

Reading Through Emotions: An Affective Narratological Approach to Alice Munro's Short Stories

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ABSTRACT

The emergence of fields of study like emotionology, affective narratology, and psychonarratology in recent decades evidences a dramatic rise in research done on the meaning and interpretation of emotions. Affective narratology, as one of the recent fields in emotion studies, attempts to identify and account for the figuration of emotions in works of literature. Focusing on three basic emotions (shame, jealousy, and love) figuring in Alice Munro's selected short stories, this paper probes the significance of emotional registers in the writer's depiction of daily life. Examined is the way the stories' sincere tone and their comprehensible, ordinary language contribute to the emotional identification of readers with characters. Applying affective narratological theories, the objective is to show how emotions contribute to plot development and characterization in these stories. Central to the analysis is interpreting emotional moments experienced by characters, predominantly female characters.

Keywords: Alice Munro; Affective Narratology; Short Story; love; jealousy; shame.

INTRODUCTION

Emotion is always an inseparable element of our lives, and no one can deny the crucial role that it plays all through the history of humanity; however, it was not often included in researches as a vital element in the structure of stories. In the last two decades, it has become more important with the rise of "affective science." Moreover, we witness the growth in approaches related to emotion like cognitive science, emotionology, affective narratology, and so on. Though we are all aware of the importance of emotion in the stories, as Hogan (2011a) observes, we do not have many narratological treatments of emotion compared to other aspects of narratological theories. The lecture given by A. J Greimas under the title of "Vers la Troisième Révolution Sémiotique," in 1983, shifts the focus because "instead of studying the structure of an object or a text, the attention was shifted to the subject and his/her activities and attitudes towards the object" and this was a significant change in what was practiced by structuralists (Tarasti, 2017, p. 44). Hogan (2011b) believes that what shapes and orients story structures is emotion. According to him, how each character behaves, reacts, chooses goals, and communicates is based on how s/he feels in that very moment. In other words, emotion systems manipulate the development of the stories. Hogan (2011b) in his book, *Affective Narratology*, maintains that based on the kind of emotion and the way it is expressed; we will have different responses (p. 2).

Affective narratology is after finding these emotional patterns in the literary works to interpret and make sense of them. In this way, we will know more about the shared feelings and emotions, hence a better understanding of others and ourselves. Cognitive narratologists such as Alan Palmer and Lisa Zunshine (2010) argue that when we try to make sense of fictional narratives, it is as if we are attempting to make sense of other people. We seek to know their real intentions and motivations, feelings, and emotions. In other words, we will know ourselves better in the mirror of those around us or by reading works of literature (Palmer, 2010, p. 176). As the name suggests, affective narratology has emotions as the base of its research program and, as Andersen (2016) observes, "[e] motions' instinctive, cultural or individual combinations in narrative sequences will often be of special interest in an affective narratological analysis" (p. 178).

In the past, because of the dominance of religion, terms like "passions and affections of the soul" was more fashionable. Solomon notes that the phrase "emotions" is newer and of a "more secular network of words and ideas" (as cited in Dixon, 2003, p. 4). While passions and affections implied words such as "of the soul, conscious, fall, sin, grace, spirit, Satan, will, and so on," the usage of emotions was tightly connected to notions like "psychology, law, observation, evolution, organism, brain, expression, nerves, behavior, and viscera" (Dixon, 2003, p. 5). Moreover, Dylan Evans (2001) assumes that what we now call "emotions" are what

eighteenth-century writers called "sentiments" (as cited in Dixon, 2003, p 66). Regarding the eighteenth century, Dixon (2003) argues that instead of calling it "the age of reason," it is better to call it an "age of passions," since it was a great age for "reason, conscience, self-love, interests, passions, sentiments, affections, feeling and sensibility" (p. 66). Generally, passions, in comparison to affections, emotions, or feelings, last longer or, in Fisher's words (2002), they are "thorough" (p. 43). Fisher (2002) takes passions as "monarchical states of being," which means they will manipulate us (Ibid.). He continues that while "emotions sustain daily life; the passions break it off" to show that in stories where vehement passions rule we have something great happening as a deviation from routine daily life (Fisher, 2002, p. 45). But this is not true for emotions since "variability" is an adjective to describe them, and that is why Fisher (2002) believes we regard people with extreme emotions as "out of control" and "extremity or fixity" of emotions warns us about the need of therapy (p. 45). Notwithstanding, one characteristic of feelings and emotions in their "moderate strength" is their tolerance (Ibid. p. 46). In other words, we are tolerant of others' feelings and emotions while we are intolerant of others' passions.

Generally, it is believed that the texts that are considered to include 'high emotion' are equal to those texts with 'high metaphoricality' but Toolan (2012) argues that this is not always the case. He notes that short stories written by authors like Munro, Carver, and Mansfield are emotional, but they are regarded as psychological-realist short stories (p. 219). He points out that in the case of Munro, psychological-realism is the core of her style and her stories depend "on the depiction of complex characters, in situations, in ways that are marked by incompleteness, gaps, secrets, and mystery" (Toolan, 2012, p. 223). As far as the nature of an affective narratological reading of a text demands, in this paper, we aim to identify different feelings experienced by characters in the stories written by Munro as our case. To shed light on these emotions, we will use notions from affective narratology. In this way, we might achieve a relative understanding of Munro herself and extend the results to practical life where human beings share a variety of universal feelings and emotions.

Alice Laidlaw Munro, one of the greatest contemporary writers of fiction, was born in Wingham, Ontario, Canada on July 10, 1931. Mostly known for her short stories, she wrote both novels and short stories. Obsessed with the issue of everyday and domestic life. Her writing is committed to the lives of women and the way they look at life. In a culture concerned with the role of women as caregivers who

dedicate themselves selflessly to their home, doubtlessly, we will have a writer like Munro who reveals it in her writing, which are considered as a feminist *cri du Coeur*.

This paper aims to trace and probe, in the light of affective narratology, emotions of love, shame, and jealousy in Munro's *Friend of My Youth*, *Lives of Girls and Women*, *Run Away*, *Too Much Happiness*, and *The View from the Castle Rock*. Such a study would be particularly rewarding as Munro's fiction abounds in everyday relations and simple routine human interactions. Munro's work yields particularly well to a reading through the lens of affective narratology because it deals with everyday issues and experiences in an emotionally-charged manner. Munro's stories partake of many ordinary and seemingly simple emotions, which result in epiphany and self-recognition at the end, hence the double relevance of affective narratology as an approach, which highlights the intersection between emotion and cognition. By focusing on emotions in our analysis, we try to highlight the subtlety of the style of a great writer whose work is underresearched.

SHAME

The very first emotion to be observed here is shame. Though not considered as a passion, shame is one of those states that happens after many other passions; thus, Fisher (2002) calls it "an aftermath state" (p. 65). Shame verifies the existence of others, while in experiencing other passions, self is the only presence. Fisher (2002) maintains that shame is felt after the passions like "greed, envy, jealousy, and fear" (p. 65). He continues that sometimes even after a "correctly judged fear, we often feel a later shame simply because those around us witnessed the symptoms of our terror" (Fisher, 2002, p. 65). Shame and embarrassment share many similarities, and they are used interchangeably while there are some nuances between them. Jenefer Robinson (2005) notes that both shame and embarrassment are connected with "withdrawal," but their difference is rather cognitive (p. 8). She continues that shame is felt when one feels to be "degraded", and s/he casts doubt on his/her self-worth; however, when one is embarrassed, there is no sense of being degraded or facing a threat to self-worth, but one feels to be in a "socially awkward situation" (p. 8). Shame, as Fearon notes, "leads to a series of hiding behaviors"; there is a tendency to hide and disappear in shame (as cited in Hogan, 2011b, p. 197).

According to Hogan (2011b), shame is the result of self-disgust, either provoked by responses of others or hypothetically aroused by the imagination of the

person, “[o]ne may feel ashamed about something that others would despise if they were aware of it” (p. 204). In this regard, Lickel, Schmader, and Barquissau note that though shame does not always occur in public situations, it “does bring with it a feeling of exposure,” and when exposed, it gives rise to a new form of feeling which is called humiliation (as cited in Hogan, 2011b, p. 204). Aquinas believes that shame may be bad, but in the cases that it is felt when one does an evil act, it turns out to be good (Miner, 2009, p. 208). However, for Freud, shame is included in “repressing forces” and an act mostly against sexual forces; he postulates that shame occurs sooner for little girls than boys; hence we have a much greater tendency to repress sexuality in the former (as cited in Akhtar, 2017, p. 74). Therefore, religiously speaking, shame is good since it represses sexual desires.

Shame in “Friend of My Youth”

In “Friend of My Youth,” there is an emphasis on purity, morality, and frigidity of women while, as with a puritanical culture, sexual desire is pushed to the margins. The narrator questions these beliefs while most of the other characters valorize sexual innocence. Shameful acts take place in Grieves family, the most religious family in the neighborhood. Robert Deal, Flora Grieves’s fiancé, lives with Flora for a short period of time while they do not have any sexual relations since Flora “trusted fully in Robert’s patience and her own piety” (Munro, 1991, p. 10). But then, a few days before their marriage, Ellie Grieves, Flora’s younger sister, weeps and vomits, and Robert confesses their clandestine sexual affair. Flora and Robert had planned to marry each other, but because having sex before marriage is regarded as taboo, Ellie and Robert are forced to get married instead quite unceremoniously; there were “[n]o cake, no new clothes, no wedding trip, no congratulations,” there was only a “shameful hurry-up visit to the manse” (Ibid.). This *shameful* act provokes many rumors among neighbors, and Ellie’s successive miscarriages and stillbirth are justified as a punishment from God since he “rewarded lust with dead babies, idiots, harelips and withered limbs and clubfeet” (Munro, 1991, p.11). People accuse the newly-wed couple all the time, saying, “God dealt out punishment for hurry-up marriages” (Ibid.). They believe the violation of moral codes has changed Ellie from a “wild tease, a long-haired, impudent, childish girl full of lolling energy” to an incapable being who is not able to do her personal chores (Munro, 1991, p. 9).

As previously mentioned, shame is the result of feeling not to be adequate or not accepted. In a society where people establish laws defining the corruption or purity of a person in terms of having or not having sexual

affairs, those who do not follow these laws are considered shameless rioters. Here in this story, Robert seemingly is considered a pure guy since he does not have a sexual relation with Flora. Even after having sex with Flora’s sister, he is not accused of being shameless, and this is Ellie, who is labeled as cursed. This shows that the dominant belief in such a society is that women are guardians of piety, and if they do not follow the rules of chastity, they are shameless beings deserving relentless suffering.

Another shameful relation in the story is that between Audrey Atkinson, Ellie’s nurse, and Robert. After Ellie’s death, Audrey marries Robert, but the narrator calls them “the shameless pair” for two reasons: because Audrey marries Robert immediately after her patient’s death and because she uses Ellie’s money to renew their house after marriage. Moreover, the narrator says, “[n]obody had been aware of any courtship, and they asked how the woman could have enticed him” (Munro, 1991, p. 17). In her view, this secret affair adds to the shamelessness of Nurse Atkinson. On the other hand, the narrator criticizes Flora, who witnesses two treacherous acts of her fiancé and is still indifferent. Flora is indifferent and believes “[i]t is all right – the elect are veiled in patience and humility and lighted by a certainty that events cannot disturb” (Munro, 1991, p. 20). The narrator accuses Flora’s ignorance, and she is driven back because “the power of sex and ordinary greed drive her back” (Munro, 1991, p. 21).

The narrator’s point of view in the story shows the influence of culture on the way we feel. While an act is regarded as shameful for one generation, it might not be the case for another. Flora and the Narrator’s mother grew up in a culture that valorizes piety and from the narrator’s point of view:

What made Flora evil in my story was just what made her admirable in my mother’s – her turning away from sex. I fought against everything my mother wanted to tell me on this subject; I despised even the drop in her voice, the gloomy caution, with which she approached it. My mother had grown up in a time and in a place where sex was a dark undertaking for women. She knew that you could die of it. So she honored the decency, the prudery, the frigidity that might protect you. (Munro, 1991, p. 22)

In these examples, we observe the central role of women. In a patriarchal society, we have strict limitations and laws established for women. Thus, they must follow ethical values, and if they do not respect such limitations, they will be regarded as shameful. If we want to have a comparison based on the gender of the characters, we can mostly find emotional patterns of shame in incidents related to female characters in

Munro's stories. According to Carrington (1989), shame is a frequent emotion in Munro's stories; Munro describes herself as "'thin-skinned' and many of her characters, especially her self-consciously ambivalent first-person narrators and her older protagonists, are ashamed and humiliated over and over again" (p. 5).

Moreover, we not only have the experience of shame in the narrators of Munro's stories but also a certain disposition in witnessing others' humiliation. That is why "[i]n stories recounted by a first-person narrator or witness, this character not only watches the humiliation or the threatened humiliation of others but also often splits into two selves to watch her own humiliation" (Carrington, 1989, p. 6). Munro's characters experience shame intensely; they are fully aware of it, but they do not really know its causes.

LOVE, ATTACHMENT, AND SEXUAL DESIRE

The second emotion discussed in this paper – one of the most common, controversial, and widely-discussed passions – is love. The first word that comes to mind when most people hear the word passion is love, and the impassioned state is equivalent to be in love and giving love. As Oatley (2004) argues, in canonical love stories, we mostly have two people who meet and fall in love, facing obstacles in the way of their reunion (p. 9). Love and attachment are two inseparable notions. Hogan (2011a) defines attachment as an emotion "that leads us to want to be near someone else, to share a home with them, to have physical contact and cooperative interaction with them" (p. 199). The attachment will arouse other emotions in parallel. With the absence of the person to whom we are attached, we might feel grief, and his/her presence makes us feel happy and joyful. The attachment between parents and their child, their separation, and reunion is one of the repeatedly mentioned issues besides sexual attachment. However, many discrepancies might exist between parents and the child, the filial relation may lead to understanding, or sometimes one party has to sacrifice its tendencies in favor of others'. One important issue in parent-child relation is that their relation, like romantic love, does not end in living happily ever after, and we mostly observe loss of one parent or both of them because of their death many years before their child, and this makes the audience become emotionally impressed (Hogan, 2011a, p. 199).

Sexual Desire vs Love in "Lives of Girls and Women"

Though generally, we do not have highly sexual scenes in Munro's fiction, there are some stories that are somehow related to attachment in a physical way, containing moments of sexual desire and its

satisfaction. Though sexual narratives in the literary canon are not pornographic, but rather the opposite, we still have a low frequency of this type of narrative. Ethically speaking, those sexual narratives will be considered as one subcategory of the umbrella term "attachment narratives" when sexual desire is satisfied by marriage with the purpose of childrearing (Hogan, 2011a, p. 210). In "Lives of Girls and Women," there is a focus on sexual desire; signs of Del's inclination towards sexual relations are frequent in the story, and we can say all the other emotions experienced by her are affected by this sexual curiosity. Generally, as the title of the story suggests, the plot revolves around "lives of girls and women." We have four main female characters: Del, her mother, Fern Doherty (one of her mother's friends), and Naomi as one of the narrator's friends. There are different reactions and emotional expressions of those characters, though they are all narrated by Del and from her perspective. We have the depiction of different kinds of love and attachment relations. One of them is between mother and child or "maternal longing," as Munro (2015) puts it (p. 185). We also have attachment between friends as well as a kind of love associated with sexual desire; this last type of relation is the greatest obsession of the narrator, who comments on it all through the story. This kind of sexual desire in her mother's point of view is "nonsense": for her, "[n]onsense meant romance; it meant vulgarity; it meant sex" (ibid.). Notwithstanding, her mother valorizes friendship and claims that the relation between Fern and Mr. Chamberlain is nothing but companionship, a simple friendship. The narrator's mother really trusts Fern and believes her to be a "good woman," a trustworthy one; if that had not been the case, she would have never invited Fern to their house (Munro, 2015, p. 186).

In this story, Del and Naomi are curious about sexual relations and, together, they secretly read a book about sex. They called themselves "victims of passion" before, and now they believe themselves to be "cold and gleeful experimenters" (Munro, 2015, p. 186). Del does not have a good reputation in Naomi's house since she is "suspected of carrying the seeds of contamination" and is sexually preoccupied, as she herself says (ibid.). These two teenage girls, though curious about reading that vague book on sex, experience hatred and disgust while reading it too. To acknowledge what they read in the book and to examine the validity of the received information, they put Fern and Mr. Chamberlain under surveillance to see their sexual desire for each other, if there is any. Though the information they get from the book is seemingly disgusting to them, Del says, "[d]isgust did not rule out enjoyment, in my thoughts; indeed they were inseparable" (Munro, 2015, p. 187). This

simultaneous joy and disgust is suggestive of the feeling of both fear and fascination towards the taboos of society. That is to say, while they have a thirst for knowing more about the function of sexual relations – the information that they were never allowed to gain through books or from their parents – they also cannot receive it properly, and this makes sense of confusion and disgust in them. This part of the story reveals some ideas about the society where they live, a restricted society that imposes tough laws regarding morality and relation. As a result, valid information is not accessible, and this ends in irreversible moral digression.

Del has a secret and vague desire for Mr. Chamberlain. We cannot know if it is love or sexual desire or just curiosity because of her age. Time and again, she describes Mr. Chamberlain's handsomeness. For example, she believes his blue-green eyes are "so pretty you would want to make a dress out of them" (Munro, 2015, p. 188). She once dreams of "being seen naked" in front of him. All of these may be the signs of a hidden sexual desire and a forbidden love; however, she says: "I never pictured Mr. Chamberlain's reaction, I never very clearly pictured him. His presence was essential but blurred; in the corner of my daydream he was featureless but powerful, humming away electrically like a blue fluorescent light" (Munro, 2015, p. 195). This dream can be an insignia of sexual repression; Del satisfies a desire that cannot be satisfied in reality. In other words, she lives her ideal life in her dreams. Nonetheless, nearly at the end of the story, after being touched by Mr. Chamberlain a few times, she changes her previous attitude towards love in her mind. From those moments on, love seems to be "pale" and "extraordinarily childish" for her. She realizes that if Mr. Chamberlain wants to become more intimate with her, it is not out of love. He wants to misuse her to bring Fern's letter from her closet for him, the ones he himself gave Fern many years ago. Thus, while previously Del thought Mr. Chamberlain had feelings for her, now this image is shattered, making her pessimistic about love. In the story, then, love is sometimes treated as an emotion aroused just by sexual desire, but it is also related to how one feels about the personality of another person. Though vague and not really explicit, Del initially has sexual feelings for Mr. Chamberlain, while she feels stronger feelings for him the more they get to know each other. However, when she becomes aware of her unrequited love, she completely changes her perspective and ignores the reality of falling in love.

In these stories, the emotional moments of love felt by male characters are mostly depicted based on patriarchal, masculine clichés. In other words, if a male character is in love with a woman, he feels himself in a

position of power and will seek a woman who obeys his orders and matches his definition of a perfect mate. That is why, for example, being afraid is regarded as a feminine trait, and if a woman easily feels fear, she deserves to be loved because that male character feels to be courageous enough to support her. The idea of sexual and physical relations is emphasized in Munro's stories, and, as Carrington (1989) puts it, we mostly have "sexual voyeurs" (p. 9). Better put, we have teenage characters who are after catching sexual scenes that are regarded as forbidden for them. Naturally, prohibited deeds are more alluring to human beings, and Munro's characters are no exceptions. In a conservative society where sexual relations are forbidden and regarded as taboos, we have teenagers who strive to see and experience them secretly. Thus they are after reading books having sexual contents, or watching adults expressing their love physically.

JEALOUSY

The last emotion to be discussed in this paper is jealousy. According to David Buss, the word jealousy came into English from French words like *jaloux* and *jalousie*; etymologically, they come from the Greek word *zelos*, which means "fervor, warmth, ardor, or intense desire" (as cited in Akhtar, 2017, p. 26). There are different views about jealousy, most of which are negative. Many scholars, psychologists, literary figures, philosophers, and even common people regard a jealous person as corrupt-minded, one having an unstable, insecure personality, not trustworthy as a friend or a partner. Interestingly, Kristjansson looks at jealousy from a different angle, offering a positive view of it. For him, while jealousy is one of the necessary preconditions of pridefulness, it excites "the least pity in us for persons experiencing it" (as cited in Akhtar, 2017, p. 26). He also elaborates on the difference between envy and jealousy. In this regard, Ben-Ze'ev argues that envy is rather like a desire for the things that one does not possess; however, in jealousy, "we are afraid of losing our present favorable position in a unique human relationship to someone else and ending up in an inferior position" (as cited in Kristjansson, 2002, p. 146). Therefore, for him, jealousy has a more personal dimension making the jealous person more vulnerable than an envious one.

Farrell notes that the jealous person thinks that s/he is not favored by their beloved the way s/he desires to be favored; however, there is a third party that is in beloved's center of attention (as cited in Kristjansson, 2002, p. 151). For Farrell, the envious person suffers because s/he believes that there is someone who possesses something that I want to have, but I do not (as cited in Kristjansson, 2002, pp. 151-52). All those

previously noted definitions pertain to the traditional view of jealousy; Kristjansson observes that real-life abounds in "cases of professional jealousy, jealousy in the classroom, sibling jealousy, and various other kinds," while literary and psychological examples are mostly restricted to the sphere of sexual and romantic jealousy (as cited in Kristjansson, 2002, p. 155). Thus, a scholar like Rosemary Lloyd, who works mostly on literary examples of jealousy, regards it to be based on love whereby the jealous person aims at removing the rival to own the object of love exclusively (as cited in Kristjansson, 2002, p. 156).

Nonetheless, Kristjansson (2002) proposes different ways of looking at this very emotion. For him, jealousy can be viewed rather as an "insignia of admirable self-respect, healthy pride, and that sense of justice, which is a necessary feature of a person's sound, moral outlook" (p. 162). So, he argues, jealousy is regarded as one of the necessary conditions of pridefulness. He emphasizes the importance of jealousy so much so that the lack of it implies one's lack of attention to self-worth, hence lack of self-confidence. This lack, for Kristjansson (2002), is not only a "moral fault but a psychological one as well" (p. 165). In other words, the person who never feels jealous is regarded as the one lacking "personhood" (Kristjansson, 2002, p. 166).

In sexual relations, Hogan (2011b) states, we have this attachment mixed with sexual desire, the need for reciprocity is intensified, and the attachment tends to be more exclusive (p. 219). In attachment relations, we seek "the other person's presence, contact, and attention," and if we feel the absence of any of those factors, jealousy will emerge. Hence, sexuality plays an important role in this process (Hogan, 2011b, pp. 219-20). Unlike attachment, Hogan (2011b) observes, there is no "individuating" and exclusiveness in natural sexual desire. However, the person in love will also experience the emotions of disgust and anger while thinking about the beloved's sexual relation with another person (Hogan, 2011b, p. 203). The disgust felt is not always oriented towards the beloved, but sometimes it targets the lover him/herself. Jealousy, disgust, and being ashamed of oneself can happen simultaneously, and the reason may be the feeling of self-insufficiency (*ibid.*). There remain some vague points about the nature of jealousy, its normality or abnormality, and its necessity in sexual relations. In this regard, St. Augustine claims that there is no love in a relationship wherein jealousy has no place (as cited in Akhtar, 2017, p. 28). Freud agrees with this view noting that "competitive jealousy" must be regarded as normal and it has an "inevitable" role in intimate relationships since both men and women tend to regard a relation's absence of jealousy as its lack of love (as cited in Akhtar, 2017, p. 28).

Jealousy in "Passion"

In "passion," jealousy is regarded as a feminine emotion, and only women are supposed to experience it. Thus, if women have a grudge against something, that derives from their jealousy for sure. Maurey falls in love with Grace because she is not jealous: "he saw now that it was not anything so simple, so feminine, as jealousy. He saw that. It was that she would not stand for frivolity, was not content to be like most girls. She was special" (Munro, 2005, pp. 164-65). Hence, in Maurey's view, unlike all the other women, Grace is not jealous, and that makes her different and decent, worthy of falling in love with. Hence, there is a negative stance towards jealousy in this story. When someone is jealous, that person has a negative point in her/his behavior. As it is explicitly mentioned in the story, a woman who is jealous does not deserve to be loved. In a patriarchal society, jealousy is regarded as a feminine trait since women are objectified, and they are afraid to lose their partner to a new, better, more presentable rival. Thus, jealousy is attributed to women since they are always worried about their appearances and if they are accepted as perfect partners for their husbands or not.

Jealousy in "The View from Castle Rock"

Sibling jealousy is an important motif in "The View from Castle Rock." When Agnes gives birth to her second child, young James behaves jealously towards her little sister since nearly all of his mother's attention is paid to the newborn, and Mary has to take care of James. He pinches the baby from time to time. Agnes thinks his aunt, who loves him a lot and spoils him, causes this jealousy. Better put, Agnes believes if they had paid a logical amount of attention to young James, he would not have been arrogant. The interesting point in this story is that jealousy of the sexual type does not exist between Agnes and Andrew. Neither of them is jealous in their relation. If Agnes talks with a man, Andrew never asks about their conversation or at the party time, when Andrew is dancing with other women, there is no "girl whose looks or dancing gives Agnes any worries"; generally, "Andrew never gives her any worries" (Munro, 2008, p. 71). Lack of jealousy in both of them is founded on trust. Agnes feels that "he was an honest lad and the one that she needed in her circumstances, and that it would never occur to him to run off and leave her" (Munro, 2008, p. 55). Honesty, trust, and security are three elements that both of them share in their relation.

Jealousy in "Too Much Happiness"

In "Too Much Happiness," Sophia feels jealous while she is in a train station and suddenly sees a man: "his wide shoulders, his courteous but determined manner

of making way for himself, strongly reminded her of Maksim” (Munro, 2010, p. 266). This coincidence is strange to her; she suspects him of having an affair with someone in Paris, and “[t]here had been, for instance, the woman he could not introduce Sophia to, when he refused to invite her to Beaulieu” (Ibid.). As mentioned before, jealous people create unreal scenarios in their minds to justify the incidents for themselves. They try to make stories out of trivial issues, and they are good at associating irrelevant incidents. Here, Sophia tries to solve the created puzzle in her mind, and she is unconsciously making up a complex scenario about her husband having a clandestine relationship with another woman. This character may be a representative of some people who become pessimistic and suspicious about their partners because they experience jealousy from time to time. Plus, these confusing thoughts are mostly negative, and they tend to interpret every little incident with rage.

CONCLUSION

Emotions like love, shame, attachment, and jealousy are tightly connected, and they mostly appear together generally in works of literature. Such emotions, especially love and attachment, clearly dominate Munro’s works. Our writer also presents different ways of experiencing and expressing these emotions. For example, there are sometimes vague relations among characters, and we cannot know if it is love or a momentary sexual desire. Sometimes there is no real boundary between different emotions to the extent that even the characters cannot distinguish between them. That is to say, there is always a feeling of uncertainty about whether they are experiencing love or they are momentarily attracted to another person by their sexual instinct.

To conclude, as emotions figure prominently in Munro’s fictional works, teasing out the emotional patterns in them and reading them in terms of such patterns could be rewarding. Since many of these stories are biographical, we can trace the author’s personal emotional experiences in them too. Often we have a first-person or omniscient point of view in these stories, which provides better access to the minds of characters; hence the reader is more intimately engaged with their personal experiences. The narrators and main characters are mostly motivated by their own values, and since most of them are women, we have an emphasis on feminine issues and notions. Emotional moments are present all through Munro’s stories, and characters are sentient and aware of what they feel most of the time. They feel the acuteness of their momentary emotions and respond to the emotional

experiences and expressions of those around them. Munro masterfully creates her characters and meticulously depicts their emotions in different situations. This is done in a way that makes it easier for the readers to identify with her characters wholeheartedly. This uncanny treatment of emotions seems to be a hallmark of Munro’s fiction.

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