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## The Impact of Loneliness on the Growth of Romantic Intimacy in Alice Munro's Story "Queenie": A Sociological Study

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### Abstract

This study examines Alice Munro's short story "Queenie", and how the female characters cope with grief and solitude. The study come across that the female protagonist of the short narrative felt lonely and unhappy throughout. The Study finds out that other works ascribed to the same author have common narrative elements. The story structures show how the protagonist's emotions of loneliness lead to her ultimate satisfaction. This Paper employs a structuralist technique, focusing on Tzvetan Todorov's Narratology theory. The story's analysis reveals a continuous narrative structure in which the protagonist's emotions of loneliness are turned into the realisation of her ambitions and objectives.

The answers of the author found to her own queries on loneliness highlight how widespread the feeling is and how many different factors might contribute to it. The characters' sense of alienation is supposed to drive them to make good life changes. Although the characters' sentiments of solitude take many forms, the reader nonetheless feels its pain via the author's words. Subtly, via the phrases she inserts into the narrative, she demonstrates that being

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alone may lead to happiness, if the heroes do not give up and are not afraid to take action to alter their lives..

**Key Word:** Structuralism, Loneliness, Happiness, Loneliness

## تأثير الوحدة على نمو الحميمية الرومانسية في قصة أليس مونرو "كويني": دراسة اجتماعية

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كلية الآداب / جامعة تكريت

### المستخلص

تبحث هذه الدراسة في قصة أليس مونرو القصيرة "كويني" ، وكيف تتعامل الشخصيات النسائية مع الحزن والعزلة. وجدت الدراسة أن البطلة في القصة القصيرة شعرت بالوحدة والحزن طوال الوقت. توصلت الدراسة إلى أن الأعمال الأخرى المنسوبة إلى نفس المؤلف لها عناصر سرد مشتركة. تُظهر هياكل القصة كيف تؤدي مشاعر البطلة بالوحدة إلى رضاها التام. تستخدم هذه الورقة التقنية البنيوية ، مع التركيز على نظرية ناراتولوجيا تسفيتان تودوروف. يكشف تحليل القصة عن هيكل سردي مستمر تتحول فيه عواطف البطل من الوحدة إلى تحقيق لطموحاتها وأهدافها. توضح إجابات المؤلفة على استفساراتها الخاصة بالوحدة مدى انتشار هذا الشعور وعدد العوامل المختلفة التي قد تساهم في حدوثه. من المفترض أن يدفعهم شعور الشخصيات بالغرابة إلى إحداث تغييرات جيدة في الحياة. على الرغم من أن مشاعر العزلة لدى الشخصيات تتخذ أشكالاً عديدة ، إلا أن القارئ يشعر بألمها من خلال كلمات المؤلف. بمهارة ، من خلال العبارات التي أدخلتها في السرد ، توضح أن الوجود وحده قد يؤدي إلى السعادة ، إذا لم يستسلم الأبطال ولم يخشوا اتخاذ إجراء لتغيير حياتهم ..

**الكلمات الدالة:** البنيوية ، الوحدة ، السعادة ، الوحدة .

### 1. Introduction

The difficulties that women face in Alice Munro's books often serve as a metaphor for more significant social issues. Her female heroines experience strange connections and unexpected events throughout her stories. The main concept driving the majority of her works is personal sovereignty. Her female heroes sometimes struggle to resist societal norms (Cox, 2013:65).

It is simple to see how prejudice develops as a result of women's battles to assert their individuality. While Munro does feature extramarital relationships in her books, she often

focuses on the problems women have at home or with their marriages and how they resolve them. The bulk of her works include these themes (Nischik, 2014:359).

The current essay explores the loneliness that married women experience via Queenie. Through her writing about common people going about their everyday lives, Canadian novelist Alice Munro produced a picture of life in all its complexities (Smith, 2001:82).

Her stories often follow the same narrative format. Throughout the story, the author employs a range of romantic clichés, including scenes of animosity, platonic friendship, passion, love, and marriage. This research provides a critical evaluation of the journey (Burszta, 2016:32).

Love is always there, whether it be the motivation behind someone's existence or the largest obstacle to fulfilment. These have always been frequent themes in her writing. It's to Munro's credit that she avoids really giving us this feeling in favour of anything that somewhat mimics the experience (Nischik, 2014:359).

Another meta-occurrence, the phrase is vague on purpose, yet it still manages to arouse intense emotions. It is a deceit, but one that succeeds intellectually, that this duality is only apparent upon deeper examination (Simonds, 2016:33).

Finding examples of the author's repeated narrative style is the study's main objective. The author uses a special focus on the sorrow and loneliness that the main female characters suffer in the short tale "Queenie." The brief tale provides proof for the author's assertions.

The paper will describe the story's premise, sequences, and semantic elements in an attempt to employ a sociological analysis in order to identify its main theme. The finale of the narrative will demonstrate that the characters' emotions of despondency and loneliness are fleeting. It is imperative that this research focus on the loneliness that eventually leads to pleasure. The author shows that even when we feel like we've struck rock bottom, there is hope by comparing being alone versus being happy.

## **2. The Role of Alice Munro as a Writer of Loneliness**

According to Emily Lyle, narrative could be the key to understanding a story's subliminal messages. In order to understand a story's inner meaning, one might employ a narrative pattern that Tzvetan Todorov devised. In this situation, understanding the internal structure of the stories is crucial (Awadalla & March-Russell, 2013:9).

In the event that we want to determine the common thread that runs through both of these stories, for example, we may do so by contrasting the two stories' approaches to telling their stories. Loneliness and isolation are two of literature's most prevalent motifs, according to Carlos Amador Espinosa Torres' article (Dogan, 2000:135).

As a consequence, the sensation of isolation is the main topic of this research. The short story collection "Hateship, Friendship, Courtship, Loveship, and Marriage" is one example. The author of the collection is Alice Munro, a Canadian-English author who was born in Wingham, Ontario, on July 10, 1931 (Löschnigg, 2016:68).

Her publications often include anthologies of short stories. Munro attended the University of Western Ontario from 1949 to 1952 to study journalism and English before moving to Vancouver in 1952. Her stories often take place in the Canadian town where she grew up and explore interpersonal relationships via everyday events (Omhovère, 2018:186).

Munro had a collection of short tales published in a student literary magazine in 1950. There have been a number of short story publishing in renowned magazines including *The New Yorker* and *American Monthly*. She received the Canadian Booksellers Association Award for her multi-part book *Life of Girls and Women* in 1973 (York, 2018:211).

Munro received the Man Booker International Prize in 2009 for being the finest English-language novelist. She made history in 2013 when she became the first person to ever receive the Nobel Prize in Literature for short stories. Film adaptations of many of her writings have been made, including "Away from Her" and "Hateship, Loveship" (Aduniuk, 2016:42).

We concentrate on the short tale "Queenie" in this study because it examines a range of human connections, including enmity, friendship, courting, love, and marriage. This has all female actors in the leading roles. The 1998 short story Queenie.

### **3. Alice Munro's "Queenie" and other early works**

The author makes the assumption that the short story "Queenie," which the paper intends to study, has the same fundamental narrative structure as previous works by Alice Munro. We can determine that loneliness is the main issue by examining the structure of the tale. Given that melancholy and loneliness are two of literature's most prevalent themes, it is logical to assume that the author has purposefully incorporated emotions of social isolation in her works.

The main topic of the novel is loneliness, which is supposed to be experienced by the author's female characters for the most part. Queenie initially feels lonely at the beginning of the book. She then runs into a peculiar pattern, which will be discussed in more detail below.

### **4. The literary contributions made by Alice Munro**

Many researchers consider Alice Munro to be one of the finest short story writers. It's essential to read her book, "Hateship, Friendship, Courtship, Love, and Marriage." It's hardly surprising that so many people have attempted to comprehend it. The authors will go through a few of the research that they utilised to support their conclusions. For the purpose of defending her title, *Female Voice on Love and Affair in Alice Munro's Stories*, an undergraduate by the name of Vyola Lovely Permata claims that Alice Munro is a feminist writer.

#### **4.1 Alice Munro And Vyola Lovely Permata**

Munro is not ashamed to identify herself a feminist because she places a high importance on the ideas and experiences that women have to offer. Munro concentrates her ideas on the freedom and equality of women in society. Similar to what I was contemplating and what Vyola Lovely claims Permata is aware of. According to the traditional gender roles, males were seen as strong and superior while women were weak and inferior. Most people consider loneliness to be a character of weakness. By pure chance, the main female characters in the book are also female.

Ulrica Skagert's second review, which debuted in magazines in 2005. She asserts that Alice Munro's stories only seem simple because of their understated presentation. Things that we often encounter yet whose complexity in reference to love, free choice, death, religion, and the force of language astounds us. This research explores the intricacies of human emotion in reaction to commonplace events and the possibilities they provide in Munro's short story "Queenie."

#### **5.2 Alice Munro and Carlos Amador**

These observations led the paper to the conclusion that Munro is one of the writers whose stories are mostly on emotions. Since loneliness may happen even when other people are around and there are ways to avoid it, the researcher further argues that it is one of the most complex and straightforward human emotions. "Individual and Social Isolation as a

Consequences of Human Interaction in Faulkner's *Light in August* and Steinbeck's *Of Mice and Men*" by Carlos Amador Espinosa Torres is another work that has been discussed.

He contends that literary characters' portrayals of feelings of isolation, loneliness, or alienation are a reflection of the cultural interest in these topics. As a result, isolation has been a central motif in many literary works. The most current study was written by Andalas University student Leony Trisna and is included in her thesis, *The Narrative Pattern of Three Selected Short Stories by Kate Chopin. "A Respectable Woman," "The Storm," and "A Pair of Silk Stockings."*

Trisna asserts that well-written fiction has the reader's entertainment and interest in mind. Fiction has a structure that makes it simpler to read and understand, one in which every element of the plot has a function. Using this information, the author explains why understanding the structural elements of a tale is crucial to understanding its meaning.

### **5.3 The Narrative Theory**

Ivo Andri (Andri, 1961) summarised our narrative potential and need in his 1961 Nobel Prize acceptance speech and, with amazing vision, predicted their ongoing expansion at the very beginning of narratology. No of our colour, degree of athletic prowess, empathy, or egotism, every single one of us is a storyteller (de Berg et al., 2020:236).

Every time we use our phones, laptops, or TVs, as well as whenever we connect with others, whether to report what we saw at a neighbor's home or to make up for being late to a meeting, we tell tales. According to one definition, a narrative is "a semiotic portrayal of a sequence of events related in time and causality." For this or any other phenomena, there is no one, complete explanation (Ilieva, 2020:127).

Definitions serve as interpreters, enabling us to comprehend new concepts in terms of concepts we are already familiar with and that (theoretically) shouldn't need any more explanation. Therefore, how we define a particular thing will depend on the "language" that we choose to describe it. A definition may be more or less detailed or clear depending on the needs of the circumstance. According to Berg and Zbinden (2020:236), this is how we should approach the concepts of narrative, point of view, plot, etc.

The greater specialisation of speech in our society requires that we tie the notion of plot to a considerably larger variety of fields than Aristotle did. This is not to say that our definition of plot is more exact than Aristotle's. Definitions can never be accurate in more than two meanings at once. Part of the problem with their accuracy is a red herring. The real question is how useful they are in certain contexts or how successfully they help close gaps across various academic disciplines (Litwack, 2020:172).

In this post-metaphysical perspective, ideas are the tools we use to make sense of a stream of events that are nameless. Considering that a narrative framework is often seen as a suprasentential phenomenon, it is challenging to analyse tale just from a syntactic perspective. The passive voice, theme, and rheme structures are all instances of syntax as we often understand it, which is a formal representation of semantic links that have standardised or congealed at the sentence level (Ghiyats & Dwi, 2022:158).

Syntactic patterns, however, could hold the beginnings of a tale. We may recognise them as follows: Some syntactic patterns stand out as being more narrative-like than others: Most narratives' main components are subject and verb: "John showed up." A more interesting tale is one that has more people, more activities, more direct and indirect objects, and more information about the place, time, motive, etc. Despite his reluctance, John consented to Cartwright's suggestion and gave him the password (Goergen, 2020:20).

An example of passive voice is "Someone is watching Tom" or "Tom is being watched." Passive voice is a style of storytelling that clearly manipulates point of view and action role. On the other hand, neither dramatic imperatives nor storylines in the conventional sense. It is boring to convey a story using just impersonal expressions, such "It is pouring." On the other hand, adverbial phrases characterise rather than narrate.

In his 1969 work *Grammaire du décameron*, Tzvetan Todorov coined the word "narratologie" (sometimes spelled "narratology"). The works of Ferdinand de Saussure and Roland Barthes, *parole and langue*, provide as inspiration for Todorov's linguistic narratology. Todorov (2005: 19) claims that narratologists break down tales into their individual characters, events, and so forth. According to Hawkes in *Structuralism and Semiotics* (2003: 90), "Every work, every book, conveys via its fabric of events the tale of its own creation, its own history... the significance of a work rests in telling itself, speaking of its own existence." In "narratology," Todorov splits the subject into propositions and sequence.

In order to develop a complete theory that could be applied to all narratives, Tzvetan Todorov sought to explore the structural elements of narratives. He called this new method "narratology," which is the study of stories. He underlined that stories should start with a stable environment that is upended by a force, creating an imbalance. The characters then have to strike a new equilibrium. This three-part structure is summarised in the image below (Goergen, 2020:39).

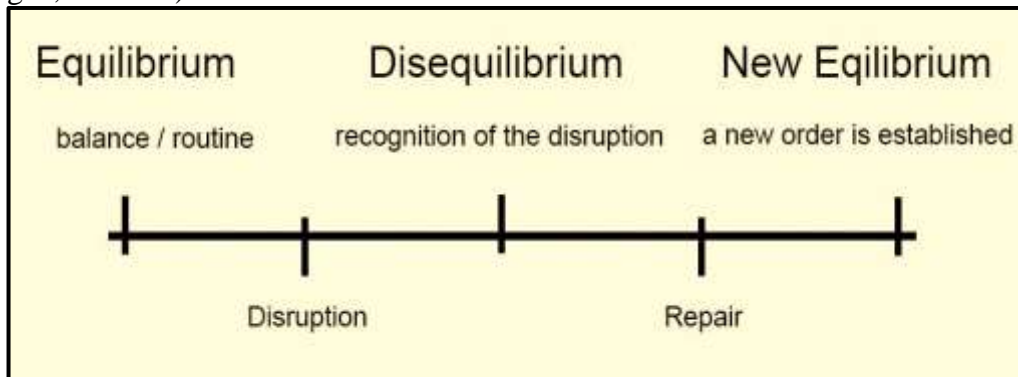


Figure (5,1): An example of Tzvetan Todorov's three-part narrative theory (Bal, 2004:52).

Todorov chose a story from Boccaccio's "The Decameron" to illustrate this three-part pattern. If you see the Disney movie "Moana" from 2018, it could be easier to understand this approach of understanding stories. The easiest way to grasp the essential concepts of Todorov's narrative theory is to apply the framework to a variety of media texts. The Weight Watchers advertisement is a great place to start since it clearly illustrates the change from disequilibrium to equilibrium.

#### **5.4 Propositions**

Propositions are the fundamental building blocks of syntax, according to Todorov's *Grammaire du Décaméron* (Hawkes, 2003: 78). The story's foundation and these fundamental narrative components are "irreducible" behaviours like "X makes love to Y." The sequence "X decides to leave home," "X goes to Y's house," and so on would serve as a concrete illustration of such a unit. As an example, suppose the author has chosen to utilise Johanna, one of the main characters from the short stories she has chosen, as X. Female singleton X. From Y, X receives a string of letters. Meet X and Y. X wets Y.

#### **5.5 Sequence**

A linked group of ideas or a line of arguments with the potential to form a complete, stand-alone narrative is known as a sequence. This is known as "une certaine suite" in French. To make the events easier for the reader to understand, the author has offered a summary of them in this part..

Equilibrium	"The state where the story is as it should be".
Force I	"The disturbance of that order by an event".
Disequilibrium	"An acknowledgement that the chaos has occurred".
Force II	"The attempt to repair the damage caused by the disturbance"
Equilibrium II	"The restoration of a new equilibrium"

Table (5,1): illustrate the dimension of Todorov's theory

A story may have several episodes, but it must at least have one (2003: 78). Dorothy J. Hale claims that "an 'ideal' narrative plot starts in a stable situation then is upset by some power of force" in her book *An Anthology of Criticism and Theory*. As a result, there is a state of disequilibrium; nevertheless, the second equilibrium and the first equilibrium are never the same"(2012: 11).

### **5.6 Semantic Aspects**

In his article "What Is Structuralism?," Tzvetan Todorov presented the following information. 2. Poetique contends that semantic aspects are evaluated in order to ascertain the meaning of the story, as stated by Sofia Rangkuti et al. (2013:86). Readers are able to quickly understand the main meaning of the tale, also known as the theme, since they are already aware of its significance. The conclusion of propositions and sequences will be the main subject of discussion when it comes to the semantic characteristics themselves. Because of this, the author will illustrate her emotions of solitude, which she believes to be the main issue, as well as the journey she took to finish the five stages of sequences.

### **6. Initial Analysis of the Narrative**

Before moving on to the remainder of the research, it is essential to do a preliminary analysis. The purpose of this part is to provide a quick synopsis of the story. We will do a preliminary analysis of significant intrinsic characteristics to better understand the issue. The criteria of this research have been shown using some of the most basic aspects. This first study will concentrate on teaching the fundamentals of the protagonists, antagonists, narrative points, themes, and locations of the tale.

#### **6.1 Roles and Character**

According to Abrams (2009:42), "characters are the individuals depicted" in a dramatic or narrative production. Characters in a story represent the people as fictitious representations of actual people. Characters are the foundation of any tale, some could say. According to Jerome (1991:95), "Characters create specific issues for authors of fiction." Because the author may use them as a proxy for themselves, characters aid in the reader's connection to the story.

Stern often divides characters in his stories into two groups: primary characters and supporting characters. The main characters in the tale are the ones that have the most influence on the plot. The key characters of the narrative are emphasised as being essential to realising the message at the heart of the storyline. However, even minor characters are said to make brief but noticeable cameos. To put it another way, supporting characters are essential in helping readers understand the story's main idea.

In *Aspects of the Novel* (1927), E.M. Forster, according to Abrams, coined the words "flat characters" and "round characters." A flat personality is one where the focus is on "one single notion or trait" for the character. A representation without distinguishing characteristics is referred to as "flat character." On the other side, since they have different personalities as actual people do, spherical characters are more difficult and complex to write.

A well-rounded character "is as difficult to define with any adequateness as a person in the flesh, and like flesh and blood persons, is capable of surprise us," according to Forster (1999:32). It is essential to this research to introduce the protagonists and villains of the stories. This research will include discussions of relevant individuals. There are many supporting characters, but we'll just pay attention to the primary ones.

The story's main female protagonist is Lena, also known as Queenie. Even though Queenie's story is being told through her step-sister's viewpoint, readers will recognise that Queenie's story is being presented. Queenie, a woman with black hair, is Stan Vorguilla's wife. On a chilly December morning, she writes a letter to her family announcing her plan to marry Mr. Vorguilla. According to legend, Queenie ran away at night to avoid any possible resistance to her marriage to a much older man. The narrator describes Queenie as "looking, in my father's words, as though she didn't have to take a rear seat to anyone" (p. 257).

The line indicates that Queenie has gained some life experience since getting married since we know that she was once a sweet young girl. The author thinks Queenie's mild domestic violence by her husband is one of the reasons she is unhappy in her marriage. Instead, according to p. 259, "he put his hands over her mouth and nose and held her breath for a whole second." She has been secretly communicating through letters with Andrew, Mr. Vorguilla's student.

Many of the features listed above demonstrate that Queenie has a well-rounded personality and some of the characteristics that define a person. Though Queenie is obedient to her husband, she does not want him to have all authority over her life, which includes her friendships. According to the author's portrayal of Queenie, her words and acts mostly indicate who she is.

### **6.3 The second Character "Chrissy")The Narrator(**

Chrissy, "Queenie"'s step sister, travels to Toronto in search of employment and momentarily dwells in her house. She is a woman who lives alone, thus she often feels lonely. I desired to be cut off from Mr. and Mrs. Vorguilla, my father, Bet. Queenie and Vorguilla since there was nothing in their life that could instruct or motivate me. She starts to feel a bit down as she compares herself to Queenie, who has her own family. When Chrissy has her own family, she lets go of the ideas of comparing herself to others and loves her own life, despite the fact that she seems to be focusing on her sister's life rather than her own.

### **6.4 The third Character Mr. Stan Vorguilla**



In the story, Stan Vorguilla—also referred to as Mr. Vorguilla—is Queenie's senior husband and a previous neighbour of her family. Mr. Vorguilla is sceptical and has a short fuse. He stood up and approached her with his hand up, pleading with her never to inform him that he had been drinking. He treats Queenie rather harshly; after choking her, it is simple to convince her that he is superior to her. Mr. Vorguilla's personality, in the writer's opinion, makes him a boring man who only causes Queenie troubles.

### **6.5 The Forth Character Andrew**

Andrew, a student of Mr. Vorguilla's, has chosen "Moonlight Sonata as the piece he most wants to learn to play on the piano" (P: 257). Since she is dancing with him at a party Queenie is throwing, it seems that the two are close. Given that he "shows up at the party with a record Queenie likes, Andrew seems to be her friend" (Pages 258–259) It seems that Queenie's husband is jealous of Andrew and has even threatened her. The presence of Andrew and Queenie seemed to be frightening Mr. Vorguilla..

### **7. The Storyline And Events**

In his book *A Glossary of Literary Terms*, M.H. Abrams (1999:224) defines plot as "a succession of happenings and events ordered to generate a certain impression on the tale." A story's plot is often a sequence of events. According to Stern (1991:174), a plot is a "story line." Plot essentially defines what happens in the story from start to finish. By understanding the plot, readers can follow along with a narrative and understand what is occurring. Reading and understanding the plot might help you find the issue as a consequence. The writer ordered the short tale's storyline chronologically since the modern literary works for which it was selected all follow reverse chronology, which means that the story is presented in the opposite order.

The story of "Queenie" starts when the lead character Queenie flees with her elderly neighbour Mr. Vorguilla. Her parents are furious and won't even talk to her. Chrissy, her step sister, is the only one she still communicates with. The marriage of Queenie is not at all fanciful. Her spouse, who is enraged and resentful, has destroyed their marriage. She meets Andrew, a student of her husband, and the two start writing one other letters. The only person who is aware of their secret letter delivery is Chrissy. One day, Queenie decides to leave her spouse and home to pursue her true happiness. Chrissy discovers a woman who looks like Queenie years later, and she is happy than ever.

### **8. Point Of View and the Way of The Story Told**

According to M. H. Abrams in his *Glossary of Literary Terms*, point of view is "the way a tale is delivered." It refers to the technique (or techniques) that the author specifies for introducing the reader to the characters. It comprises the words, deeds, setting, and events that comprise the story in a work of fiction" (1999: 231).

This expression suggests that the author thinks point of view is the best way to present a story so that readers would understand it more fully. Abrams asserts that authors often use three points of view. First, third-person perspective, which authors sometimes use to structure their works.

The narrator is a third party who describes every character in the narrative by name or using the pronouns "he," "she," or "them." (p:231). There are two variations of third-person point of view: omniscient and restricted. Since the narrator knows all that needs to be known, they are free to move to the character's actions, thoughts, feelings, and justifications while using omniscient point of view (P:32).

The second is a confined point of view, in which the narrator spends the whole book inside the head and heart of a single character (P: 233). the third-person narrative of the short tale. When used consistently, this method, in Abrams' words, "limits the substance of the story to what the first-person narrator knows," (P:234).

Additionally, it represents impressions or lessons learned via talking to other characters (P: 233). The narrator's use of the pronoun "I" in the first person singular suggests first person point of view. The last one is given from the viewpoint of the secondary character. In this form, the narrator addresses a person he refers to by the second-person pronoun in order to tell the tale, at least in part, according to P: 234.

Since the selected short tale is a contemporary literary masterpiece, it is written in the first person instead of the second person as in traditional fiction. "Queenie" is written in the first person because Chrissy, Queenie's step sister, provides the narration. The word "I" establishes Chrissy's first-person pov. It could be difficult to read about Queenie's life through her step-sister's viewpoint since the reader cannot access Queenie's own thoughts and feelings. Readers may observe how lonely and alone Queenie is by monitoring her acts and discussions from Chrissy's point of view.

### **9. Theme And Awareness Of The Story**

In his book *Making Shapely Fiction* (1991:240), Jerome Stern defines theme as "the main notion or fundamental idea of a work." A theme is a main idea or message that may be indicated or expressed in several ways. The audience's understanding of the tale depends on its subject. According to P:241, the topic "like characters" "may develop the story, heighten the tensness, be assaulted, and meet ironic endings."

It is a bold assertion that themes may increase reader awareness and give a tale depth. The main female characters in the novel feel alone. It is evident from reading "Queenie" as a whole that the author is attempting to make the point that finding contentment is important. Due of her prior unhappy marriages, Queenie decides to end her current one. She could be trying to find happiness in a new place or in a new relationship.

### **10. Setting of Historical Time, And Social Circumstances**

Setting refers to a story's historical and geographical context. "Setting" is defined by Abrams (1999) as "the overall area, historical period, and social conditions in which its action happens" (P: 284). Readers learn about the stories' settings' time periods by the usage of setting. The story takes place between 1940 and 1950 in a tiny Canadian community, when the author was a little boy. Although the story takes place in the present, the author doesn't provide a definite time frame. Locations seem to be the author's obsession.

Toronto, which is in the province of Ontario, serves as the primary location for the action in "Queenie." The tale takes place in this environment. When we first met at Union Station, Queenie said to me, "Maybe you best stop calling me that" (P:241). due to the fact that she left the house without alerting her parents, leaving them helpless and in need of money. She has no option but to follow her husband, even if it means sharing a small apartment with their Greek landlady and her family. When two families live together in one house, there will always be conflict. Queenie and her family are not very close as a result. She now feels more alone as a result of having no friends.

### **11. The Narrative Pattern of the story**

In this section, we conducted some preliminary study on the premise that the protagonist's emotions of isolation serve as the narrative focus in the vast majority of the author's works.

### **11.1 Narrative Pattern and Proposition**

Each summary sentence will have a connected premise that will serve to summarise the tale. An argument or proposition is the basic building block of any tale. In terms of grammar, a proposition consists of story-telling nouns and verbs. Therefore, the author uses a phrase to represent the personalities and actions. The proposed "Queenie" reads as follows: "Queenie is X, X is a wife, Stan Vorguilla is Y, Y is X's husband, V is X's parents, V is upset".

Queenie and her future husband Stan, an older neighbour of theirs, run away from home to be married without telling her family. The message said, "I'm going to marry Mr. Vorguilla." Sincerely, yours truly, Queenie." My dad told me to look beneath the sugar bowl. Bet slipped her fork. Her yells of "I want him prosecuted" were clear. I think it's time she went to Reform School. Call the police, please" (P: 248). Because they eloped without telling anybody, her parents are against their marriage. One of the factors contributing to Queenie's growing feeling of isolation is the punishment she will face.

Since she went away with her elderly next-door neighbour, Queenie is no longer in contact with her family. Queenie's step-sister Chrissy is the only family member that doesn't avoid her. Because of her language barrier, Queenie feels more estranged from her parents (P: 249). One of the ways the author knows Queenie feels lonely is because of her rift with both of her parents.

From the brief conversation the author had with Queenie's step-sister Chrissy, she learns that Queenie and her husband Mr. Vorguilla do not have a close relationship. Mr. Vorguilla's concerns regarding Chrissy's ability to find job in Toronto have cooled their relationship. Queenie said that "she is going to seek for job." And, do you have any credentials?" Asked Mr. Vorguilla. ("Are you competent to get employment in Toronto?") "She's Senior Matriculated," Queenie proudly said. Now let's just cross our fingers and hope that's good enough," Mr. Vorguilla (P: 250) said. Since Chrissy is the only family member who doesn't shun Queenie, their animosity may make Queenie nervous. Nonetheless, she hopes that if they all come together, Chrissy won't decide to depart the family.

One day, Queenie and Mr. Vorguilla arrange a party. One of Queenie's husband's piano pupils, Andrew, appears to win her heart during the party. Andrew, a dental student, really like the Moonlight Sonata (P:257) and would want to master it. Queenie and Andrew may have had romantic affections for one another, as the quote "Queenie danced with a Chinese lad called Andrew, who had brought the record she liked" (P:256) implies. Even when the party is over, Queenie's husband won't let go of the last piece of cake.

Upon realising that it is vanished, he accuses his wife of giving it to Andrew, holding her neck for a brief while so that she cannot breathe (P: 258-260). If the husband keeps treating his wife the way he has, the two of them will never amount to anything except loneliness and sorrow. Their communication is private between Queenie and Andrew; no one else is in the loop. She finally told her stepsister after maintaining the secret for so long (266, 267). Obviously, having found a friend who treats her well, Queenie's life has improved.

The couple's daughter, Queenie, slips out of the home without alerting her parents, but her husband ultimately warns them in case she comes back. Her family and friends have continued to search for years without any success (270). By ending her marriage, Queenie has taken the first step towards alleviating her feelings of isolation and despair.

Chrissy runs across an old woman who seems eerily similar years later. Unlike the other women, she seemed to be aware of the fact that she was Queenie. She looked at me with a radiant smile, a sign of mutual pleasure and acknowledgement (271). The author assumes that Queenie fled from her unpleasant marriage during those years she was away and saw her step sister for the final time to alleviate her loneliness. Queenie, a woman stuck in an unhappy marriage who is also lonely and looking for happiness, appears to have found it, if these interpretations are to be believed.

### **11.2 Sequence and Equilibrium**

The progression proves the chain of events between the several theses. The ability of readers to follow the tale is dependent on the story's sequence. When things are in harmony, they function as they should.

#### **11.2.1 Equilibrium (1)**

The location is where the story's heroes and villains really live. They found a letter in Queenie's room that said, "I'm going to marry Mr. Vorguilla. Queenie's "sincerely yours, Queenie" (P: 248) indicates that she is about to embark on a new chapter in her life as a married woman. Queenie's suggested stance, which explains the equilibrium, is as follows:

#### **11.2.2 Force I**

After Queenie's misdeeds have caused her to become estranged from her parents, she is in Position I. She does not bother to ask her parents for permission to marriage since they do not support her choice to wed an older man. When her daughter elopes with Mr. Vorguilla, Queenie's mother has the nerve to holler at the movers. You should warn Mr. Vorguilla in Toronto that he'll regret seeing her again if he ever shows his face (P: 253). The author makes an educated guess that Queenie's lack of close acquaintances is due to her isolation from her family. This makes her feel even more alone. Chrissy is still talking to Queenie, but Queenie's step sister is feeling more and more alone due to Mr. Vorgilla's cold treatment. The relationship between the various proposals.

#### **11.2.3 Disequilibrium**

When the tale's structure is unbalanced, the story is in a condition of disequilibrium. At one point in "Queenie," when dancing with Mr. Vorguilla's student Andrew, she seems to relax and enjoy Andrew's company. Mr. Vorguilla resorts to physical violence towards his wife after becoming enraged and accusing her of wrongdoing (P: 257-260). The author claims that Queenie's life is in shambles because her spouse is always accusing and abusing her.

#### **11.2.4 Force II**

Repairing the damage or stopping any more damage from happening should be a top priority. According to the circumstances depicted in "Queenie," she left her house and husband as a result of her contact with Andrew. Assumably, Queenie is attempting to make amends with her escape.

#### **11.2.4 Equilibrium (2)**

In the narrative, everyone, including the protagonists, gets a new beginning when they reach Equilibrium. This is seen in the novel "Queenie," where it is said, "She [Queenie] grinned at me with such joyous recognition and such need to be noticed in return" (P: 271). Paragraph indicates that Queenie has found happiness now that she is no longer subject to

Mr. Vorguilla's power. It is unclear whether Queenie ever finds happiness with Andrew, but she is no longer the cold, lonely person she was before she met Munro.

Table (11,1): The analysis and explanation are simplified by the list above.

**12. Conclusion**

Using Tzvetan Todorov's theory of Narratology to analyse Alice Munro's short story "Queenie" One way to do this is to dissect the narrative. The author sees a common thread of despondency and loneliness in the stories. If the characters keep trying and are willing to let others in, they may be able to enjoy their solitude.

This analysis utilises Queenie's behaviour to determine the story's structure. Additionally, the author elaborates on the semantics. The author analyses the story's semantic elements and concludes that the story's central topic is similar to those of the author's other works. This story's female protagonist deals with her feelings of solitude in

her own

Equilibrium I	The point at which Queenie and Mr. Vorguilla clope, separating her from her family.
Force I	When Queenie runs away with her boyfriend, she alienates herself from her family.
Disequilibrium	As Queenie and Andrew become closer, Mr. Vorguilla escalates his assault on her. As a result, she feels the strain of her miserable marriage and the intensity of her isolation.
Force II	Queenie decides to leave her marriage in order to find independence and happiness. The beginning of her joy may have begun with this step.
Equilibrium II	Chrissy is overjoyed to finally meet Queenie. This is something Queenie has always wished for.

unique way.

As a consequence of their courageous efforts, the ladies no longer feel as alone. The story's moral seems to be that being alone may be a path to happiness. By answering her own questions, the author has shown via her story that her experience of solitude is not unique. Several factors contribute to its occurrence.

The characters' sense of alienation is supposed to drive them to make good life changes. The loneliness felt by the characters is obvious in the writing, even though it takes many forms. The delicacy with which she employs narrative language to express subject matter. It demonstrates that overcoming loneliness and finding satisfaction is possible, but only for those who do not give up or let fear paralyse them.

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