

## THE FEMINIST PERSPECTIVE ON ALICE MUNRO'S SHORT STORIES

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### Abstract:-

*The most well-known Canadian short story author who identifies as a feminist is Alice Munro. Because her literature typically focuses on the culture of rural Ontario, Canada, she is frequently referred to as the regional writer. Considering Munro as "a writer on the side of women" is necessary. The short tales of Munro are a multidisciplinary examination of feminism and literature. We must comprehend the idea of feminism and literature in this perspective. A revolutionary philosophy is feminism. A "doctrine or movement that advocates equal rights for women" is what it is. Literature, in contrast, reflects reality as it is. In other words, literature is a flexible medium for the 20th-century advancement of women's rights. The outspoken feminist author Munro utilizes the short story format as a vehicle to depict the deplorable circumstances of women living in the small-town environment of Ontario, Canada, where she was raised.*

### Introduction

The episodic memories in Munro's tales chart the emotional growth of girls and women. According to Catherine Sheldrick, Munro portrays her tales as "ordinary experiences so that they appear extraordinary, invested with a kind of magic". Munro challenges society in her dual roles as a woman and an artist. To to Munro, "the search for freedom of imagination and expression through the medium of art" is a part of the feminist quest.

During her childhood, Munro seems to have been strongly impacted by both her external surroundings and internal existence. She attends an elementary school that closely resembles the challenging institution shown in the "privilege" tale "Who Do You Think You Are?" According to Munro in an interview with Alan Twigg, we didn't reside in the town or the county, therefore we had to live outside the whole framework. We were located in this little slum full of bootleggers, prostitutes, and hangers-on. Those were my known acquaintances. A society of outcasts lived there. I felt that way about myself.

Despite having grown up in a relatively traditional town, Munro is an outsider in the patriarchal culture. She has a sensible outlook. I've always been aware that I had a unique perspective on the world, one that, if revealed, would land me in serious problems and in the public eye.

In Munro's novels, the main character is a chronicler of one specific area, southwest Ontario. Her writing needs to be evaluated from a feminist perspective. Alice Munro writes "well made" tales. They are the work of journeymen. They spread Munro's feminist philosophy. Her tales are about how women are treated in a patriarchal culture. The majority of the tales deal with "the past that was hidden from others but told to in," and they certainly have a formulaic feel to them.

Munro also explores the obstacles to women's liberty and uniqueness in her works. Her tales are "focused on liberation: sexual liberation, working-class economic emancipation, and female freedom from male cultural dominance. In its most basic form, it was all about the

person and how they went about getting what they needed and desired. Why can't I have the life that I want? is the question that best sums up the time period. She draws attention to the effects of relationships on women as well as socioeconomic and generational divides. In Munro's fiction, women seem to measure their own unhappiness by the breadth and distance of male isolation, her younger characters mark the extremes of social distance, the women as an image of freedom from the world of domesticity, and they repel them as proof of the ostensibly unbridgeable psychic and affective distance between men and women.

Munro learned to reveal the plight of women through tales from her experiences as a youngster growing up in a tiny village. Her writings provide a feminist viewpoint on how women feel about society. Rasporich argues that Munro's power as a feminist author lies in the variety of women she portrays as well as this additional aspect of her feminine self. She gives us a range of female characters, from young girls to elderly women, whose inner selves she uncovers under their fabricated, camouflaged, or incorrectly perceived social facades. Many of her characters are from the fading or abandoned southwest rural Ontario Faulkneresque environment, which is rendered present via memories of the past.

Walker Brother Cowboy, The Shining Houses, Images, Thanks for the Ride, The Office, An Ounce of Cure, The Time of Death, Day of the Butterfly, Boys and Girls, Post Card, Red Dress-1946, Sunday Afternoon, A Trip to the Coast, The Peace of Utrecht, and Dance of the Happy Shades are just a few of the fifteen stories included in Dance of the Happy Shades (1968), a collection. Numerous academics and critics have studied and analyzed the collection of tales. For instance, Peter Prince writes: Dance of the Happy Shades is a collection of brilliantly controlled and exact short tales. In every instance, it seems like there were no other words that could have been chosen, therefore this accuracy always comes off as effortless.

Martin Levin describes Dance of the Happy Shades as a short story that is "alive and well in Canada, where most of fifteen tales originate like fresh winds from the North creates a solid habitat for her fiction - southwestern Ontario, a generation or more in the past - and is in sympathetic vibration with the farmers and townspeople who live there" (p. xi). The lives of girls and women are brilliantly portrayed in Dance of the Happy Shades. This collection of tales has brevity, punch, and pragmatism. Says Brandon Canron

The tales about how children mature as they are remembered later, and they rely in part on a bifocal point of view that considers a scenario from both a teenage and an adult viewpoint, for their impact.

In this debut collection of tales, Munro describes the actual circumstances that girls and women face in society. In Munro's stories, the narrator is a little girl who attentively observes life, not passing judgment but instead documenting all the oddities in the environment around her. tiny details, location descriptions, clothing codes, moral standards, speech patterns, presumptions, and attitudes that were unique to the tiny Ontario town in the 1940s provide as proof that this world is real. The greatest of Munro's fiction has a factual feel to it.

Each of the tales in Dance of the Happy Shades presents a woman's perspective on her environment and interactions with men. Each character that Munro depicts in the collection of tales is a genuine girl or woman that Munro encounters on her life's journey. Ronald Blythe offers the following analysis of Munro's characterization: "The stories are all about discovering personal freedom within an accepted curtailment," he argues. Although one often

finds themselves quite wistfully engrossed in some of the events so well recalled, there is no overt nostalgia, and the personality is not distorted.

In *The Dance of the Happy Shades*, Munro examines the different gender roles that the patriarchal society, which is mostly male, has allocated to women. The battle of women for human freedom and equality seems to be a recurring subject in each tale in Munro's anthology *Dance of the Happy Shades*.

Munro repeatedly emphasizes societal and personal boundaries, as well as the seclusion of a town's outcasts. Characters in Munro's books progressively start to question the fundamental presumptions they live on. The emotional growth of teenage and adult female characters is chronicled in Munro's episodic memories that serve as the framework for her novels. The tales in *Dance of the Happy Shades* deal with issues of communication across generations or between sexes. The experiences and events in the stories are "those of childhood, adolescence, and adulthood."

The social expectations of women in both the past and the present are questioned in Munro's tale *Dance of the Happy Shades*. Through her characters, Munro dramatizes the private lives of people and speaks for the communal female experience.

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