

The Shining Houses

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by Alice Munro

"She could try all night and never find any words to stand up to their words, which came at her now invincibly from all sides: *shack, eyesore, filthy, property, value.*"

Mary sat on the back steps of Mrs. Fullerton's house, talking - or really listening - to Mrs. Fullerton, who sold her eggs. She had come in to pay the egg money, on her way to Edith's Debbie's birthday party. Mrs. Fullerton did not pay calls herself and she did not invite them, but, once a business pretext was established, she liked to talk. And Mary found herself exploring her neighbour's life as she had once explored the lives of grandmothers and aunts - by pretending to know less than she did, asking for some story she had heard before; this way, remembered episodes emerged each time with slight differences of content, meaning, colour, yet with a pure reality that usually attaches to things which are at least part legend. She had almost forgotten that there are people whose lives can be seen like this. She did not talk to many old people any more. Most of the people she knew had lives like her own, in which things were not sorted out yet, and it is not certain if this thing, or that, should be taken seriously. Mrs. Fullerton had no doubts or questions of this kind. How was it possible, for instance, not to take seriously the broad blithe back of Mr. Fullerton, disappearing down the road on a summer day, not to return?

"I didn't know that," said Mary. "I always thought Mr. Fullerton was dead."

"He's no more dead than I am," said Mrs. Fullerton, sitting up straight. A bold Plymouth Rock¹ walked across the bottom step and Mary's little boy, Danny, got up to give rather cautious chase. "He's just gone off on his travels, that's what he is. May of gone up north, may of gone to the States, I don't know. But he's not dead. I would of felt it. He's not old neither, you know, not old like I am. He was my second husband, he was younger. I never made any secret of it. I had this place and raised my children and buried my first husband, before ever Mr. Fullerton came upon the scene. Why, one time down in the post office we was standing together by the wicket and I went over to put a letter in the box and left my bag behind me, and Mr. Fullerton turns to go after me and the girl calls to him, she says, here, your mother's left her purse!"

Mary smiled, answering Mrs. Fullerton's high-pitched and not trustful laughter. Mrs. Fullerton was old, as she had said -- older than you might think, seeing her hair still fuzzy and black, her clothes slatternly-gay,² dime-store brooches pinned to her ravelling sweater. Her eyes showed it, black as plums, with a soft inanimate sheen; things sank into them and they never changed. The life in her face was all in the nose and mouth, which were always twitching; fluttering, drawing tight grimace-lines down her cheeks. When she came around every Friday on her egg deliveries her hair was curled, her blouse held together by a bunch of cotton flowers, her mouth painted, a spidery and ferocious line of red; she would not show herself to her new neighbours in any sad old-womanish disarray.

¹Plymouth Rock: a breed of chicken

²slatternly-gay: untidily colourful and showy

"Thought I was his mother," she said. "I didn't care. I had a good laugh. But what I was telling you," she said, "a day in summer, he was off work. He had the ladder up and he was picking me the cherries off of my black-cherry tree. I came out to hang my clothes and there was this man I never seen before in my life, taking the pail of cherries my husband hands down to him. Helping himself, too, not backward, he sat down and ate cherries out of my pail. Who's that, I said to my husband, and he says, just a fellow passing. If he's a friend of yours, I said, he's welcome to stay for supper. What are you talking about, he says, I never seen him before. So I never said another thing. Mr. Fullerton went and talked to him, eating my cherries I intended for a pie, but that man would talk to anybody, tramp, Jehovah's Witness, anybody - that didn't need to mean anything."

"And half an hour after that fellow went off," she said, "Mr. Fullerton comes out in his brown jacket and his hat on. I have to meet a man downtown. How long will you be, I said. Oh, not long. *So* off he goes down the road, walking down *to* where the old tram went - we was all in the bush then - and something made me look after him. He must be hot in that coat, I said. And that's when I knew he wasn't coming back. Yet I couldn't've expected it, he liked it here. He was talking about putting chinchillas³ in the back yard. What's in a man's mind even when you're living with him you will never know."

"Was it long ago?" said Mary.

"Twelve years. My boys wanted me to sell then and go and live in rooms. But I said no. I had my hens and a nanny goat too at that time. More or less a pet. I had a pet coon too for a while, used to feed him chewing gum. Well, I said, husbands maybe come and go, but a place you've lived fifty years is something else. Making a joke of it with my family. Besides, I thought, if Mr. Fullerton was to come back, he'd come back here, not knowing where else to go. Of course he'd hardly know where to find me, the way it's changed now. But I always had the idea he might of suffered a loss of memory and it might come back. That has happened.

"I'm not complaining. Sometimes it seems to me about as reasonable a man should go as stay. I don't mind changes, either, that helps out my egg business. But this baby-sitting. All the time one or the other is asking me about baby-sitting. I tell them I got my own house to sit in and I raised my share of children."

Mary, remembering the birthday party, got up and called to her little boy. "I thought I might offer my black cherries for sale next summer," Mrs. Fullerton said. "Come and pick your own and they're fifty cents a box. I can't risk my old bones up a ladder no more."

"That's too much," Mary said, smiling. "They're cheaper than that at the supermarket." Mrs. Fullerton already hated the supermarket for lowering the price of eggs. Mary shook out her last cigarette and left it with her, saying she had another package in her purse. Mrs. Fullerton was fond of a cigarette but would not accept one unless you took her by surprise. Baby-sitting would pay for them, Mary thought. At the same time she was rather pleased with Mrs. Fullerton for being so unaccommodating. When Mary came out of this place, she always felt as if she were passing through barricades. The house and its

³chinchillas: a squirrel-like rodent raised for its fur

surroundings were so self-sufficient, with their complicated and seemingly unalterable layout of vegetables and flower beds, apple and cherry trees, wired chicken-run, berry patch and wooden walks, woodpile, a great many roughly built dark little sheds, for hens or rabbits or a goat. Here was no open or straightforward plan, no order that an outsider could understand; yet what was haphazard time had made final. The place had become fixed, impregnable, all its accumulations necessary, until it seemed that even the washtubs, mops, couch springs and stacks of old police magazines on the back porch were there to stay.

Mary and Danny walked down the road that had been called, in Mrs. Fullerton's time, Wicks Road, but was now marked on the maps of the subdivision as Heather Drive. The name of the subdivision was Garden Place, and its streets were named for flowers. On either side of the road the earth was raw; the ditches were running full. Planks were laid across the open ditches, planks approached the doors of the newest houses. The new, white and shining houses, set side by side in long rows in the wound of the earth. She always thought of them as white houses, though of course they were not entirely white. They were stucco and siding, and only the stucco was white; the siding was painted in shades of blue, pink, green and yellow, all fresh and vivid colours. Last year, just at this time, in March, the bulldozers had come in to clear away the brush and second-growth and great trees of the mountain forest; in a little while the houses were going up among the boulders, the huge torn stumps, the unimaginable upheavals of that earth. The houses were frail at first, skeletons of new wood standing up in the dusk of the cold spring days. But the roofs went on, black and green, blue and red, and the stucco, the siding; the windows were put in, and plastered with signs that said, Murry's Glass, French's Hardwood Floors; it could be seen that the houses were real. People who would live in them came out and tramped around in the mud on Sundays. They were for people like Mary and her husband and their child, with not much money but expectations of more; Garden Place was already put down, in the minds of people who understood addresses, as less luxurious than Pine Hills but more desirable than Wellington Park. The bathrooms were beautiful, with three-part mirrors, ceramic tile, and coloured plumbing. The cupboards in the kitchen were light birch or mahogany, and there were copper lighting fixtures there and in the dining ells. Brick planters, matching the fireplaces, separated the living rooms and halls. The rooms were all large and light and the basements dry, and all this soundness and excellence seemed to be clearly, proudly indicated on the face of each house - those ingenuously similar houses that looked calmly out at each other, all the way down the street.

Today, since it was Saturday, all the men were out working around their houses. They were digging drainage ditches and making rockeries and clearing off and burning torn branches and brush. They worked with competitive violence and energy, all this being new to them; they were not men who made their livings by physical work. All day Saturday and Sunday they worked like this, so that in a year or two there should be green terraces, rock walls, shapely flower beds and ornamental shrubs. The earth must be heavy to dig now; it had been raining last night and this morning. But the day was brightening; the clouds had broken, revealing a long thin triangle of sky, its blue still cold and delicate, a winter colour. Behind the houses on one side of the road were pine trees, their ponderous symmetry not much stirred by any wind. These were to be cut down any day now, to make room for a shopping centre, which had been promised when the houses were sold.

And under the structure of this new subdivision, there was still something else to be seen; that was the old city, the old wilderness city that had lain on the side of the mountain. It had to be called a city because there were tramlines running into the woods, the houses had numbers and there were all the public buildings of a city, down by the water. But houses like Mrs. Fullerton's had been separated from each other by uncut forest and a jungle of wild blackberry and salmonberry bushes; these surviving houses, with thick smoke coming out of their chimneys, walls unpainted and patched and showing different, degrees of age and darkening, rough sheds and stacked wood and compost heaps and grey board fences around them - these appeared every so often among the large new houses of Mimosa and Marigold and Heather Drive - dark, enclosed, expressing something like savagery in their disorder and the steep, unmatched angles of roofs and lean-tos; not possible on these streets, but there.

"What are they saying?" said Edith, putting on more coffee. She was surrounded in her kitchen by the ruins of the birthday party -- cake and molded jellies and cookies with animal faces. A balloon rolled underfoot. The children had been fed, had posed for flash cameras and endured the birthday games; now they were playing in the back bedrooms and the basement, while their parents had coffee. "What are they saying in there?" said Edith.

"I wasn't listening," Mary said, holding the empty cream pitcher in her hand. She went to the sink window. The rent in the clouds had been torn wide open and the sun was shining. The house seemed too hot.

"Mrs. Fullerton's house," said Edith, hurrying back to the living-room. Mary knew what they were talking about. Her neighbours' conversation, otherwise not troubling, might at any moment snag itself on this subject and eddy menacingly in familiar circles of complaint, causing her to look despairingly out of windows, or down into her lap, trying to find some wonderful explanatory word to bring it to a stop; she did not succeed. She had to go back; they were waiting for cream.

A dozen neighbourhood women sat around the living room, absently holding the balloons they had been given by their children. Because the children on the street were so young, and also because any gathering-together of the people who lived there was considered a healthy thing in itself, most birthday parties were attended by mothers as well as children. Women who saw each other every day met now in earrings, nylons and skirts, with their hair fixed and faces applied. Some of the men were there too - Steve, who was Edith's husband, and others he had invited in for beer; they were all in their work clothes; The subject just introduced was one of the few on which male and female interest came together.

"I tell you what I'd do if I was next door to it," Steve said, beaming good-naturedly in expectation of laughter. "I'd send my kids over there to play with matches."

"Oh, funny," Edith said. "It's past joking. You joke, I try to do something. I even phoned the Municipal Hall."

"What did they say?" said Mary Lou Ross.

"Well, I said couldn't they get her to paint it, at least, or pull down some of the shacks, and they

said no they couldn't. I said I thought there must be some kind of ordinance applied to people like that and they said they knew how I *felt* and they were very *sorry*."

"But no?"

"But no."

"But what about the chickens, I thought-"

"Oh, they wouldn't let you or me keep chickens, but she has some special dispensation about that too, I forgot how it goes."

"I'm going to stop buying them," Janie Inger said. "The supermarket's cheaper and who cares that much about fresh? And my God, the smell. I said to Carl I knew we were coming to the sticks but I somehow didn't picture us next door to a barnyard."

"Across the street is worse than next door. It makes me wonder why we ever bothered with a picture window, whenever anybody comes to see us I want to draw the drapes so they won't see what's across from us."

"Okay, okay," Steve said, cutting heavily through these female voices. "What Carl and I started out to tell you was that, if we can work this lane deal, she has got to go. It's simple and it's legal. That's the beauty of it."

"What lane deal?"

"We are getting to that. Carl and I been cooking this for a couple of weeks, but we didn't like to say anything in case it didn't work out. Take it, Carl."

"Well, she's on the lane allowance, that's all," Carl said. He was a real estate salesman, stocky, earnest, successful. "I had an idea it might be that way, so I went down to the Municipal Hall and looked it up."

"What does that mean, dear?" said Janie, casual, wifely.

"This is it," Carl said. "There's an allowance for a lane, there always has been, the idea being if the area ever got built up they would put a lane through. But they never thought that would happen, people just built where they liked. She's got part of her house and half a dozen shacks sitting right where the lane has to go through. So what we do now, we get the municipality to put through a lane. We need a lane anyway. Then she has to get out. It's the law."

"It's the law," said Steve, radiating admiration. "What a smart boy. These real estate operators are smart boys."

"Does she get anything?" said Mary Lou. "I'm sick of looking at it and all but I don't want to see

anybody in the poorhouse."

"Oh, she'll get paid. More than it's worth. Look, it's to her advantage. She'll get paid for it, and she couldn't sell it, she couldn't give it away."

Mary set her coffee cup down before she spoke and hoped her voice would sound all right, not emotional or scared. "But remember she's been here a long time," she said. "She was here before most of us were born." She was trying desperately to think of other words, words more sound and reasonable than these; she could not expose to this positive tide any notion that they might think flimsy and romantic, or she would destroy her argument. But she had no argument. She could try all night and never find any words to stand up to their words, which came at her now invincibly from all sides: *shack, eyesore, filthy, property, value*.

"Do you honestly think that people who let their property get so rundown have that much claim to our consideration?" Janie said, feeling her husband's plan was being attacked.

"She's been here forty years, now we're here," Carl said. "So it goes. And whether you realize it or not, just standing there that house is bringing down the resale value of every house on this street. I'm in the business, I know."

And these were joined by other voices; it did not matter much what they said as long as they were full of self-assertion and anger. That was their strength, proof of their adulthood, of themselves and their seriousness. The spirit of anger rose among them, bearing up their young voices, sweeping them together as on a flood of intoxication, and they admired each other in this new behaviour as property-owners as people admire each other for being drunk.

"We might as well get everybody now," Steve said. "Save going around to so many places."

It was supper time, getting dark out. Everybody was preparing to go home, mothers buttoning their children's coats, children clutching, without much delight, their balloons and whistles and paper baskets full of jelly beans. They had stopped fighting, almost stopped noticing each other; the party had disintegrated. The adults too had grown calmer and felt tired.

"Edith! Edith, have you got a pen?" Edith brought a pen and they spread the petition for the lane, which Carl had drawn up, on the dining-room table, clearing away the paper plates with smears of dried ice cream. People began to sign mechanically as they said goodbye. Steve was still scowling slightly; Carl stood with one hand on the paper, businesslike, but proud. Mary knelt on the floor and struggled with Danny's zipper. She got up and put on her own coat, smoothed her hair, put on her gloves and took them off again. When she could not think of anything else to do she walked past the dining-room table on her way to the door. Carl held out the pen.

"I can't sign that," she said. Her face flushed up, at once, her voice was trembling. Steve touched her shoulder.

"What's the matter, honey?"

"I don't think we have the right. We haven't the right."

"Mary, don't you care how things look? You live here too."

"No, I - I don't care." Oh, wasn't it strange, how in your imagination, when you stood up for something, your voice rang, people started, abashed; but in real life they all smiled in rather a special way and you saw that what you had really done was serve yourself up as a conversational delight for the next coffee party.

"Don't worry, Mary, she's got money in the bank," Janie said. "She must have. I asked her to baby-sit for me once and she practically spit in my face. She isn't exactly a charming old lady, you know."

"I know she isn't a charming old lady," Mary said.

Steve's hand still rested on her shoulder. "Hey what do you think we are, a bunch of ogres?"

"Nobody wants to turn her out just for the fun of it," Carl said. "It's unfortunate. We all know that. But we have to think of the community."

"Yes," said Mary. But she put her hands in the pockets of her coat and turned to say thank you to Edith, thank you for the birthday party. It occurred to her that they were right, for themselves, for whatever it was they had to be. And Mrs. Fullerton was old, she had dead eyes, nothing could touch her. Mary went out and walked with Danny up the street. She saw the curtains being drawn across the living-room windows; cascades of flowers, of leaves, of geometrical designs, shut off these rooms from the night. Outside it was quite dark, the white houses were growing dim, the clouds breaking and breaking, and smoke blowing from Mrs. Fullerton's chimney. The pattern of Garden Place, so assertive in the daytime, seemed to shrink at night into the raw black mountainside.

The voices in the living room have blown away, Mary thought. If they would blow away and their plans be forgotten, if one thing could be left alone. But these are people who win, and they are good people; they want homes for their children, they help each other when there is trouble, they plan a community - saying that word as if they found a modern and well-proportioned magic in it, and no possibility anywhere of a mistake.

There is nothing you can do at present but put your hands in your pockets and keep a disaffected heart.

Alice Munro's first collection of short stories, *Dance of the Happy Shades* (from which this story was taken), was published in 1968 and won a Governor General's Award. In 1977, Munro became the first Canadian to win the Canada-Australia Literary Prize. She went on to win two more Governor General's Awards for her collections, *Who Do You Think You Are?* and *The Progress of Love*.

story taken from the anthology, Imprints 12



by Michael Berger. Digital watercolour
<http://gcc.bradley.edu/exhibit/98/2/reservoir/>

- Berger's image is strongly geometrical; identify the basic shapes he uses to construct this landscape.
- Are there any details in the image that work against its linearity?
- What effect does the work create?
- What ideas might the artist be suggesting?

Engl 206: Short Story

Student notes on Munro, "The Shining Houses"

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narrative aspects	interpretation	theoretical aspects
<p>characterization: Mary's point of view encourages the reader to sympathize with her cause; she stands up for what she believes in;</p> <p>setting: "that house is bringing down the resale value of every house on the street": conflict between Mrs Fullerton and estate agent.</p>	<p>story centers around the issue of change in or threat to an existing community</p>	<p>two cultures, separate worlds: each refuses to take part in order to understand the other; shows conflict, power struggle</p>
<p>emotions orient us towards both sides of case: Mary vs. other members of community.</p>	<p>settles on the moral issue of one's right to force people out of their old community in order to bring in a new one.</p>	<p>inner world of self: Mary shows how she deals with the situation, "There is nothing you can do . . . keep a disaffected heart" (239); -- prompts readers to examine what their stance would be, their own inner morals.</p>
<p>character: Mrs Fullerton developed in isolation from other characters; she is only discussed by them; thus associated with moral aspects of land development issue, not personalized through interaction.</p>	<p>an exploration of human nature: exclusion of the individual as a result of group mentality and petty behaviour: cf. "And these were joined . . . each other for being drunk" (238).</p>	<p>"light of the flash": focus on the moment, no before or after; collective feeds off each other in the heat of the moment;</p> <p>remoteness from community: community vs. isolation of Mrs Fullerton (238)</p>
<p>points of view: (1) inside Mrs Fullerton's house, exposed to her feelings; (2) across the street, community point of</p>		<p>Mr Fullerton's youngness contrasts with Mrs Fullerton's age: represents change (new houses) vs. unchanging.</p>
<p>characterization: all are flat except for Mary</p>		<p>character: stereotyped characters of community as young, idealistic, self-absorbed; no respect for traditional values and the elderly, except for Mary</p>
<p>point of view: story mediated through Mrs Fullerton's position coming first in story.</p>	<p>contrast of Mrs Fullerton's immobility vs. Mr Fullerton breaking away.</p>	

Other notes:

- stereotyped characters and their stereotypical expectations of community are imposed over the idiosyncrasy of individualist Mrs Fullerton;
- power struggle manifested in torn up hillside, violence of men's work on gardens, legal strategy to evict Mrs Fullerton; children's party an interesting mirror image reversal of this: constraint of flash cameras and birthday games, then they go wild;
- reduction of values to money, what compensation Mrs Fullerton will get;
- gender issue: individuals under attack, rendered powerless, happen to be the women: Mrs Fullerton and Mary; real power lies with the men, Carl and Steve, and their "lane deal."

A Shining Reason To Hope

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There is a reason to hope in all literature. Hope can be defined as something which one longs to see realized, or in other words, any form of optimism, with a belief of a positive outcome. Hope in a piece of literature verifies a level of goodness in the world, which can be illustrated many different ways by an author.

"The Shining Houses" by Alice Munro is an auspicious example of hope in a short story.

Alice Munro effectively uses different techniques to present hope in "The Shining Houses." Through her use of characterization, theme and symbolism, Munro competently illustrates hope, creating optimism with the use of these three short story components.

The first technique that aids in the creation of hope in "The Shining Houses" is symbolism in the title. The word "shining" alone has many optimistic elucidations, including magnificent, elegant, radiant, glowing, clean and polished. These words are all heartening, and create an optimistic mood from the beginning of the story. The optimistic mood created by the title carries throughout the story, encouraging the reader to identify other conditions of hope further on.

In addition to symbolism in the title, Alice Munro creates hope through characterization. The character who contains the prevailing amount of hope in "The Shining Houses" is Mary. Mary is the only character in the story that has a personal relationship with Mrs. Fullerton. Mary would "sit on the back steps of Mrs. Fullerton's house, talking - or really listening - to Mrs. Fullerton". This detail creates a tone of hope for the reader. Because the reader soon finds out that the other members of the community consider Mrs. Fullerton an outcast, Mary is considered as an inspiration, because she ignores the community's thoughts of Mrs. Fullerton, and continues to have a relationship with her.

Mary is also a sign of hope to Mrs. Fullerton, reassuring Mrs. Fullerton that not everyone in the community is against her. Later on in the story, when the petition to get Mrs. Fullerton out of the community is presented at a child's birthday party, Mary's hope is once again present. Mary is the only person to voice concern for Mrs. Fullerton when the petition is presented. While the other members of the community were all discussing the pessimistic aspects of Mrs. Fullerton's presence, Mary replied with the statements, "But remember she's been here a long time," and "she was here before most of us were born". Later on, when Mary is asked to sign the petition she replies that she can't, accompanied with the statement, "I don't think we have the right. We haven't the right". These statements all show how truly strong Mary is.

Mary is not only strong because she defended Mrs. Fullerton, but she also has great personal strength, because she defended her personal opinions. Mary's strength also creates a positive mood, which reassures the reader that there are truly good people in the world. Mary herself is also a symbol of hope, allowing the reader to realize that as long as there is one genuine person in the world, there is reason to hope.

The third technique that Alice Munro uses to create hope in "The Shining Houses" is theme. The theme of "The Shining Houses" is that, even though there are many people in the world who are willing to harm others for their own benefit, there will always be someone who will withstand the opposition, and truly believe in the wellbeing of everyone. This theme is the basic foundation for hope. It gives everyone a reason to believe that whatever the situation, someone will always be there to help you.

Knowing that there will always be someone there for you makes one truly realize that there is goodness in the world. Hope gives anyone a reason to believe, and in a piece of literature, this reason to believe creates a warm, positive mood. Hope is one of the highest levels of optimism, and along with being present in every piece of literature, hope is also present in everyone's life. Hope allows one to truly believe in the goodness of humankind, which results in true optimism, and a better quality of life for the true believers.

<http://www.123student.com/english/1353.shtml>