

## Cross-examining the Ontological Ambivalence within the Intradiegetic Narration of Alice Munro's Narratives

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**Abstract:** With respect to the stylistic order, Munro's short stories are contrasted with the prominent short-story writers, such as William Faulkner, Chekhov, Chopin, etc. We can visibly detect that in most of her stories, the predominant emphasis is on the characteristic dispositions whereas narrative plot is of liminal significance. It is in Munro's work that we find: "All is based on the epiphanic moment, the sudden enlightenment, and the concise, subtle, revelatory detail." Holcombe (2005, p. 26) Even Boyd (2014, pp. pp. 12-14) enunciates about Munro's narrative style involves a myriad of devices to generate the essence of life. The extremely commonly utilized of these methods is her dismissal of direct account in support of time-periods, often leaping in reverse to pile up in the past or rising ahead, alarming us with the alterations shaped by time. These periods are evidently indicated by Munro's splitting up of her text, triple-layout flanked by segments operating from one to six or seven pages in size. The definitive or upright layering connecting manifold procedures of estrangement permits Munro to organize a troposphere involved in social practices and preferences, and to ridicule a communal atmosphere structured by resolutions of decorum, all the while cross-examining the secret of inventive construction itself.

**Keywords:** ontological ambivalence, spatial iconography, metatextual collision, intradiegetic narration, hybrid combinations

### INTRODUCTION:

Munro's refutation of direct sequence of events is undoubtedly revealed in the time-flowing she employs in her short story "Dear Life" and other narratives. Munro travels liberally amongst the accords of time, utilizing the present then again the past and also the future. These time-swings are best shown by the small girl raconteur who reveals: "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, 2012, p. 609).

The storyline and ontological inconsistency produced through lexical ambiguity and meaning uncertainty is noticeable in "Walker Brothers Cowboy," especially in the flipping of the expression "she digs with the wrong foot" (DHS, 14, 17). The expression defining Roman Catholicism arrives to identify the 'other woman,' the one who spews from the past and stresses to lure the father backwards into his "dancing days" (16), a phrase beset with the metaphorical implication of benighted iconography. The alteration from customary philosophies of religious eccentricity to those of erotic unconventionality is recommended by a change in auditory materialization, conveyed by an imperfect child narrator in a move that cartels overall receptivity with the decently pictorial: "the words seem sad to me as never before, dark, perverse" (17). The appeal of receptivity is then utilized in the longitudinal conditions of a Bakhtinian chronotope.

Pertaining to the factual aspects in Munro's narrative, her assortment of short stories "Dear Life" has dispensed with individual encounters. As Bloom (2009, p. 42) mentions that "[h]er work is so closely related to her life." It is obvious that on numerous instances, Munro has recognized her favoring to alter a few of her real happenings into narrative. She moreover proclaims that few of the anecdotes in Dear life have a lot to do with her life story. In The Sense of an Ending: "Dear Life," Stories by Alice Munro, a research article published in the New York Times, McGrath (2012, html) records that "Munro has never been an autobiographical writer in the strictest sense — not the way Updike was, for example — and yet certain themes and patterns in the stories more or less parallel the trajectory of her own life". Specifically, Munro efforts to revise actions in the cosmos into

evocative narrative. Her “Dear Life” wears this contention out. The piece is something like life on a farm, the protagonist (Alice Munro) sprouting up in Wingham, and her liaison with her parents, remarkably, after her mother has collapsed into illness with a grave ailment.

The corresponding of constrained imagination and expert tone has long been recognized as the essence of Munro’s poetics. The overcoming of tone of voice onto imagination often indicates obscuring amongst first person intradiegetic commentary and third person sapience, between confined peripheral reflection and multiple perspectives, or between chronicler, tacit author, and concenter. The distorting is palpable in “My Mother’s Dream” (The Love of a Good Woman), whose narrator is — presumably and unbelievably — an infant overlapping event that heralds as well as keep to her birth. Previously in many stories such as “Goodbye, Myra” (1956), republished as “Day of the Butterfly,” in which two children are equated to “a medieval painting”, or “figures carved of wood, for worship or magic” (DHS, 101), Robert Thacker has jagged out that the language, expression, and edifying comprehension are too sophisticated to resemble to the posture of the child narrator (“Clear Jelly” 45). The further intensity of awareness presented by the mature, smarter expression interprets the final cycle with Myra in the hospital from chance meeting with a specific central character into a scrape with demise itself.

The author’s precise depiction of the area in which she has been raised up is highly factual. Likewise, it echoes the author’s acquaintance with the area where she is nourished and the wonderful warmth which she takes for it. Her address to the pieces, scarcely examined by other individuals, bear witness to the real-life aspects inherent in the narrative. The inaugural clause demonstrates that most of Munro’s tales exemplify the locale painting, i.e. she establishes her tales in her homeland of Ontario. This provincial involvement is deemed to be one of the foremost attributes of her narrative composition.

The crossconsolidation of revelation and speech is a multifaceted one in “Dance of the Happy Shades,” the narrative which amasses a cluster of peripheral mothers obliged out of a sagacity of ethical compulsion to concentrate yet one more children’s concert prearranged by an amateur piano teacher whose socioeconomic deterioration is gesticulated through altitudinal and nourishing cyphers. The yearly gatherings in the chic Rosedale district at which nutritious food was aided have given way to presentations in progressively constrained quarters at incomprehensible discourses at which the contributors are provided dried-up, fly-infested sandwiches and purple punch with flat gingerale and no ice.

People also play an important role in Munro’s “Dear Life,” since they shed much light on the author’s actual experiences and their manifestation in her short story. Munro’s relationship with her parents in particular is greatly reflected in the protagonist. The following lines demonstrate the similarity between the business of the author’s business and that of the narrator of “Dear Life”: The truth was that my father had got into the fur business just a little too late. The success he’d hoped for would have been more likely back in the mid-twenties, when furs were newly popular and people had money (Munro, 2012, p. 601).

Acknowledged ideas of proper comportment are potholed against one another when the cerebrally challenged girl Dolores surprisingly distributes a remarkably harmonious explanation of an air from Gluck’s 18th century opera Orfeo ed Euridice, a conversion is functioned from the substantial to the irrelevant compasses. The individuals embraced together on portable chairs or on the floor are moved from the arduous presentations, as “dogged and lumpy” as the sandwiches and cakes, to the ether of the Orphic or cosmic realm, in which the unforced melody “carries with it the freedom of a great unemotional happiness” (222) and the implications of the melody of the compasses. As in the Orphic myth, the audiophiles are captivated, the impatient children “all quiet,” and the mothers “caught with a look of protest on their faces, a more profound anxiety than before, as if reminded of something they had forgotten they had forgotten.” The reminiscence of a recollection as well as the reappearances of lexemes such as “miracle,” “wonder,” “revelation,” and “magician” (223) indicates the conversion to alternative level: a skirmish with the sublime, a foretaste of the noumenon, or impression behind our sanities, which the Romantics believed reachable through the control of ingenuity.

The clandestine methods of indirection have a tendency to be the substitutive axes of exemplary affairs in hate, friendship, love, courtship, marriage as well. Munro intermittently creates diegetic occurrences or narrative correlation with narratorial likelihood, the revolutionary with the epistemic, and the perfective aspect with the implicit. Meriel, narrator of “What Is Remembered,” recreates in her mind a modification of the love confrontation she had with Eric, who brought her to a friend’s residence, and was afterwards slain in a collision. In this diegetic arrangement, Munro highlights the storyline alternatives she has created. She loads matching openings with different entries flooded in uniformity and variation, metatextually starting out onto panoramas of

limitless prospects: She would have desired another happening, and that was the one she replaced, in her rumination. A narrow down hotel, once a chic place of dwelling, in the West End of Vancouver: "Curtains of yellowed lace, high ceilings, perhaps an iron grill over part of the window, a fake balcony. Nothing actually dirty or disreputable, just an atmosphere of long accommodation of private woes and sins. There she would have to cross the little lobby with head bowed and arms clinging to her sides, her whole body permeated by exquisite shame. And he would speak to the desk clerk in a low voice that did not advertise, but did not conceal or apologize for, their purpose. Then the ride in the old-fashioned cage of the elevator, run by an old man - or perhaps an old woman, perhaps a cripple, a sly servant of vice." (HFCL 236, my stresses).

An additional real-life constituent of "Dear life" shapes most distinctly in the narrator's description of her wedding ceremony and ensuing incapacity to look after her mother during her final ailment or assist her memorial service. The narrator articulates her remorse about her disappointment to view her mother for the final moment in time: "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 a contempt for formal behavior, 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." (Munro, 2012, p. 624-25)

Munro once more blends the upright, definitive approach with the parallel, syntagmatic method. She overlays the implicit auctorial tone that consolidates the discussion onto the narratorial opinion which in turn harbours itself within the concentrator. The proliferating incursions and interruptions of interpolation, a characteristic of intricate ornamental aesthetics that modern writers such as Woolf, Stein, and Faulkner transferred to postmodernists, concession expansive procedure over diegetic invention. The unifying, superficially poignant sequential minimizing bumps into the radial, subsidence-slanting measure of operational sarcasm, which precipitously synchronizes other images such as overemphasis and meiosis. The underlying paradox permits Munro to separate the narrator, and by this means the complicitous bibliophile, from the irreverent insights of the youth. By explanation the sarcasm contains the instantaneous actualization of two planes of implication, so readers accelerate to segment the speaker's estrangement from the "preposterous" sentiments (77), yet we discover ourselves occupied by the "stupid" activities the young girl "did," as they are what "people in love always do" (77). Similar to the variations of the deferred section "Before the Change", the harmonization of limited and all-encompassing hypotheses in "An Ounce of Cure" probes into convictions and fundamentals, yet recommends a pervasiveness inherent in an ostensible diversity of insights.

The practical storyline encompassing equivalence concerning narrative pace and readerly stretch so as to express precision or at slightest credibility slide from immediate discussion to available unintended dialogue, imbued with the biased impact of the reciting central character. The divergence from the pragmatic scene changes in turn to the quasi-epistolary method, shape of turnaround. The hints of fervour that the landlord gives her are also intriguingly transferred in the manner of complimentary ancillary conversation, suffused with both the obsessions of the recounter or letter-drafter and those of the disinclined writer-beneficiary.

### CONCLUSION:

Munro's mechanism of interpretation, or storyline enigmas, are entrenched in the correlation between construction and delivery. From syntactical rational paraphernalia to definitive coding, the arrangement and replacement profoundly orbit around the position of the bibliophile. Remarkably, while postmodernist writings cross-examine perceptions of authority and limitation, employing readers to become vigorous co-originators of connotation, Munro's approaches effort towards forming strong management over the reader's analysis. The methods of rearrangement and relegation originate from a writerly prognosis onto the procedures of response. They unveil a logical struggle to foresee, produce, demarcate, and constrain within the writer's anticipated hypotheses the reactions of the recipient. Munro's aesthetical manner of circuitous approach obscures an inherent outline of the course.

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