Death”, “After Something I've Been Meaning to Tell You”,

“Dulse”, “The Bear Came Over the Mountain”. Following analysis of some stories are the epitome of her style and language.

In the story “The Peace of Utrecht,” many dashes and brackets are used to break up the text. However, dashes in the story indicate a break in the speaker's description of the history, because the picture isn’t complete, and the story is interrupted by several gaps and silences due to the sisters’ reluctance to communicate their sentiments about the past. The parenthetical arrangement does more than just qualify the narrator's initial remark, as the preceding aides do; by juxtaposing the corresponding sentences, it also qualifies the narrator's next remark “there is/there are,” present and past merge. Helen glances in the mirror once she's in the hall, and after a single dash, another picture appears:

> Then I paused, one foot on the bottom step, and turned to greet, matter of fact, the reflection of a thin, tanned, habitually watchful woman, recognizably a Young Mother…a look of tension from the little sharp knobs of the collarbone—this in the hall mirror that had shown me, last time I looked, a commonplace pretty girl. (Munro, “The Peace of Utrecht” 198)

The narrator's posture, with one foot on the step and the other on the ground, suggests a standstill, if not stasis. A single dash acts as a halt before the last components appear. It emphasises the mirror's surface, which evokes and catches the two faces. Helen had gone to an empty house when Maddy was abroad and found it to be haunted. In the sentence “She lay, drinking cups of tea, waiting for her” (198), the narrator employee’s gerunds (“drinking cups of tea”), as well as the tense of the past (“she lay”), describe herself waiting for her mother to call her (198), creating ambiguity by describing the mother's life in the same way as the events of the home visit were described. The entire portion is based on a halt between the past and the present, with the past resurfacing as a result. The italicised word in the last line of the essay depicts the mother's speech calling—a sound from the past that yet rings true today. Although the past and present are combined in the following line, The dash-interpolation is used for something altogether different: “As I talked to my children I was thinking—but carefully, not in a rush—of my mother’s state of mind when I called out” (197). The dash interpolations that follow, two of which occur within the

similar sentence, provide a distinct beat in addition to that it appears to aid additional purpose, “I was allowing myself to hear—as if I had not dared before—the cry for help—undisguised, oh, shamefully undisguised and raw and supplicating—that sounded in her voice” (199). When the broader composition is broken by two dash-interpolations, the phrase "the cry for help" appears within a visually indicated third gap that separates and sets off the cry. The dash in this line creates a halting cadence as the storyteller gathers adjectives. The narrator gradually presents modifications to the trees till a single dash indicated their transformation into haunting spirits.

> Harmonious woodlots of elm and maple give way to a denser, less hospitable scrub forest of birch and poplar, spruce, and pine—wherein the heat of the afternoon the pointed trees at the end of the road turn blue, transparent, retreating into the distance like a company of ghosts. (172)

The family home is transformed into a gothic realm, a land ruled by a demanding, verbally aggressive grandmother and filled with trees that resemble ghosts rather than fairy tales. The small girl’s “premonition of freedom and danger” (176). Something slammed at her in the dimly lit yard after the dispute with her grandmother matured into an odd “power”:

> she had felt as if ...something had cracked; yes, it was that new light she saw in the world. And she felt something about herself—like power, like the unsuspected still unexplored power of her own hostility. (185)

Munro’s autobiographical viewpoints are evident in the majority of her stories. Munro used to talk about her childhood with her mother and listen to her. This was clear in “Dear Life,” especially when the narrator recounts and reacts to her mother's interesting stories. If analysing her book *Too Much Happiness*, it was viewed that the story “Too Much Happiness” is an effort to investigate the combination of the past and the present through Munro’s adoption of a pragmatic stylistic approach. This is noticed in several locations that connect to Sophia’s life. She is the main character, and she alternates between the present and the past. These situations are discussed, as well as the deictic expressions that make reality possible of the past-present

juxtaposition. The opening lines of the short story "Too Much Happiness" are as follows:

> On the first day of January, in the year 1891, a small woman and a large man are walking in the Old Cemetery, in Genoa . . . His name suits him. Maksim. Maksim Yachimovich Kovalevsky. The woman with him is also a Kovalevsky. She was married to a distant cousin of his but is now a widow. You know that one of us will die,' she says. 'One of us will die this year.' Only half listening, he asks her, why is that? 'Because we have gone walking in a graveyard on the first day of the New Year.' (Munro, "Too Much Happiness" 184)

Sophia Kovalevsky, a famous mathematician, writer, and fighter for women's rights throughout the nineteenth century, was the woman recounted by the narrator in this introductory section. Maxim Maxsimovich Kovalevsky, the protagonist's lover, and a distant relative of Sophia's murdered husband was discovered in the grave. To describe the framework of the fictional universe to which the reader was first introduced, the author uses spatial-temporal deictic phrases that allude to the current situation in the tale: "On the first day of January", "in the year 1891", "in the Old Cemetery", "in Genoa", "at present", "this year" and "on the first day of the New Year". The purpose of these proximal statements is to swiftly draw the reader into the discourse. Almost every verb in the first section of the story is in the present simple, such as "is," "has," and "speaks," or the present continuous, such as "are walking," "is crouching." The immediate present, which denotes the narration's and the event's simultaneity, is commonly employed. In the beginning section of the story, there are just two instances of the present perfect, from which this section is extracted: "has been forbidden" and "have gone," signifying previous recent actions with current consequences. In "was married," there is a change to the past simple tense, indicating a completed event, and one example of a future form, "will die," which implies some foresight into the future occurrence. Throughout the first sentence, "a man" and "a woman" are used as indefinite articles, but in the remainder of the extract, "the man" and "the woman" are used as definite articles. The referents of the third person subject pronouns "he" and "she" are the man and woman mentioned at the start of the first paragraph as well as the possessive pronouns "his" and "her." In "you know that one

of us will die," the subject pronoun "you" and the object pronoun "us" have the same referents. Expressions that are deictic (spatial-temporal expressions, tensed verbs, articles, and pronouns) aid the reader in recognizing the context. A bleak atmosphere pervaded the story from the first pages, in typical Munrovian fashion: "One of us will die this year. … Because we have gone walking in a graveyard on the first day of the New Year" (184). Later on, at the start "On the station platform, a black cat obliquely crosses their path. She detests cats, particularly black ones" (188), there is another hint of a terrible finish. Several indicators are given throughout the novel that Sophia's physical and mental condition is gradually failing. The story continues in the next section, "And her sore throat and slight shivers, surely a full-fledged cold coming on her" (199). The reader is purposefully placed in the present situation of the story in the first portion of the story. During these days, the protagonist is ecstatic about something she has called:

> two triumphs- her paper ready for its last polishing and anonymous submission, her lover growling but cheerful, eagerly returned from his banishment and giving every indication, as she thought, that he intended to make her the woman of his life. (185)

The past tense "thought" in this passage, however, suggests that this marriage is only one of Sophia's romantic fantasies. Maksim has refused her in several ways, including his proposal that she visits her friends and students in Sweden instead, as well as her young daughter. Maksim "felt himself ignored" when Sophia received the Bordin Prize (185). As a result, the narrator emphasizes the difficulties that an intelligent woman has in finding a man in those days. Sophia reportedly turns down a German proposal because she accuses him of "wanting a hausfrau" (185). Maksim mentions Sophia's poor motherhood in his letter to her, concluding with regards to the lines "If I loved you, I would have written differently" (186). Sophia was initially taken aback by the news, but she resolved to "swallow her pride" (187), allowing her to overlook his dismissal. She lies to herself all the time, claiming that they will marry in the spring. The use of the past simple tense in the first half of the conditional sentence and the modal "would," which is followed by the past perfect in the second half, implies that the situation is hypothetical in the present; it cannot occur now. Sophia returns to the station after her brief visit to Jaclard in the next portion of the story.

While waiting for the train, she falls asleep again, and as the approaching train wakes her up, she notices a man who resembles Maxim and wonders what he is doing in Paris at that time. Then she realises it's all a nightmare. Because she is always clinging to her recently obtained happiness, this way the protagonist is unable to face reality. Sophia recalls the day she wins the Bordin Prize in her next dream while remaining on the train during her journey. Her memory returns to all the celebrations and congrats she receives on this joyous moment in her life in her flashback:

> Then they had given her the Bordin Prize, they had kissed her hand and presented her with speeches and flowers in the most elegant lavishly lit rooms. But they had closed their doors when it came to giving her a job. (198)

In this excerpt, the past perfect tense is used in the phrases "had given," "had kissed," and "had closed" to emphasise the past preceding the current time of the narrative. When it comes to perfect tenses, the reader is provided information that must be organised chronologically in order for the reader to understand the plot's advancement. Several times, the distal pronoun "they" is employed without referring to a specific referent. The third person pronoun "he" is frequently used, with the protagonist as its referent. Receiving the reward and giving her a job are at odds in the final section of the extract. This opposition is signalled by the but-construction in "they had closed their doors when it came to giving her a job." Then she recalls meeting her professor, Professor Karl Weierstrass, for the first time and the considerable effort she put in to persuade him of her ability to solve problems mathematically. Later, he says she's exactly the type of student he's been looking for:

> A student who would challenge him completely, who was not only capable of following the strivings of his mind but perhaps of flying beyond them . . . there must be something like intuition in a first-rate mathematician's mind. (201)

Sophia is considered by her tutor as a blessing to himself, rather than a woman, in light of this extract: "a gift to me and me alone." She marries Vladimir Kovalevsky because her father would not allow her to study mathematics overseas. Young women who want to study abroad are forced to go through such deception, she explains. According to the story's narrator, no unmarried Russian lady could study abroad or

leave her country for any purpose without her own parents' approval at the time. The narrative then flashes back to her early days as a wife to Vladimir, including the birth of her daughter, the deaths of her parents, and extremely important, her deceased husband Vladimir's struggle with the Ragozins. Even though their marriage is devoid of love and emotion, Sophia eventually marries Vladimir and has a daughter with him. She abandons mathematics during this time and begins writing fiction allowing her to have a “celebration of life itself” (210). In light of the foregoing analysis, it can be concluded that in the short story under consideration, the juxtaposition of the present and Understanding the context and deictic expressions such as spatial-temporal expressions and tense enable the past to be a strong recurrent stylistic device. When it came to tense, Munro doesn't just use the past tense when the protagonist has gone back in time; A specific function could also be expressed using the present tense. Furthermore, the third-person narration allows the narrator to function as a detached observer, freely commenting on the protagonist’s sentiments, attitudes, and viewpoints. The use of but-construction to communicate antithesis is also a key characteristic of Munro’s narrative discourse. The analysis revealed that using this stylistic device allowed the narrator to survey the protagonist's life more expansively through mixed juxtaposed episodes, presenting the protagonist's entire life, not just the epiphany of the moment, which is a key characteristic of Munro's short stories. By employing this retrospective technique, the short narrative achieves the complexity level of a novel. Moreover, it results in the accomplishment of one specific aesthetic function, namely, presenting the enigmatic intricacies and perpetual change that characterize real existence. The background of these extracts has been discussed, and the deictic expressions that contributed to the reality of the past-present juxtaposition have been highlighted.

Alice Munro’s writing has a distinct style due to the close connection between her ideas and imagery. Because the pictures have been steadily built up and dramatically reinforced as necessary to the reader's understanding of the climactic moment and the most crucial components of the story's theme, each story achieves a climax or epiphanic moment. Munro’s imagery appears to be sensual and uncomplicated, reflecting the attitudes of her mostly young narrators. Munro’s imagery becomes bizarre and almost horrifying when the characters in her stories

come to comprehend some of society's flaws. They become her world's insane, suicidal, crippled, and poor representations of society's spiritual deformity, mirroring society's corruption and pressures. She usually shoots in a straightforward, documentary approach, avoiding the customary technique of photo retouching used by many photographers. Alice Munro has developed a particular literary style that properly represents her memories and experiences from her infancy in South-Western Ontario. The sentence type, complexity, clause types, and verb phrases are the syntactic devices that have been customized for the study. Sentence length and independent and dependent clauses are the only two mechanisms employed in the study to determine sentence complexity. One distinction that comes to mind when analysing the distinctions between spoken and written language is the usage of contracted forms in speech: "My parents didn't drink. They weren't rabid about it" (Munro, "Dance of the Happy Shades" 75). In the anthology *Dance of the Happy Shades*, the first-person narrative is used in eleven of the fifteen short pieces. Munro's short stories feature a little girl as well as an older, more contemplative adult as the first-person narrator. Although the elder narrator's voice occasionally emerges, the narrator preferers to conceal himself behind epistemic positions of uncertainty like "maybe," "I do not know" (107), or "hedging" perception verbs like "appear" and "seem" are common. The third degree of participation includes comments about the speech or perhaps the circumstances of the statement. Munro's fondness for dissociative frameworks is demonstrated in the following examples from "Dance of the Happy Shades":

> These days our back porch was piled with baskets of peaches and grapes and pears, bought in town, and onions and tomatoes and cucumbers grown at home. (116)
>
> These days our back porch was piled with baskets of peaches, grapes, and pears, bought in town, and onions, tomatoes and cucumbers grown at home. All the houses in darkness, the streets black, the yards pale with the last snow. (142)
>
> All the houses in darkness, the streets black, and the yards pale with the last snow. A slightly overcast sky, no sunsets, the horizon dim. (2)

Munro's writing style is realistic, with aspects of autobiography, history, and geography. Munro extensively uses the contrast of the past and the present in her literature, as shown above in her short story collection *Too Much Happiness*. The qualitative analysis is supported by textual references and carried out in a pragmatic stylistic framework. The protagonist regularly switches between the units of time: past, present, and future on rare occasions, in a characteristic Munrovian way. Munro's style is clear and plain, but due to the presence of deeper levels and plots inside the plot, it is deceptively complicated. Munro's stories have been transformed into more than twenty languages, and Canadian audiences adore her use of Canadian geography and time, as well as her ability to portray what her characters are feeling. This way Alice Munro's style and language, as discussed in this chapter, is found to be unique and has created a special platform in the literary field.

Social Relevance of the Thesis

This work makes a significant contribution to the literary world by inspiring unhappy souls and elevating them to a platform of freedom, joy, and life. Munro's characters become victims of tragic situations, struggle for a long time, and then triumph, allowing them to breathe fresh air in a liberal ambiance and enjoy life's festivals. They are found to be able to develop their place, form their identity, and drift into the world of protopia. In this way, primordial anonymity is deconstructed and reorganized, allowing them to land on a new, elevated platform where they feel not only comfortable but also confident and pleased. This research helps those who face trauma and have lost their sense of self as a result. They are built to overcome such conditions, to face any obstacles, and to try their best to emerge from them with their space and self-restored. The purpose of this study is to enhance women's conditions to create an ambiance of equality so that, society can benefit from peace, strength and courage. Females are built to be resilient in the face of adversity and to develop cognitively. As an outcome, such persons attempt to surround themselves with a peaceful and harmonious environment.

Scope of the Research

This research undoubtedly adds to the growing body of information regarding the themes that Alice Munro addresses in her stories. The study is of social significance

because today’s man is sick and wounded as a result of internal and external pressures. Many traumas occur in one’s life. To acclimatize properly in society, one must overcome several psychological crises. This work surely serves as a source of guidance for those who are suffering from broken hearts and spirits. It is a need of time. The study focuses on optimism and hopes to overcome this turmoil. The goal of this research is to give readers a comprehensive and in-depth explanation of how traumatic experiences can lead to new hopes, new space, and thus a distinct identity when challenged with fortitude and commitment. Munro's works motivate us to take on life's issues head-on, to overcome the obstacles in our way, and to move forward. When readers come upon Munro's stories, they become completely immersed in the uplifting oeuvre. In this way, the thesis has a wide scope.

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