

On the female writing of Alice Monroe's Novels

Jin Feng

(Anyang Normal University, China)

Corresponding Author: Jin Feng

Abstract: Canadian female writer Alice Monroe was rarely concerned by domestic scholars before she won the Nobel Prize for literature in 2013, but her research abroad has been in a relatively mature stage. Monroe's works are mostly short stories. The protagonists of the story are women living in a small town. Monroe pays full attention to their growth, including women's childhood, youth, old age and other stages of life. She is good at excavating women's ordinary life, writing their pursuit of love, resistance to life and construction of self subject, asking and thinking about seemingly natural behavior and psychology, exploring the profound brand of the existing social order on women's growth track, and mercilessly revealing the true face of life and women's implied tragic destiny.

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I. INTRODUCTION

Canadian female writer Alice Monroe is good at short stories. The protagonists of her stories are mostly small town women with rich age levels, including a seven-year-old girl and a 70 year old woman. In Monroe's works, they experienced the baptism of life and completed their self pursuit and transformation. Therefore, the theme of female growth in Monroe's novels is a main line running through his creation, which is worthy of our in-depth thinking and research.

II. FEMALE THEMES IN ALICE MONROE'S NOVELS

2.1 The protagonist of growth -- women

In Monroe's novels, we can see that the protagonist of growth is women of all ages. As a Canadian female writer, Monroe began writing when she was a girl. She has lived in the remote and quiet town of Wenger, Ontario for a long time, and gradually formed a creative style with the ordinary life of ordinary women in suburban towns as the main content, with delicate and profound strokes. Her own life and growth experience in Wingham town has become an endless stream of materials for Monroe's creation. These female images have vivid vitality in Monroe's words. There are girls who are confused about gender meaning, such as the little girl in boys and girls, adolescent girls who are struggling to pursue love, such as Helen in postcards, and young women who have experienced marriage crisis, such as Carla in escape, Women who enter their twilight years through illness and years, such as Mrs. Fullerton in bright home. They try to get hurt, escape and love, and they all grow up silently.

Monroe's attention to women is extremely comprehensive and in-depth. She is not so much writing novels as recording and writing women's lives. Peter englen, lifelong Secretary of the Swedish Academy, told the media at the press conference: "Monroe has the ability to make an excellent description of human beings." Monroe is good at capturing the most common details in life, and excavates the ordinary life of women's tragic fate through distinctive character images, concise and powerful character dialogue and a large number of psychological descriptions. Although Monroe's story is not magnificent, it makes readers feel as if they are in the story, turning the readers' secret and common ideas deep in their hearts into words, which is thought-provoking on the paper, and gives people spiritual comfort. Monroe has detailed descriptions of women's growth from childhood to middle-aged and young people to old age. Such as the little girl's ignorant understanding and exploration of friendship in the day with a butterfly, the adolescent girl's first taste of love in a little healing medicine, the female writer's struggle for her own workspace in the office, and so on. These seemingly insignificant little things are just indispensable experiences in the process of women's growth, Most people's lives do not have shocking events as a turning point in life. Instead, they have completed the growth process from childishness to maturity and from ignorance to knowledge over time in these ordinary days.

2.2 Inheritance and innovation of the narrative mode of Bildungsroman

Monroe weaves the elements that traditional writing does not pay attention to in her own creation. She does not pay attention to the complete story, nor does she stick to the narrative sequence of "childish - frustrated - mature" of the growing protagonist. Instead, she places the plot in the protagonist's conscious scene and interweaves memories, imagination and psychological activities, so that readers can't relax their reading of every detail. At the same time, every novel of Monroe has no clear ending and always stops abruptly in the narration, which is not like the feeling of ending given by traditional novels, but this is the most real appearance of life. No one knows what will happen next. The story itself has gone beyond the words and continued in another time and space. Therefore, not all the protagonists in Monroe's novels have really completed their growth in the story, resulting in similar growth results such as obedience, resistance or collusion with it. Monroe shows more a life experience and gives readers unlimited imagination space. As the *Observer Magazine* once said, "there is a world of compromise in her story." Mr. Lu Xun raised the question of what happened after Nora left. Then, what psychological changes did the women in Monroe's novels have after experiencing the baptism of life, which is Monroe's mystery hidden in the text. The growth of women in Monroe's works is neither a grand growth of complete publicity nor a special growth of complete privatization. She is good at asking questions about the normalized female life and psychological status quo. Should the things we take for granted really be like this? What is the gender significance hidden behind this is what Monroe always pays attention to when writing about women's growth.

III. THE CONTENT COMPOSITION OF THE THEME OF WOMEN'S GROWTH IN ALICE MONROE'S NOVELS

3.1 Cognition of marital relationship

Love is a day on the cloud, while marriage is the daily necessities of real life. We can't completely get rid of the secular world, so we bear a heavy burden on love. Marital violence is still widespread in today's society, as is the case in Canada. Violence refers to "the act of inflicting physical injury against the will of the individual", which is not only the actual physical injury, but also "the act that causes hysteria or neurotic reaction". Violence in marriage mostly refers to the violence committed by men against women, including physical injury and mental indifference and torture. In the era when male chauvinism has not completely subsided, women are generally considered to be submissive and gentle. In addition, women are not economically independent. It is easy for women to internalize this requirement for women into their own personality and temperament, which has become a major obstacle to the awakening of self-consciousness. Facing her husband's changeable temper, Carla gradually sprouted the idea of resistance and escape, and summoned up the courage to embark on the road of escape. However, the implied tragic fate of women appears here. Carla's heart is contradictory and struggling. She wants to go to the world without Clark, but she feels she can't integrate into it. She lost herself again on the way of pursuing herself. After all, she was defeated by the softness and fragility of women's heart. In the marriage relationship, Kara represses pain and relies on obedience at the same time. "It's like a deadly needle stuck in her lung somewhere. She can feel no pain when breathing a little. But whenever she needs to take a deep breath, she can feel that the needle still exists." This needle may be a regret that she can't escape, or a residual hope for another life. It's like a latent enemy. Sometimes it beats the fragile heart of mankind. "Kate Millitt wrote that the rule between the sexes is deeply rooted in our social structure." The influence of the unknown and changes of marital life on women is often uncertain and does not have a male thinking system. "A drop of autumn rain will wet the whole sun and moon" led to the tragic fate of women.

3.2 Cognition of mother daughter relationship

The mother daughter relationship runs through Monroe's many novels. For example, in the moment of death, Patricia accidentally killed her brother, and her mother was unwilling to forgive her, resulting in the struggling but inseparable emotional relationship between mother and daughter; Another example is the girl in red skirt, who is disgusted with her mother's rebellion from the beginning to the warm return after her growth epiphany. In the novel collection *Escape, Chance, Hurry and Silence* are three consecutive stories about the mother daughter relationship of two generations. The protagonist Juliet is a master of classical literature. She has white skin and tall figure. She is far away from her parents for love, goes to a married husband and has unmarried children. When she returned to her hometown with her child Penelope, she found that her relationship with her mother and the family had become stiff and reluctant. What's more ironic is that after many years, Penelope's first thing to grow up was to escape her mother Juliet, which became Juliet's concern that she had been looking for all her life but couldn't get an answer all her life.

In the process of growth, individual will should constantly compromise social norms and social culture, so as to complete the transition from natural person to social person. In the process of gradually internalizing this strange thought and behavior pattern into its own habitual pattern, various contradictions and conflicts

inevitably arise. The family, especially parents, is an important force to help individuals complete their growth. They help minors complete their growth through their own demonstration, language teaching, behavior and ideological guidance and correction. At this time, parents evolve into the epitome of society, and the contradiction and conflict between individuals and society evolve into the contradiction and conflict between individuals and parents. However, due to the deep-rooted ideas of the patriarchal society, the weakening of the father's function in the family, the mother has undertaken almost all the work of raising and raising children, and most of the problems of parent-child relationship are mother-child and mother daughter relationship. Mothers are more directly involved in parent-child family conflicts. Due to the urgency of daily life, it is more difficult for mothers to make rational judgments and deal with problems. At the same time, "mother" in male discourse is only limited to family and marriage, and lacks independent female subject identity. Therefore, the daughter can not identify with the mother, so she turns to the symbolic order represented by the father to seek herself.

IV. METAPHOR OF FEMALE GROWTH THEME IN ALICE MONROE'S NOVELS

4.1 The true writing of women's individual living state

Looking at all Monroe's works, as a female writer, Monroe undoubtedly writes the growth process of women from his own life experience. The diversity of the field often leads to the completely different living conditions of different women in the field. Only when these different aspects of social life are revealed one by one, can women apply the medicine to the case and find the most suitable way to rebel against all kinds of invisible violence in the field. As Bourdieu said, "only when we really understand the constraints imposed on us can we find the possibility of liberation". Therefore, it is particularly important to truly write the living state of female individuals in the field. Due to the unique delicacy of female writers, Monroe paid special attention to the details of daily life. This approach to daily life is undoubtedly a more realistic writing of women's individual living state, and also gives readers a greater sense of reality. In this kind of writing, the pursuit of love for life and the importance of individual existence value of women in the small town field deserve readers' attention.

When it comes to "lust", people tend to think of sexual desire or love, but Marcuse's "lust and civilization" regards lust as a key word to save the crisis of modernity, and proposes to find human vitality or creativity from lust, which is actually to explore human existence from lust. It can be seen that love does not only mean the desire for sexual desire, but also the pursuit of a kind of life tension. Many women in Monroe's works have an unspeakable passion for love in life, and often go to a road of no return under the interweaving of this desire and passion. After meeting her fiance Murray's half brother Neil, grace in passion resolutely abandoned her fiance and future family life and disappeared with Neil for an afternoon. However, it is not only sexual desire that takes grace away from daily life. In fact, grace and Neil have no sex. Perhaps grace is only pursuing a deviation from the normal life. When fiance Murray and grace described the future family life, grace just listened curiously and didn't show much excitement. Instead, she was full of interest in the idea of travel. Perhaps this is the problem - Grace never pursued a stable life. Freud most lamented in his later years that although he had been engaged in specialized research for many years, he had not finally understood "what are women's needs". Grace's fiance also didn't know what grace really needed from beginning to end. In this article, grace once talked about Anna Karenina with Mrs. Travers. Perhaps what grace agrees with is Anna's rebellion, and what grace really needs is about passionate life and desperate courage to pursue real life.

Although Bourdieu overcame the binary opposition between subjective and objective in theory, he often returned to objective determinism in practical experience. Whether the class field in Bourdieu's theory shapes class habits, or class habits restrict the behavior and capital possession of actors, they are inevitably stained with the color of objective determinism, and ignore the individual's subjective initiative to a certain extent, which is also a major defect in Bourdieu's theory. ① Using Bourdieu's theory to observe Monroe's novels, it is not difficult to see that it not only pays full attention to the individual's subjective initiative, but also writes a lot of space on the individual's existence value. Just as Beauvoir defined women as "people who are looking for value in a value world" in the second sex, many women in Monroe's novels are women who are looking for their own value in an ordinary world.

4.2 Women's self salvation

Monroe's small town women experience the joys and sorrows of life and bear all kinds of life restrictions given to women by the society, but at the same time, they are also constantly exploring the road of self salvation. They did not bow to the difficulties, but walked firmly. This is an important part of Monroe's female growth process. For women, work may not be taken for granted. Women are always hindered in pursuing their career, including family, secular ideas and so on.

There are many tragic factors in Monroe's story, such as the heroine's husband elopes with others in the blue Jacaranda Hotel, and she secretly spies in disguise; In bright home, Mrs. Fullerton's husband runs away from home and she waits alone; Miss Marsalis in the dance of happy shadows has been single and poor all her life, but she loves music and education. She obtains the happiness and significance of life through her love for

children with intellectual disabilities. In the face of the pain and blow of these lives, these women did not end up depressed or shrink back. Instead, they resolved the pain in their own way and tried to continue their life. This growth is the accumulation of years and a peace and tranquility from the bottom of their heart.

V. CONCLUSION

Monroe's small town women experience the joys and sorrows of life and bear all kinds of life restrictions given to women by the society, but at the same time, they are also constantly exploring the road of self salvation. They did not bow to the difficulties, but walked firmly. This is an important part of Monroe's female growth process. For women, work may not be taken for granted. Women are always hindered in pursuing their career, including family, secular ideas and so on. There are many tragic factors in Monroe's story, such as the heroine's husband elopes with others in the blue Jacaranda Hotel, and she secretly spies in disguise; In bright home, Mrs. Fullerton's husband runs away from home and she waits alone; Miss Marsalis in the dance of happy shadows has been single and poor all her life, but she loves music and education. She obtains the happiness and significance of life through her love for children with intellectual disabilities. In the face of the pain and blow of these lives, these women did not end up depressed or shrink back. Instead, they resolved the pain in their own way and tried to continue their life. This growth is the accumulation of years and a peace and tranquility from the bottom of their heart.

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